

USC School of Dramatic Arts

Costume Design II: THTR 433A

Thurs. 2:00-4:50

Fall 2016

Location: Light Lab/PDE

Instructor: Terry Ann Gordon

Office: tagzragz@aol.com/ floating office

Office Hours: Thurs. 1:00-2:00: by appt/24 hr notice

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Course Description and Overview

This course is designed to acquaint students with the requirements, process and expectations for Film/TV Costume Designers, supervisors and crew. Emphasis will be placed on all aspects of the Costume process; Design, Prep: script analysis, "scene breakdown", continuity, research, and budgeting; Shooting schedules, and wrap. The supporting/ancillary Costume Arts and Crafts will also be discussed.

Students will gain an historical overview, researching a variety of designers processes, aesthetics and philosophies. Viewing films and film clips will support critique and class discussion. Projects focused on specific design styles and varied media will further support an overview of techniques and concepts.

Current production procedures, vocabulary and technology will be covered. We will highlight those Production departments interacting closely with the Costume Department. Time permitting, extra-curricular programs will include rendering/drawing instruction, select field trips, and visiting TV/Film professionals.

Students will be required to design a variety of projects structured to enhance their understanding of Film/TV production, concept, style and technique .

Learning Objectives

The course goal is for students to become familiar with the fundamentals of costume design for TV/Film. They will gain insight into the protocol and expectations required to succeed in this fast paced industry.

We will touch on the multiple variations of production formats: Music Video, Tv: 4 camera vs episodic, Film, Commercials, Styling vs Costume Design.

Prerequisite: THTR 331

Required Readings and Supplementary Materials

Text: Costuming for Film-the Art and the Craft by Holly Cole and Kristin Burke
available in the bookstore \$41.25-55.00

Supplementary Reading: Deborah Nadoolman Landis': "Hollywood Costume",
"Dressed: A Century of Hollywood Costume Design" "Filmcraft: Costume Design" &
"Hollywood Sketchbook: A Century of Costume"

"Hollywood and History: Costume Design in Film" by Edward Maeder

"Drawing the Draped Figure" by George Bridgman

"Character Costume Figure Drawing" by Tan Huaixiang

"Fabrics A to Z" by Dana Willard

"Lighting for Cinematography" by David Landau (pertinent excerpts only)

"Going Hollywood" by Kristin Burke

Additional reading will include online articles and periodicals used for project assignments. The Costume Designer magazine and the CDG website articles are excellent resources.
Required Art Supplies: Sketchbook: 50 sheet 9x12 Strathmore "Toned Tan" or "Toned Grey" paper with Spiral binding

Kneaded eraser - variety of charcoal/pencils/colored pencils/conté crayon
white/flesh-tone colored pencils - watercolors, gouache, markers,
3 varied sizes water color brushes: 3 square 3 angled flat and 3 tapered,
watercolor mixing tray, scotch tape, ruler, glue stick, stapler, scissors
140 lb watercolor paper for Design projects 9x12
3 ring binder

Technology: Students will be expected to photoshop sketches for at least one assignment TBA, and will also be instructed in the use of Cospro/Prosanity. This Costume Software is installed on the first two computers in the Computer lab. Students will complete a costume scene breakdown, budget, continuity pages, minimal size chart and cross plot. Instruction will also include the use of Sync on Set.

Class Etiquette: NO CALLS, TEXTING OR WEB SURFING. We will have a 20 minute mid class break for your convenience and R&R.

Description of Grading Criteria and Assessment of Assignments

All Costume Design projects are to be Labeled appropriately with the character, show, and designers name. Labeling should reflect the quality and style of the design concept. All sketches must have accurate swatches attached. Inspiration boards will be printed and labeled ...see above. Using 'Pages' to create image boards is acceptable. For Grade percentage see below.

Assignment Submission Policy

Assignments are due during class on the deadline date. No exceptions. A missed deadline will result in a 0 for that assignment. We have too much material to cover to be held up with late assignments. You will not have "grace periods" in the industry.....you will be fired. Assignments may be emailed ONLY if the student has prearranged this with me.

Attendance is mandatory. Class begins at 2:00 unless previously changed. this may fluctuate depending on assignments, field trips and guest lecturers. Assignments are due REGARDLESS of absence. Tardies: If you're late, it's your responsibility to "catch up". I will NOT repeat missed information.

FOR SDA GRADING CRITERIA:

Grading for this course is based on your creative problem solving ability, timely assignment completion, your willingness to go above and beyond and bring your "A-Game". Your conceptual analysis and presentation will weigh more heavily than your actual artistic ability.. though I expect you to make every effort to create the most accurate visual representation of your design concept as possible.

You will be expected to incorporate all design concepts discussed in class as well as those defined per project. Your ability to defend/discuss those design choices in a cohesive and thoughtful presentation will weigh heavily in your evaluation. This is a medium of communication and visual representation. You must be able to convey your ideas visually and verbally.

Do NOT compare yourself or judge your peers according to your criteria and artistic abilities. Students will not be competing with each other but rather with themselves! Everyone will bring their unique vision to a project and be judged solely on their individual progress. Areas of concentration will include character analysis, follow through of concept, presentation and timely completion.

THE SKETCHBOOK!!! assignments are NOT negotiable. You will complete 4 pages per week, filling your sketchbook (50 pages) completely by the end of the semester. Sketch anything and everything: unique fashions worn by everyday people you see on the street, at the coffee shop, on campus, store windows, wherever you see interesting clothing choices. Explore color, textures, shapes, form, Nature. You may draw, paint, stamp, collage, using any medium to express interesting design elements: anything inspirational that could transcend into a costume treatment. Fill the pages! Working out Class assignments ie: thumbnails and roughs, may be included.

Grading Scale for SDA:

A indicates work of excellent quality; exploration of new techniques and applications, all parameters met

B of good quality, solid work, basic requirements fulfilled but lacking ‘going the extra mile’

C of average quality; completing the project with the bare minimum requirements

D of below average quality: parameters not met

F indicates inadequate work. incomplete and lacking comprehension

Sketchbook: 20%

Project Design Assignments: 50%:

Mid Term: 10%

Final: 10%

Designer Bio/Research/media presentation: 10%

Total: 100%

Course Schedule: A Weekly Breakdown

August 25: Introduction and review of Course goals. Overview of Film/TV design process,
Presentation of text: “Orientation to the Field: Part 1: pgs 2-24 in class
6. Pg. 334-335 “Setting the Tone”
Discussion of style, process and production variations: film, tv, commercial, music video.
Viewing of selected Emmy nominated shows for 2015 season in preparation for FIDM class trip
the following week

ASSIGNMENT: 1. SKETCHBOOK 3-4 PAGES; Divide pages into 4 equal spaces & Create 4 pages of textures, designs, explore line weight and values
2. Research one designer of current Emmy nominees for presentation on the 8th. Be prepared to present their history, philosophy, approach and style. Create a visual presentation: a video, show clips, Selection of stills or illustrations.

Terry Dresbach: Outlander at FIDM
Lou Eyrich: American Horror Story at FIDM
Ruth Carter & Diana Cilliers: Roots at FIDM
Paolo Nieddu: Empire at FIDM
Daniel Lawson: The Good Wife at FIDM
Marie Schley: Transparent at FIDM
Michele Clapton: Game of Thrones at FIDM
Anna marie Robbins: Downton Abbey at FIDM
Paul Tazewell: The Wiz
Danielle Gschwendtner: Dancing with the Stars
William Ivey Long: Grease Live

3. Read text pgs 30-58 “Fundamentals of Costume Design for Film” for 9/8

SEPTEMBER 1: Class will meet at FIDM’s TV Costume Design Exhibit. Bring your sketchbook and supplies to sketch the various costumes on display. You will observe details of design and prepare to analyze character nuances achieved through dress. Choose 2-3 of your favorite costumes to sketch in detail. Make notes on your sketches observing any fabric treatments ie: dying, texturizing, embroidery, painting and any other apparent fabric manipulations.

The FIDM Gallery is located at 919 S. Grand.. at 9th St. Parking lots are available nearby as is the underground FIDM parking garage on 9th. We'll meet at 2:40 at the Gallery entrance, (park side at the FIDM gift shop.)

- ASSIGNMENT:
1. Text: "Fundamentals of Costume Design for Film" pgs 30-58
 2. Bring your FIDM sketches to the next class and prepare a presentation of your choice of designer and show. Discuss character design choices, palette, specific nuances, character arc, be prepared to discuss palette & tone

SEPTEMBER 8: In Class: Present your designer, show and sketches of Emmy selections & show sketches We will watch clips from a variety of Emmy Nominated shows and discuss their relativity, character analysis, and story support.

Discuss pgs. 30-58: "Intro to the Job...Everyone's!"

1. Costume Designer Job: pg.32, 34, Actor pg 41, Script pg 47, Set pg 49, Camera/DP pg 50-51
2. Storytelling, job requirements pgs 33-41
3. Creating Character 'arc': shape line, texture, color, history
4. Body sculpting pgs 41-44

- ASSIGNMENT:
1. Industry Vocabulary: define list from handout for presentation and class discussion
 2. Read "Dracula" script in preparation for Script breakdown work next class
 3. Read pgs 60-95 "Composing Costume Images"
 4. Sketchbook: Illustrate 4 pages of visually disturbing images/patterns/colors

SEPTEMBER 15: In Class: We'll meet in the computer lab for a hands on demo of Cospro program: Script and scene breakdown, continuity pages, size charts, budget, for 'Dracula' project. I will give you a complete list of the required breakdown reports you are to print for the project. Whatever we do not finish in class, you will complete to be presented Oct 20 for the Midterm.

Show Sketchbook

- ASSIGNMENT:
1. Sketchbook pages: research and illustrate 4 pages of anatomical anomalies.
 2. Bring tape and stapler to next class
 3. Fabric research: Pick 3 fabric 'types' and 3 fabric 'elements' out of a hat to research, define, & supply 3x3" samples to hand out to classmates for Swatch boards. Prepare for presentation next class.
 4. Read interviews with Edwina & Chris pgs. 353-372

SEPTEMBER 22: In Class: Show Sketchbook

You will Present and hand out your Fabric samples to class; present your research, discussing all properties of the fabric: composition, usage, history
We will: discuss fabric properties, Review pgs 353-372 & conduct burn and dye tests

How to create Patterns: Sequential and repeating, free form

- ASSIGNMENT:
1. Sketchbook pages: create a variety of possible fabric designs to be used on your Costume designs for "Dracula".

SEPTEMBER 29: TBA Guest Artist: Professional Costume Illustrator

- ASSIGNMENT:
1. Sketchbook: Research and illustrate 4 costume designs ala artist Edward Gorey
 2. Begin researching Dracula as per your assigned concept.
Research Documentaries: The Real Count Dracula: Vampire Documentary- Vlad the Impaler: in Search of the Real Dracula
Vlad the Impaler: The Man Who was Dracula
"Dracula" has been chosen as our film project as the script explores multidimensional and iconic belief systems: Good vs Evil, Man vs. Nature, Man vs woman, Man vs time. The exploration of multiple cultures as well as eras, historical political influences, religious beliefs mythology, and symbolism make this project a cornucopia of research.

To finalize the project we will view clips from the extensive number of films and documentaries that explore the various styles, techniques and approaches to the same basic storyline. This story has been told since the beginning of film story telling to present day.

OCTOBER 6: In Class: Show Sketchbook

Discuss and explore Pgs 353-372 Fabric treatments: aging, Distressing, manipulations, printing, painting, laser cutting & FX treatments: tools and materials; foam latex to sandpaper. In class we will explore a variety of techniques and materials.

- ASSIGNMENT:**
1. Sketchbook pages
 2. Create a 3 color Fabric design element for any character's costume. Using this design you will ultimately carve 1-3 stamps to create your pattern on fabric. Bring any carving tools to next class as well as your design
 3. Begin designing Dracula costumes, as assigned: 1 ea for Dracula, Mina, Lucy John and Van Helsing. Finished plates will be due and presented October 20th and must be appropriately labeled, rendered and swatched. Include one page of inspirations images per character.

OCTOBER 13: In Class: Show Sketchbook

Review for midterm: all reading assigned to this point & fabrics matching, true and false, multiple choice,
Discuss printing processes and fabric treatment resources
Begin carving stamps. I will supply some tools and the carving material (you will incorporate your stamp design on your rendered plates)

- ASSIGNMENT:**
1. 4 Sketchbook pages: figures in action
 2. Prepare for midterm

OCTOBER 20: MIDTERM: 100 points/ 10% of grade

In Class: Show sketchbook

Print stamp patterns on fabric. I will provide supplies but feel free to contribute any materials you would like to use or share. Explore fabrication treatments.
Supplemental reference: Deborah Dryden Textile treatments

- ASSIGNMENT:**
1. Sketchbook 4 pages: Free choice
 2. Complete Costume Design project "Dracula"

OCTOBER 27: Present "Dracula" Project: All plates must be fully rendered, swatched and labeled. Following your presentations, we will watch a variety of clips from Iconic 'Dracula' films throughout Cinema history: from the '30's to today: discuss styles, trends and techniques (lighting)

- ASSIGNMENT:**
1. Sketchbook pages: 4 pages of thumbnail sketches illustrating variations of 'Draculas' for: A. a toothpaste commercial B. a music video C. a sitcom

NOVEMBER 3: In Class: Show sketchbook

- ASSIGNMENT:**
1. Sketchbook pages
 2. Read Media Limitations pg 95-99 & Edwina pgs 353- 354
I will provide the following info:
 3. "Lighting for Cinematography" excerpts "Costume Light" p.57 personnel vocab: pg 18-21. Chiaroscuro, Rembrandt, Glamour pgs 190-195 Greenscreen pg 207-210 glasses and reflective surfaces pg 222 Lighting styles: Hollywood, Noir, Dutch Master, Natural Realism, Home video/unlit look
 4. We will view a lighting demo and discuss fabric distortions and issues
Discussion: Media limitations and inter-departmental considerations

NOVEMBER 10: In Class: Show Sketchbook

Guest Costume Designer and DP: TBA

ASSIGNMENT: 1. Sketchbook: do 4 pages of light studies on fabrics i.e.: lighting on sequins, rhinestones, textured homespun wool, shantung silk, chiffon, vinyl, etc3. Read Fittings: pg 299-320

NOVEMBER 17: In Class: Costumed and life drawing session with life model.

ASSIGNMENT: 1. Sketchbook page
2. Continue Design work for TV show

NOVEMBER 24: Thanksgiving (23-25)

ASSIGNMENT: 1. Sketch book pages
2. Finalize and complete TV Show designs, plates, research and all breakdowns.
3. Read 325-335 , 175-179, 340-342

DECEMBER 1: In Class: Show Sketchbook

Discuss reading from Nov 12. on fittings

ASSIGNMENT: 1. Sketchbook pages: Illustrate 3 of your favorite costumes from film of your choice
2. Watch 1 Fellini Film of your choice and write a one page review/critique about the Costume Design. Make note of Character reveal through costume as well as its impact on the visual arc of the film, and how the Costume Designer supports Fellini's vision & aesthetic. See Fellini's Filmography below to choose from:
3. "Developing the Design" read text pgs 106-147
4. Complete and present during final, Dec 14th.

VARIETY LIGHTS: 1950*
THE WHITE SHEIK: 1952*
NIGHTS OF CABIRIA: 1957*
LA STRADA: 1954*
LA DOLCE VITA: 1960*
THE CLOWNS: 1970*
FELLINI'S ROMA: 1972*
JULIET OF THE SPIRITS: 1965 *
FELLINI'S CASANOVA: 1976*
CITY OF WOMEN: 1980*
SATYRICON: 1969*

FELLINI FILMOGRAPHY

8 1/2: 1963
IL BIDONE: 1955
TOBY DAMMIT: 1968
I VITELLONI: 1953
THE TEMPTATIONS OF DR ANTONIO: 1962
AMARCORD: 1973
ORCHESTRA REHEARSAL: 1979
AND THE SHIP SAILS ON: 1983
GINGER AND FRED: 1986
INTERVIEW: 1987
THE VOICE OF THE MOON: 1990

*Denotes films I recommend you watch for this assignment ... for Costume purposes....your choice

December 8th: Guest Artist: TBA

Final Examination Date: Dec 14th 2:00-4:00

The Final will include all reading material and instruction since the Mid-term and will include Matching, Multiple choice, True and False as well as your presentation of Fellini project.

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students.

The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

A SELECTION OF ICONIC FILM DESIGNERS AND THEIR WORK

Irene Sharaff: American in Paris, Brigadoon, The Secret Life of Walter Mitty, West Side Story, Cleopatra, Hello Dolly, Funny Girl, Can-Can, Porgy & Bess, The King and I, The Bishops Wife, Picture of Dorian Gray

Ann Roth: Silkwood, The Goodbye Girl, The Owl and the Pussycat, Cold Mountain, The English Patient, Working Girl, The Birdcage, Julie and Julia, Kluge, Midnight Cowboy, Nine to Five, The Hours

Walter Plunkett: Gone with the Wind, Annie Get Your Gun, An American in Paris, Singin' in the Rain, Mary of Scotland, Stagecoach, The Kissing Bandit, Little Women, Raintree County, Age of Innocence, Madam Bovary

Sandy Powell: Shakespeare In Love, Shutter Island, The Aviator, Gangs of New York, Hugo, Orlando,

Albert Wolsky: Manchurian Candidate, Bugsy, Birdman, All That Jazz, Across the Universe, Sophie's Choice, Galaxy Quest, The Jazz Singer, The Jackal, The Gambler, Meteor, Little Murders, Lady Liberty, Grease

Travilla: The Seven Year Itch, The Day the Earth Stood Still, Bus Stop, Gentlemen Prefer Blondes, There's No Business Like Show Business, How to Marry a Millionaire, The Farmer Takes a Wife, Valley of the Dolls

Theoni Aldredge: Addams Family Values, the Great Gatsby '74, Ghostbusters, Moonstruck, The Rose, Annie

Edith Head: Lady in the Dark, The Birds, Sabrina, Samson and Delilah, Earthquake, To Catch a Thief, Marnie

Adrian: Marie Antoinette 1938, Letty Lynton, The Wizard of Oz, Queen Christina, Red Dust, The Philadelphia Story, The Bride Wore Red, The Women, Dinner at Eight,

Orry - Kelly: Some Like It Hot, Dark Victory, Private Lives of Elizabeth and Essex, Dolly Sisters, The Old Maid

Daniilo Donati: Fellini's Costume Designer: Satyricon, Casanova, Amarcord. Zeffirelli's Romeo and Juliet, Flash Gordon, Pinocchio, Life is Beautiful

Anthony Powell: Papillon, Indiana Jones and Temple of Doom, Tess, Hook, The Avengers, Death on the Nile, 102 Dalmatians

Jeffrey Kurland: Inception, Collateral, Erin Brockovich, Mighty Aphrodite, Hannah and her Sisters, Oceans 11

Mark Bridges: The Artist, Silver Linings Playbook, Boogie Nights, There Will Be Blood, The Fighter, The Italian Job, The Master, Magnolia, Blow, Be Cool

Colleen Atwood: Edward Scissorhands, Ed Wood, Alice in Wonderland, Sweeney Todd, Sleepy Hollow, Chicago, Big Fish, Dark Shadows, Planet of the Apes, Lemony Snickers, A Series of Unfortunate Events.

Penny Rose: 4 'Pirates of the Caribbean' films, Quest for Fire, Prince of Persia, Mission Impossible, Evita

Donfeld: The Great Race, Days of Wine and Roses, They Shoot Horses Don't They, Prizzi's Honor, Spaceballs

Cecil Beaton: The Remarkable Mr. Kips, Major Barbara, Anna Karenina, Gigi, My Fair Lady, On a Clear Day You Can See Forever

May Routh: Splash, Being There, My Favorite Year, The Last Remake of Beau Geste, Ronin, Ghost Story,

Piero Tosi: Death in Venice, La Cage Aux Folles, The Damned, The Leopard, La Traviata, Bellissima

Theadora Van Runkle: The Thomas Crown Affair, Bonnie and Clyde, New York, New York, The Godfather II, Myra Breckinridge, Mame, I Love You Alice B. Toklas!,

Catherine Martin: Moulin Rouge, The Great Gatsby, Strictly Ballroom

Michael Kaplan: Fight Club, Flashdance, Blade Runner, Pearl Harbor, Mr & Mrs Smith, Star Trek, Burlesque

Milena Canonero: Barry Lyndon, Marie Antoinette 2006, Out of Africa, Dick Tracy, Clockwork Orange, Grand Budapest Hotel, 2001 A Space Odyssey, The Shining, Chariots of Fire

James Acheson: Dangerous Liaisons, The Last Emperor, Mary Shelleys Frankenstein, 1994,

Travis Banton: Angel, Blonde Venus, Belle of the Nineties, Morocco, The Devil is a Woman, Shanghai Express
Cleopatra 1934, My Man Godfrey, The Magnificent Doll, Auntie Mame, Sign of the Cross,

Eiko Ishioka: Dracula, The Fall, The Cell, Mirror Mirror, Immortals