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**Theatre 433b – Costume Design II**

**Spring 2020 - Thursday  2:00 - 4:50**

**PED 114e**

**Instructor: Christina Haatainen-Jones**

**Office: PED 114F**

**Office Hours: Tues./Th. 12:00 - 2:00 by appointment**

**Contact Info: haataine@usc.edu**

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**Course Description and Overview**

Designing theatrical costumes based on historic period and character development, as well as interpretive designs, with an emphasis on clearly communicating ideas from research through drawing and fabric selection.  Projects include character analysis from a designer’s viewpoint, character breakdowns, budgeting, and construction solutions.

We will also have in-class lessons on rendering materials and techniques to enhance the students’ ability to communicate their designs more effectively.

**Learning Objectives**

This course will provide students with the skills to enter the professional arena by understanding how a costume can become a viable element of the storytelling through character design.  The student will also practice the verbal and visual presentation of their ideas. They will gain an understanding of how to break down a script and analyze each character's motives and movements and how the costume design can facilitate the story.

**Prerequisite(s): THTR 33I - Costume Design I; THTR 433a - Costume Design II**

**Required Readings and Supplementary Materials**

Ingenue in White: Reflections of a Costume Designer by [Marcia Dixcy Jory](https://www.goodreads.com/author/show/629140.Marcia_Dixcy_Jory)

Aesop’s Fables

Sketchbook/Paper

Drawing and painting supplies

Grading Breakdown

In-class Projects 45 pts

Aesop’s Fable Design 20 pts

Production Designs 15 pts

Final Project 20 pts

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TOTAL 100 pts

**Description of Grading Criteria and Assessment of Assignments**

**A** indicates work of excellent quality

**B** of good quality

**C** of average quality

**D** of below average quality

**F** indicates inadequate work

Each project is assigned a point value. The points are earned by meeting the requirements of each project.

100% - Excellent. Complete design of all characters.  Understood and enhanced the script.  Solved physical problems.  Communicated ideas clearly.  On time.

80% –  Good.  Inspired ideas -  more follow-through needed for complete design.

60% – Average.  Ideas begun but not explored completely.  Some characters unstarted.

40% – Less than half done; missing characters in design.

20% – Minimal work; lacking thought

0% -  Unturned in.

There shall be no unexcused absences.

No late assignments or projects will be accepted unless advance extensions have been arranged between the student and the teacher or unless exceptional circumstances occur.

**Course Schedule: A Weekly Breakdown**

WEEK 1 - Jan. 16 Introduction and Discussion.  Review Syllabus and Course Objectives

ASSIGNMENT:

Choose an Aesop’s Fable with 2 or more characters. Design character costumes to be presented in a fashion show format. Inspiration for the costumes should be an homage to a specific artist, iconic fashion designer, architect, photographer, or a genre of art that will inform the direction of your costume designs.

WEEK 2 - Jan. 23 Present your Aesop’s Fable research inspiration and concept.

IN CLASS: Begin to translate research into costumes that depict your characters to successfully tell the story and moral of the chosen Aesop’s Fable.

ASSIGNMENT: Complete the costume designs.  The drawings should be in color.  Supply descriptions or swatches of the types of materials to be used.

WEEK 3 - Jan. 30 Present your Aesop’s Fable finished design to class. Let your costumes tell the story. How is the moral of the fable depicted in your designs?

IN CLASS: Expand designs for Aesop project - assigned to complete during class time.

ASSIGNMENT: Research a show you’d like to design to round out your portfolio. Be prepared to pitch why you made your choice and how you’re going to approach the design.

WEEK 4 - Feb. 6 Present your production through research. Begin exploring the narrative nature of your design choices.

ASSIGNMENT: Complete costume list of main designs and begin making thumbnail sketches exploring best poses to create the mood you’d like your drawings to evoke.

WEEK 5 - Feb. 13 Bring your research, breakdown and sketches to class

IN CLASS: Present (pitch) your design and strategy.

Be prepared to answer questions about your choices and talk about the script and how you’re serving the words. Begin completion of costume plates of selected costumes. Work on most effective poses to showcase your design intent.

WEEK 6 - Feb. 20 IN CLASS: Draw backviews and construction drawings of your designs. Consider closures and begin making fabric and pattern selections.

WEEK 7 - Feb. 27 IN CLASS: View “The Making of Warhorse”

Discuss construction challenges for present and past projects.

WEEK 8 - Mar. 5 Review current SDA production in process. Refine drawings based on fabrics, patterns and stock items being used. Arrange costume on dress form and work on effective rendering techniques to fully represent your design.

WEEK 9 - Mar. 12 Update on both productions being worked on - realized and paper projects.

IN CLASS: Reinvent your designs for different venues as assigned in class.

Mar. 16-20 **SPRING BREAK**

WEEK 10 - Mar. 26 Presentation of portfolio projects in class. Explore your chosen presentation style for the impact you want your costumes to create.

WEEK 11 – Apr. 2 Discussion Day - Future professional work and how to sell yourself as an artist with your specific gifts and insights.

WEEK 12 - Apr. 9 Bring portfolio, resumes, business cards to show and get feedback in class.

IN CLASS: Create a business card and sample resume for client assigned to you in class. Bring your computers to find background information in

order to choose the best color, font, paper choice, and design to best represent the client.

WEEK 13 - Apr. 16 Bring in renderings of your designs to discuss questions to answer to shop. Draw details and backviews to help explain your design as clearly as possible. Drawings should be in color and have swatches to discuss as to which would work better for the design(s) as drawn.

WEEK 14 - Apr. 23 **Field Trip** – Muto Little - Union Costume Shop

Bring drawings of your costumes. Choose 2 or 3 to present to shop for budgeting purposes. Be prepared to answer shop’s questions about fabrics, construction choices. They will ask questions they would ask if you were bringing in costumes to actually be built in a professional union costume shop.

WEEK 15 - Apr. 30 **Quiz** on what was learned in the semester.

Wrap up of any and all questions needed to reach full-scale final designs to enhance your portfolio.

Thurs. May 7   2:00 - 4:00 pm **FINAL PROJECT**

Present Final Plates

Costume plates should be in color and include fabric swatches and any necessary construction and backview drawings to clarify your designs.

Please note that per University policy, the instructors are unable to schedule an alternative time for you to take the exam. If you have questions you can contact the USC Testing office at 213-740-7166. Please note it is your responsibility to contact the testing office if you have multiple exams on one day in advance to ensure you can take your final exam.

**EXTRA-CURRICULAR COMMITMENTS AND ISPS**

Should you choose to participate in any extra-curricular project, such as an Independent Student Production, the SDA administration and faculty will not make allowances or exceptions for absences in class, missed or delayed assignments, home work that is required as preparation for class, or lack of participation in class resulting from your extra-curricular involvement.

**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 Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](https://policy.usc.edu/scampus-part-b/). 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.

**Statement for Students with Disabilities**

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 (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

**Emergency Preparedness/Course Continuity in a Crisis**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

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**Support Systems:**

*Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. [engemannshc.usc.edu/counseling](https://engemannshc.usc.edu/counseling)

*National Suicide Prevention Lifeline – 1 (800) 273-8255*

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. [www.suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org/)

*Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. [engemannshc.usc.edu/rsvp](https://engemannshc.usc.edu/rsvp/)

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: [sarc.usc.edu](http://sarc.usc.edu/)

*Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. [equity.usc.edu](http://equity.usc.edu/)

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. [studentaffairs.usc.edu/bias-assessment-response-support](https://studentaffairs.usc.edu/bias-assessment-response-support/)

*The Office of Disability Services and Programs*

Provides certification for students with disabilities and helps arrange relevant accommodations. [dsp.usc.edu](http://dsp.usc.edu/)

*Student Support and Advocacy – (213) 821-4710*

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. [studentaffairs.usc.edu/ssa](https://studentaffairs.usc.edu/ssa/)

*Diversity at USC*

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. [diversity.usc.edu](https://diversity.usc.edu/)

*USC Emergency Information*

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. [emergency.usc.edu](http://emergency.usc.edu)

*USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.*

Provides overall safety to USC community. [dps.usc.edu](http://dps.usc.edu/)