Theatre 334 - Costume Design

Spring 2012
CRN 22667 - MWF 10:00-10:50 am
David Jilg, Instructor E-mail: jilg@rhodes.edu
Extension: 3755
Office Hours by Appointment – 130 McCoy Theatre

TEXTS

Gillette, J. Michael, Theatrical Design and Production (provided by the Department)
Parramón, José M., “The Three Canons of the Human Figure”, from How to Draw the Human Figure (handout)
Wilson, E., and A. Goldfarb, “How to Read a Play”, from Anthology of Living Theatre (handout)

Playscripts:
- Gay, The Beggar’s Opera
- Goldman, The Lion in Winter
- Goldsmith, She Stoops to Conquer
- Ibsen, A Doll House
- Ibsen, Ghosts
- Ibsen, Hedda Gabler
- Miller, The Crucible
- Molière, Tartuffe
- Shaffer, Amadeus
- Shakespeare, A Midsummer Night’s Dream
- Shaw, Caesar and Cleopatra
- Sophocles, Antigone
- Wilde, The Importance of Being Earnest

SUPPLIES NEEDED:
- 9”x12” Watercolor Paper
- 9”x12” Bristol Board
- Assorted pencils
- Assorted paint brushes
- Selection of Acrylic Paints and/or
- Dr. P H Martin’s Watercolor Inks
(all available at Art Center on Union Avenue – 10% student discount with ID)

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Tell me and I will forget.
Show me and I will remember.
Involve me and I will understand.

-attributed to Confucius.

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Only connect.

- E.M. Forster
COURSE DESCRIPTION AND OBJECTIVES

This course explores the creative process and the principles and tools of design as they apply to costume design. Emphasis will be on script analysis, period and conceptual research, and rendering techniques, utilizing classroom discussion, design evaluation, practical exercises and projects.

COURSE POLICIES

ATTENDANCE

- You are allowed three absences without penalty, regardless of the reasons for the absences. Each subsequent absence will reduce your final grade by 1/3 of a letter.
- Three instances of tardiness (arriving after roll call and class has begun) will count as one absence.

GRADING

If you

- Attend, are prepared and participate in all classes
- Attend all required performances
- Have all projects and writing assignments completed on time

you will be doing satisfactory work for this course.

If you

- Accomplish ALL the above
- Make an honest commitment to challenge yourself
- Exhibit active engagement with the subject matter

you will be doing good work for this course.

As published in the college catalogue:

"In official recording of academic work, the following symbols are employed: A, excellent; B, good; C, satisfactory; D, passing; ...F, failure...." (p. 76)

COURSEWORK

Class Participation: Worth up to 20% of your final grade, participation is an essential part of this course. Class discussions, exercises, presentations, general attitude, general involvement, initiative, preparedness, etc., contribute to the class participation grade.

Design Projects: During the course of the semester, you are required to present three designs of assigned plays. Guidelines for the projects will be discussed in class. Each design is worth a potential 20% for a total of 60% of your final grade. Although projects are weighted equally, expectations increase with each project, culminating in the final project.

Final Project: The Final Project is the capstone experience for the course, and is worth a potential 20% of your final grade. As is the case with the design projects, guidelines for the Final Project will be discussed in class.

Thus:

<table>
<thead>
<tr>
<th></th>
<th>Class Participation</th>
<th>Design 1</th>
<th>Design 2</th>
<th>Design 3</th>
<th>Final Design</th>
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<tr>
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## Costume Design
### Theatre 334 Syllabus

<table>
<thead>
<tr>
<th>DAY</th>
<th>DATE</th>
<th>ACTIVITY/ASSIGNMENT</th>
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</table>
| W   | January 18 | INTRODUCTORY DISCUSSION  
For Wednesday, January 25 – one costume rendering TBD |
| F   | 20       | THE DESIGN PROCESS  
Wilson/Goldfarb, “How to Read a Play” (handout)  
Gillette, Ch. 2, “The Design Process”, pp. 19-33 |
| M   | 23       | THE DESIGN PROCESS: Implementation  
Parramón, José M., “The Three Canons of the Human Figure”  
Revisiting the human figure. Bring drawing supplies. |
| W   | 25       | THE DESIGN PROCESS: Evaluation  
Bring in assigned costume renderings for critiquing. |
| F   | 27       | THE DESIGN PROCESS: Analysis of *The Importance of Being Earnest*  
Wilde, *The Importance of Being Earnest*  
Gillette, Ch. 16, “Costume Design”, pp. 400-423 |

**NOTES:**
- *The Importance of Being Earnest* runs January 27-February 12, on the Lohrey Stage at Theatre Memphis:
  - Theatre Memphis  
  - 630 Perkins Extended, Memphis TN  38117  
  - 682-8323  
  - http://www.theatrememphis.org/  

| M   | 30       | THE DESIGN PROCESS: Analysis of *Antigone*  
Gillette, Ch. 5, “Style, Composition, and Design”, pp. 73-85  
Gillette, Ch. 6, “Color”, pp. 86-110  
Sophocles, *Antigone*  
First Project – Due Wednesday/Friday, February 15/17:  
PowerPoint Presentation and Painted Costume Sketches of Antigone, Ismene, Eurydice, Creon, Guard/Sentry, Tiresias |
| W   | February 1 | THE DESIGN PROCESS: Research  
Discussion of approaches to background and conceptual research for *Antigone.* |
| F   | 3        | THE DESIGN PROCESS: Evaluation  
Shaw, *Caesar and Cleopatra*  
Background research sources on Egyptian and Roman clothing.  
Evaluate production concepts. |
| M   | 6        | THE DESIGN PROCESS: Implementation  
1st Project Work Day  
Drawing and painting techniques: TBD. |
| W   | 8        | THE DESIGN PROCESS: Evaluation  
Goldman, *The Lion in Winter*  
Background research sources on Medieval clothing.  
Evaluate production concepts. |
| F   | 10       | THE DESIGN PROCESS: Implementation  
1st Project Work Day  
Painting techniques: TBD. |
<table>
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<tr>
<th>Day</th>
<th>Date</th>
<th>THE DESIGN PROCESS: Evaluation</th>
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<tbody>
<tr>
<td>M</td>
<td>13</td>
<td>Discussion of Theatre Memphis’ production of <em>The Importance of Being Earnest</em>. Evaluate production concepts; submit discussion topics.</td>
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</tbody>
</table>
| W   | 15   | **1ST PROJECT DESIGN PRESENTATIONS/PART 1**
|     |      | PowerPoint Presentation and Painted Costume Sketches of Antigone, Ismene, Eurydice, Creon, Guard/Sentry, Tiresias. |
| F   | 17   | **1ST PROJECT DESIGN PRESENTATIONS/PART 2**
|     |      | PowerPoint Presentation and Painted Costume Sketches of Antigone, Ismene, Eurydice, Creon, Guard/Sentry, Tiresias. |
| M   | 20   | THE DESIGN PROCESS: Analysis
|     |      | Gay, *The Beggar's Opera*
|     |      | Goldsmith, *She Stoops to Conquer*
|     |      | Background research sources on 18th century clothing. |

**Second Project (choose either play) – Due Wednesday/Friday, March 21/23:**

*M The Beggar’s Opera*: PowerPoint Presentation and Painted Costume Sketches of Peachum, Macheath, and one other male character; and of Mrs. Peachum, Polly Peachum, and one other female character

*OR*

*She Stoops to Conquer*: PowerPoint Presentation and Painted Costume Sketches of Young Marlow, Hardcastle and Tony Lumpkin; and of Mrs. Hardcastle, Miss Hardcastle and Miss Neville

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<tr>
<th>Day</th>
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<th>THE DESIGN PROCESS: Implementation</th>
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| W   | 22   | 2nd Project Work Day
|     |      | Painting techniques: TBA. |
| F   | 24   | THE DESIGN PROCESS: Evaluation
|     |      | Shakespeare, *A Midsummer Night’s Dream*
|     |      | Background research sources on Greek, Byzantine, Renaissance and Empire clothing.
|     |      | Evaluate production concepts. |
| M   | 27   | THE DESIGN PROCESS: Implementation
|     |      | 2nd Project Work Day
|     |      | Painting techniques: TBA. |
| W   | 29   | THE DESIGN PROCESS: Analysis of *The Crucible* and *Tartuffe*
|     |      | Miller, *The Crucible*
|     |      | Molière, *Tartuffe*
|     |      | Background research sources on late 17th century clothing. |

**NOTES:**

- *Antigone*, presented at Evergreen Theatre in cooperation with The Bluff City Tri-Art Theatre Company; directed by Cookie Ewing, runs March 1-4 & 8-10: [http://www.rhodes.edu/academics/18045.asp](http://www.rhodes.edu/academics/18045.asp)

**YOU MUST SEE THIS PRODUCTION BY MARCH 8!**

| F   | March 2 | THE DESIGN PROCESS: Commitment and Selection
|     |         | Discussion of Final Project play (any play, with approval – parameters TBD with instructor) |
| M   | 5       | THE DESIGN PROCESS: Implementation
|     |         | 2nd Project Work Day
<p>|     |         | Painting techniques: TBA. |</p>
<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>THE DESIGN PROCESS:</th>
<th>Notes</th>
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<tbody>
<tr>
<td>W</td>
<td>7</td>
<td>Implementation 2nd Project Work Day</td>
<td>Painting techniques: TBA.</td>
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<tr>
<td>F</td>
<td>9</td>
<td>Evaluation 2nd Project Work Day</td>
<td>Discussion of the production of Antigone. Evaluate production concepts; submit discussion topics.</td>
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<tr>
<td>M</td>
<td>12</td>
<td>SPRING BREAK</td>
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<td>W</td>
<td>14</td>
<td>SPRING BREAK</td>
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<td>F</td>
<td>16</td>
<td>SPRING BREAK</td>
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<tr>
<td>M</td>
<td>19</td>
<td>Implementation 2nd Project Work Day</td>
<td>Painting techniques: TBA.</td>
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<tr>
<td>W</td>
<td>21</td>
<td>Evaluation</td>
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<td><strong>2nd PROJECT DESIGN PRESENTATIONS/PART 1</strong></td>
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<td><em>The Beggar’s Opera</em>: PowerPoint Presentation and Painted Costume Sketches of Peachum, Macheath, and one other male character; and of Mrs. Peachum, Polly Peachum, and one other female character OR <em>She Stoops to Conquer</em>: PowerPoint Presentation and Painted Costume Sketches of Young Marlow, Hardcastle and Tony Lumpkin; and of Mrs. Hardcastle, Miss Hardcastle and Miss Neville</td>
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<td>F</td>
<td>23</td>
<td>Evaluation</td>
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<td><strong>2nd PROJECT DESIGN PRESENTATIONS/PART 2</strong></td>
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<td><em>The Beggar’s Opera</em>: PowerPoint Presentation and Painted Costume Sketches of Peachum, Macheath, and one other male character; and of Mrs. Peachum, Polly Peachum, and one other female character OR <em>She Stoops to Conquer</em>: PowerPoint Presentation and Painted Costume Sketches of Young Marlow, Hardcastle and Tony Lumpkin; and of Mrs. Hardcastle, Miss Hardcastle and Miss Neville</td>
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<tr>
<td>M</td>
<td>26</td>
<td>Commitment and Selection</td>
<td>Determination of Final Project play choice (any play, with approval – parameters TBD with instructor)</td>
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<tr>
<td>W</td>
<td>28</td>
<td>Analysis of A Doll House, Ghosts and Hedda Gabler</td>
<td>Ibsen, A Doll House Ibsen, Ghosts Ibsen, Hedda Gabler Background research sources on late-19th/early 20th century clothing.</td>
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<td><strong>Third Project – Due Wednesday/Friday, April 11/13:</strong></td>
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<td>PowerPoint Presentation and Painted Storyboards of the following:</td>
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<td><em>Women (choose 5) from A Doll House</em>: Nora, Kristine (Mrs. Linde), Anne Marie; from Ghosts: Mrs. Alving, Regina; from Hedda Gabler: Hedda, Mrs. Elvsted, Aunt Julie (Miss Tesman)</td>
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<td><em>Men (choose 5) from A Doll House</em>: Torvald, Dr. Rank, Krogstad; from Ghosts: Pastor Manders, Engstrand, Osvald; from Hedda Gabler: Tesman, Judge Brack, Lovborg</td>
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<tr>
<td>F</td>
<td>30</td>
<td>Implementation 3rd Project Work Day</td>
<td>Painting techniques: TBA.</td>
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<td>Day</td>
<td>Date</td>
<td>THE DESIGN PROCESS: Evaluation</td>
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| M   | April 2 | Shaffer, *Amadeus*  
Background research sources on 18th century European clothing.  
Evaluate production concepts. |
| W   | 4      | THE DESIGN PROCESS: Implementation  
3rd Project Work Day  
Painting techniques: TBA. |

**NOTES:**  
- *Hedda Gabler* runs April 6-22, on the Next Stage at Theatre Memphis:  
Theatre Memphis  
630 Perkins Extended, Memphis TN 38117  
682-8323  
http://www.theatrememphis.org/

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>THE DESIGN PROCESS: Implementation</th>
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| W   | 11    | THE DESIGN PROCESS: Evaluation  
3rd PROJECT DESIGN PRESENTATIONS/PART 1  
PowerPoint Presentation and Painted Storyboards of the following:  
Women (choose 5) from *A Doll House*: Nora, Kristine (Mrs. Linde), Anne Marie; from *Ghosts*: Mrs. Alving, Regina; from *Hedda Gabler*: Hedda, Mrs. Elvsted, Aunt Julie (Miss Tesman)  
Men (choose 5) from *A Doll House*: Torvald, Dr. Rank, Krogstad; from *Ghosts*: Pastor Manders, Engstrand, Osvald; from *Hedda Gabler*: Tesman, Judge Brack, Lovborg |
| F   | 13    | THE DESIGN PROCESS: Evaluation  
3rd PROJECT DESIGN PRESENTATIONS/PART 2  
PowerPoint Presentation and Painted Storyboards of the following:  
Women (choose 5) from *A Doll House*: Nora, Kristine (Mrs. Linde), Anne Marie; from *Ghosts*: Mrs. Alving, Regina; from *Hedda Gabler*: Hedda, Mrs. Elvsted, Aunt Julie (Miss Tesman)  
Men (choose 5) from *A Doll House*: Torvald, Dr. Rank, Krogstad; from *Ghosts*: Pastor Manders, Engstrand, Osvald; from *Hedda Gabler*: Tesman, Judge Brack, Lovborg |
| M   | 16    | THE DESIGN PROCESS: Implementation  
Final Project Work Day  
Painting techniques: TBA. |
| W   | 18    | THE DESIGN PROCESS: Implementation  
Final Project Work Day  
Painting techniques: TBA. |
| F   | 20    | THE DESIGN PROCESS: Implementation  
Final Project Work Day  
Painting techniques: TBA. |
| M   | 23    | THE DESIGN PROCESS: Evaluation  
Discussion of Theatre Memphis’ production of *Hedda Gabler*.  
Evaluate production concepts; submit discussion topics. |
| W   | 25    | THE DESIGN PROCESS: Implementation  
Final Project Work Day  
Painting techniques: TBA. |
<table>
<thead>
<tr>
<th>F</th>
<th>27</th>
<th>AWARDS CONVOCATION/URCAS</th>
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<tbody>
<tr>
<td>M</td>
<td>30</td>
<td>FINAL PROJECT PRESENTATIONS</td>
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<td>Monday, April 30, 2012</td>
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<td>5:30 pm</td>
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<td>12 painted costume sketches and PowerPoint presentation of brief play synopsis, background and conceptual research for costumes</td>
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</tbody>
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