

**SYLLABUS
COSTUME DESIGN II
THTR 433A
Fall 2013**

Faculty Name: Terry Ann Gordon
Title: Costume Design II
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Office Hours: By appointment: To ensure a meeting, please contact me at either the above email or phone number. I will be available predominantly in the Costume shop throughout the day however I will also be involved in mentoring productions and shopping with students.

Course Overview: We will explore a variety of design techniques and styles. Emphasis will be placed on designing costumes for TV and Film: the process, production procedures, vocabulary, and issues inherent with producing costumes for the medium of film. We will explore various presentation techniques and increase drawing/rendering skills with in-class rendering sessions using costumed /life models. Invited working industry professionals will enhance the students understanding of the “costume for film” process through lectures and workshops. Field trips are scheduled to increase the students understanding of the professional Art of Costuming for Film and TV.

Class Meetings: Thursdays 2:00 - 4:50 pm

Required Texts: **Costuming for Film: The Art and the Craft** by Holly Cole and Kristin Burke
8x11 Bound Sketch Book and art supplies (varied pencil weights for sketching and rendering, Prismacolor markers, gouache, permanent ink markers, and a variety of paintbrushes, round and flat, in a range of sizes.

Suggested Readings: “Hollywood Sketchbook: A Century of Costume” by Deborah Nadoolman Landis
“Filmcraft: Costume Design” by Deborah Nadoolman Landis
“Drawing the Draped Figure” by George Bridgman
“Figure Templates for Fashion Illustration” by Patrick John Ireland

Grading Policy: The Final Course Grade is based on the following point scale:

A = 91-100
B = 81- 90
C = 71- 80
D = 61 -70
F = 60 and below

Projects listed in the “Assignments” section will receive specific point values . If a final grade falls between two grades, the final grade will be weighted according to the student’s attendance and participation in class. Please see “Assignments” for projects point scale.

Assignments are due on deadline date by the end of class. No exceptions! A missed deadline will result in a 0 for that assignment. Assignments may be emailed ONLY if the student has prearranged this with me.

Attendance, Tardies and Absences: Attendance is mandatory. Class begins at 2 unless previously changed...this may fluctuate depending on assignments, field trips and guest lecturers. Everyone is allowed ONE unexcused absence without penalty...thereafter each absence will result in a 5 point penalty.

Assignments/projects are due REGARDLESS of absence

Tardies: If you are late, you will be expected to “catch-up” without hindrance to the students who were on time. I will NOT repeat missed information!

ACADEMIC INTEGRITY

Dishonesty in any form harms the individual, other students, and the School of Theatre. Therefore, USC policies on academic integrity will be enforced in this course. Papers suspected of containing plagiarized material (the unacknowledged or inappropriate use of another's ideas, wording, or images) will be verified for authenticity by the School of Theatre through internet services. I expect you to familiarize yourself with the academic integrity guidelines found in the current [SCampus](http://www.usc.edu/dept/publications/campus) (www.usc.edu/dept/publications/campus).

DISABILITY SERVICES

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 am to 5:00 p.m., Monday through Friday. The phone number for DSP is 213-740-0776.

SKETCHBOOK

Throughout the semester you will be responsible to **FILL** the pages of an 8x11 sketch book with out of class thumbnail "costume" sketches. Sketch unique fashions worn by everyday people on the street, at the coffee shop, on campus, in store windows, wherever you see interesting clothing choices. Explore color, texture, collage and design elements; anything inspirational for a costume treatment. Fill the pages! This does NOT include the class assignments!!

To be reviewed on Final day!

COURSE BREAKDOWN AND ASSIGNMENTS:

August 29: Introduction and Review course goals: Overview of design process, Presentation of texts "Orientation to the field": Part One; pgs 2-24

WEEKLY ASSIGNMENT: Sketchbook. Every Week!!! All Semester!!! REALLY!!!!!! 5 random: fashion, costume, people - sketchbook sketches! This is a continuing weekly assignment to be executed throughout the semester. REALLY!!!!!! Every week I want to see more sketches!! So be sure to bring your sketchbook every week!

Create costume design thumbnail sketches/design idea "roughs" for the following:

The Queen of Hearts from Alice in Wonderland for:

- a. A Katy Perry music video: as per treatment
- b. A TV commercial for "Hot cinnamon hearts" candies as per treatment
- c. A children's TV special presentation of Fractured Fairy tales as per Treatment

You must present fabric swatches and inspiration boards to support your designs. Due on 9/19!

Sept. 5: We will meet at the FIDM exhibit of Emmy nominated costumes. Bring sketching supplies to sketch various costumes on display. You will observe details of design and prepare to discuss the character studies achieved through dress.

The FIDM Gallery is located at 919 S. Grand at 9th St. Los Angeles. There is parking across the street and in the underground parking lot at FIDM at the 9th st. garage entrance. We will meet at the doors leading into the gallery and museum shop

WEEKLY ASSIGNMENT: Sketchbook

Read Part 2: Fundamentals of Costume Design for Film : pgs 30-58 and be prepared to discuss in class.

Sept 12: In Class: present your design concepts/thumbnails for the Queen of Hearts Project. Continue this project and be prepared to present finished costume plates at the next class meeting. Discuss text pgs 30-58 and review for quiz Sept 19.

WEEKLY ASSIGNMENT: Sketchbook

1. Complete your design renderings for the Queen of Hearts project

Sept. 19: Present your final renderings for Queen of Hearts. Quiz for first two chapters of text. Glossary terms will also be on the quiz. Discuss "Composing Costume Images": Part 3; pgs 60-103

Weekly Assignment: Sketchbook

- Sept. 26: Bring Sketch materials to class as we will have a model and sketch 20 minute poses for the 3 hr. session
WEEKLY ASSIGNMENT: Sketchbook
 Collect Fabrics and apply to swatchboards.... Label appropriately for content, design patterns Textures and weaves. Bring finished boards to next class.
- Oct 3: **MID-TERM** (will cover reading material and glossary work)
- Oct 10: Discuss Text Part 3 pgs. 60-103
 Fabric studies: properties for film consideration, character and historical reference. Explore fabric properties. We will do burn tests.
WEEKLY ASSIGNMENT: Sketchbook
 Read "Developing the Design": Part 4; pgs 106-147
 Read "Legend of Sleepy Hollow" Script in preparation for Prosanity demo next class
 (Complete Design renderings, breakdowns and inspiration boards will be due Oct. 31)
- Oct. 17: Discuss "Developing the Design": Part 4; pgs 106-147
 Workshop and demo for Prosanity Cospro software: Script breakdown for "Sleepy Hollow"
WEEKLY ASSIGNMENT: Sketchbook
 Design Thumbnails/ideas for "Sleepy Hollow" using Eiko Design concepts as inspiration.
 ("The Fall, The Cell, Dracula, Mirror Mirror")
 Prepare to present thumbnails and inspiration boards at next class
 Read "Breakdowns" Part 5; pgs 150-179
 Complete Cospro breakdown for "Sleepy Hollow"
- Oct 24: Discuss "Breakdowns" Part 5; pgs 150-179
 Present design ideas for "Sleepy Hollow"/inspiration boards. Discuss your treatment.
WEEKLY ASSIGNMENT: Sketchbook
 Continue Designing Costumes for: "The Legend of Sleepy Hollow".
- Oct 31: Present "Legend of Sleepy Hollow" designs
 Watch Tim Burton's "Legend of Sleepy Hollow" in class and review costume design.
WEEKLY ASSIGNMENT: Sketchbook
 Read Edgar Rice Burroughs "John Carter of Mars" ...preferably a non-graphic version

DESCRIPTIVE TREATMENT:

Carter stands 6 feet 2 inches (1.88 m) and has close-cropped black hair and steel-grey eyes. Burroughs describes him as immortal. In the opening pages of *A Princess of Mars*, it is revealed that Carter can remember no childhood, having always been a man of about thirty years old. Many generations have known him as "Uncle Jack," but he always lived to see them grow old and die, while he remained young.

His character and courtesy exemplify the ideals of the [antebellum South](#). A [Virginian](#), he served as a captain in the [American Civil War](#) on the side of the [Confederacy](#). After the war, Carter and his companion Powell, who was also a captain in the Civil War, became gold prospectors. Carter and Powell struck it rich by finding gold in [Arizona](#). While hiding from [Apaches](#) in a cave, he appears to die; leaving his inanimate body behind, he is mysteriously transported by a form of [astral projection](#) to the planet Mars, where he finds himself re-embodied in a form identical to his earthly one. Accustomed to the greater [gravity](#) of Earth, he finds himself to be much stronger and more agile than the natives of Mars.

On Mars, which its natives call [Barsoom](#), Carter encounters both formidable alien creatures resembling the beasts of ancient myth and various humanoids. He finds his true calling in life as a warlord who strives to save the planet's inhabitants. He wins the hand of a Martian princess, [Dejah Thoris](#) of Helium, but after several years of marriage he sacrifices himself to save Barsoom from the loss of its atmosphere. Awakening again after this second death he finds he has been miraculously transported back to Earth, into his original body. Carter then collects the wealth that resulted from his discovery of a rich vein of [gold ore](#) right before his original passage to Barsoom. Unable to return to Mars, he spends several more years in a small [cottage](#) on the [Hudson River](#) in [New York State](#), where he once more appears to die on March 4, 1886.

Again, Carter's apparent demise is not a true death; rather, he is restored to Barsoom, where after more adventures he rises to the position of Warlord of Mars, having played an instrumental role in creating alliances among many of the sentient races of Barsoom. He returns to Earth on a number of occasions afterward to relate his adventures to his nephew ("Burroughs"), revealing that he has mastered the process of astral travel between the two worlds. During his adventures on Mars his earthly body reposes in a special tomb that can only be opened from the inside.

- Nov 7: Guest Lecturer: TBA Professional Costume Sketch Artist
Techniques study and process.... Emphasis on Computer skills
Class location TBA
WEEKLY ASSIGNMENT: Sketchbook
Design 6 costumes in total for the following Characters:
John Carter: 1 on earth and 1 On Mars ,
Dejah Thoris, Martian Princess; 1 warrior costume and 1 wedding costume
Thark King 1
Daughter of Thark King 1
- Nov 14: Computer rendering Design techniques study: Apply to design of “John Carter of Mars”
WEEKLY ASSIGNMENT: Sketchbook
Continue Designing “John Carter..”
- Nov 21: Bring rendering materials to class to practice fabric rendering.
WEEKLY ASSIGNMENT: Sketchbook
Continue working on “John Carter”
- Nov 28: **HAPPY THANKSGIVING NO CLASS**
- Dec 5: Last Day of Class. Present “John Carter of Mars” complete with inspiration boards and swatches
- Dec 12: Final Exam: 2:00-4:00 PM

GRADING BREAKDOWN:

Sketchbook: 20%
Mid-term: 20%
Final: 20%
Assignments: 30%
Quiz: 10%