THTR 331   Costume Design I
Fall 2016   Tues./Thurs. 10:00am - 11:50am
Location: PED 114e

Instructor: Christina Haatainen-Jones
Office: PED 114f - in the Costume Shop
Office Hours: Tues./Thurs. 12:00-2:00 by appt.
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Course Description and Overview
The class will explore the principles and practices of costume design through research, character analysis, and rendering techniques. Projects include script analysis from both a director’s and a designer's viewpoint. Class will work on methods of presenting ideas dynamically and practice ways of visually communicating designs as a collaborative artist.

Learning Objectives
- To develop an understanding of the art of costume design
- To learn to read and interpret a script and how the costume design aids in creating characters and story
- To explore methods of research - including a variety of period, locale, style
- To begin to formulate a personal style in design and presentation of design
- To develop a vocabulary sufficient to present designs to fellow collaborators - directors, fellow designers, actors and shop personnel

Required Readings and Supplementary Materials
Costume Design by Barbara and Cletus Anderson
Sketchbook/Sketch paper - 9" x 12" or larger
Drawing supplies - personal choice

Bring your laptop to class if possible to facilitate research in class

Description of Grading Criteria and Assessment of Assignments
Point values are assigned to individual projects & assignments listed below.
The final course grade is earned on the accumulated points for all assignments based on the following scale:
A= 100--94, A-= 93--90, B+= 89--87, B= 86--84, B-= 83--80, C+= 79--77, C= 76--74, C-= 73--70, D= 69--60, F= below 59
Assignments turned in late can not receive the total point value unless advance arrangements have been made between the student and teacher or in the case of exceptional circumstances.

Grading Scale for SDA:  A indicates work of excellent quality; B of good quality; C of average quality; D of below average quality; and F indicates inadequate work.
There will be no unexcused absences.
Grading Breakdown

PROJECTS
Quizzes 10pts. (2pts. each quiz)
Artist-Inspired Circus Project 10 pts.
Aria da Capo 10 pts.
One Acts – Direction 5 pts.
One Acts – Design 10 pts.
Phillip Glass 15 pts.
The Devil and Daniel Webster 20 pts.
Final Design Plates (2@10pts.ea.) 20 pts.
TOTAL 100 pts.

Project Grading Matrix (based on total points assigned to each project)
20;15;10;5 pts. – Excellent. Solved problems. Understood and enhanced the script. Communicated ideas clearly.
16;12;8;4 pts. – Good. Nice ideas, but incomplete.
12;9;6;3 pts. – Average. Ideas begun but not explored sufficiently.
8;6;4;2 pts. – Less than half done; incomplete thought.
4;3;2;1 pts. – Minimal work; lacking thought.
0 pts. – Unturned in.

Assignment Submission Policy
All projects will be presented in class the day they are due. Be prepared to talk about your design decisions and respond to fellow students’ designs.

WEEKLY CLASSES AND ASSIGNMENTS
WEEK 1
Aug.23 Introduction to class. Review Syllabus. Look at a variety of sample costume plates showing different style choices on how to present an effective design.
In class: Choose an image from a variety of doorways. Begin to design characters (given in class) who would naturally be seen coming out of these doors. Focus on stylistic and emotional choices based on architecture and surrounds. Decide the casing of your characters.
Assignment: Research time period selected for you.

Aug.25 Bring in research choices. Begin working on designing costumes to tell your story by using your research to support your ideas. Objective: to design for specific characters - stress clarity in communicating your characters’ stories using costume design choices.
WEEK 2
Aug.30  Quiz on Chapter 1.
Present Designs for Doorway Project.
Bring in both your first designs and your re-designs. Work in class on details; back views; construction questions.
Assignment: Circus Project.
Research assigned artist - a different artist per student.
Choose 3-5 art pieces created by your artist that will influence your designs to present in class along with a brief history of the artist. Possible artists: Erte; Gauguin; Peter Max; Mucha; Klimt; Maurice Sendack; Picasso; Calder; Bakst; ToulouseLautrec; among others.

Sept. 1  Present your artist’s history and work in class. Bring in books from the library to show in class. Power Point presentations can also be used in conjunction with the books. Using artist research/create a series of circus costumes for Ringmaster, Trapeze Artist, Human Cannonball, Lion Tamer, Bareback Rider, and Clown.

WEEK 3
Sept. 6  Work in class using artist research to influence the designs of 6 circus performers. Bring all research to class.

Sept. 8  Continue defining designs for Circus in class
Assignment: Read “Aria da Capo” by Edna St. Vincent Millet.
Assignment: Research Commedia del Arte

WEEK 4
Sept. 13  Guest: Joe Kennedy class of 2013
Show Circus progression and get critique from Joe on your designs

Sept. 15  Present Designs for Artist-Inspired Circus. Include designs for all 6 performers.
Assignment: Read Chapter 3 "Developing the Basic Concept" in Costume Design book.

WEEK 5
Sept. 20  Quiz on Chapter 3.
Bring in Commedia del Arte research to share in class.
Look at “Harlequin on the Moon” Verbally describe your directorial vision for “Aria da Capo” including an idea of locale, mood, casting.

Sept. 22  Continue refining design ideas for “Aria da Capo” in class.
Bring research to class and be prepared to talk about the specific traits of iconic commedia characters featured in the script.
**WEEK 6**

Sept. 27  
**Present designs** for 5 characters in “Aria da Capo”

**Assignment:** One Acts. Each student will read 2 one-acts and become the director for one play and the costume designer for the 2nd play. We will work in teams to present a completed collaborative design for each play.

**PLAYS:** (subject to change)

“As the Crow Flies” by David Henry Hwang (4 characters)

“Kobo Abe” tr. By Donald Keene (5 characters)

“Feathertop” by Maurice Valency (7 characters)*

“Medusa’s Tale” by Carol S. Lashof (5 characters)*

“Helena’s Husband” by Philip Moeller

Sept. 29  
Discuss directorial approaches to design. Each Director works on conceptual intent of their one-act, including ideas of the production design to share with their designer.

**Assignment:** Read Chapter 4 sections: ”Developing the Line” through ”Controlling the Elements”

**WEEK 7**

Oct. 4  
**Quiz** on Chapter 4

Meetings in class of the directing/designing teams for the one-acts, stressing the open exchange of ideas.

Oct. 6  
**Present Designs** for One Acts. Director will present concept/Designer will present costume designs.

**Assignment:** Research composer Phillip Glass and director Robert Wilson

**WEEK 8**

Oct. 11  
In class: Read out loud “Phillip Glass Buys a Loaf of Bread” from “All in the Timing” by David Ives.

Watch YouTube segment of "Einstein on the Beach" directed by Robert Wilson.

Discussion: Robert Wilson and the rhythm of the written word coming to life on stage through theatrical choices and contrivances.

Oct. 13  
Present conceptual ideas for “Phillip Glass” accompanied by research that will inspire your designs of costumes.

**Assignment:** Read "The Devil and Daniel Webster" by Stephen Vincent Benet.

**WEEK 9**

Oct. 18  
**Present Designs** for “Phillip Glass Buys a Loaf of Bread”.

**Assignment:** Read Appendix A - "Costumes at the End of the 18th Century" and "19th Century Costumes"
Oct. 20 **Quiz** on Appendix A assignment.
Present research and concepts for “Daniel Webster”.
Discuss historic characters and directorial ideas relating to the "underworld jury".

**WEEK 10**
Oct. 25 Work in class on “Daniel Webster” - focus on Daniel and the townspeople. Explore the relevance of the fiddler and how he fits into the vision of the town.

Oct. 27 **Costume Sculpture presentation.**
Discuss the methods and materials used to create masks and non-traditional sculpted costumes

**WEEK 11**
Nov. 1 Work in class on “Daniel Webster” - focus on the underworld jury and Scratch

Nov. 3 Continue to define your designs for all characters in “Daniel Webster”
**Assignment:** Read Chapter 6 "Costume Presentation: Rendering or Final Sketch"

**WEEK 12**
Nov. 8 **Quiz** on Chapter 6
In class: Drawing the effective face.
Explore facial types and expressions to enhance costume presentations.

Nov. 10 Focus on specific designs - work on back views; construction choices. Use construction decisions to refine drawings toward final design plates.

**WEEK 13**
Nov. 15 **Present Costume Designs** of all Characters for “The Devil and Daniel Webster”
Be prepared to defend your ideas in class.

Nov. 17 Continue with Presentations of “The Devil and Daniel Webster”

**WEEK 14**
Nov. 22 **Budgeting.** Worksheets supplied to help with budget for “Daniel Webster”
Complete budgets in class.

Nov. 24 **THANKSGIVING BREAK!**

**WEEK 15**
Nov. 29 Individual meetings to assign designs for final project. Final project will consist of completing 2 portfolio-ready color costume plates with fabric swatches. 20 minute meeting times assigned to each student.

Dec. 1 Continue Individual meetings.
Thurs. Dec. 8  

**FINAL PRESENTATION**  
11:00 - 1:00

Meet in class to present final costume plates to entire class.  
2 designs worth 10 points each

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**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/](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/](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/](http://equity.usc.edu/) or to the *Department of Public Safety* [http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us/](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/](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](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](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/](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.