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## THEA 334-01, Costume Design, Spring 2012

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# Theatre 334 - Costume Design

*Spring 2012*

CRN 22667 - MWF 10:00-10:50 am

David Jilg, Instructor

E-mail: [jilg@rhodes.edu](mailto: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:	Class Participation	20%
	Design 1	20%
	Design 2	20%
	Design 3	20%
	Final Design	20%

# Costume Design

## Theatre 334 Syllabus

DAY	DATE	ACTIVITY/ASSIGNMENT
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” <b>Revisiting the human figure. Bring drawing supplies.</b>
W	25	THE DESIGN PROCESS: Evaluation Bring in assigned costume renderings for critiquing.
F	27	THE DESIGN PROCESS: Analysis of <i>The Importance of Being Earnest</i> Wilde, <i>The Importance of Being Earnest</i> Gillette, Ch. 16, “Costume Design”, pp. 400-423  <b>NOTES:</b> <ul style="list-style-type: none"> <li><i>The Importance of Being Earnest</i> runs January 27-February 12, on the Lohrey Stage at Theatre Memphis: Theatre Memphis 630 Perkins Extended, Memphis TN 38117 682-8323 <a href="http://www.theatrememphis.org/">http://www.theatrememphis.org/</a></li> </ul>
M	30	THE DESIGN PROCESS: Analysis of <i>Antigone</i> Gillette, Ch. 5, “Style, Composition, and Design”, pp. 73-85 Gillette, Ch. 6, “Color”, pp. 86-110 <u>Sophocles, <i>Antigone</i></u> <b>First Project – Due Wednesday/Friday, February 15/17:</b>  <b>PowerPoint Presentation and Painted Costume Sketches of Antigone, Ismene, Eurydice, Creon, Guard/Sentry, Tiresias</b>
W	February 1	THE DESIGN PROCESS: Research Discussion of approaches to background and conceptual research for <i>Antigone</i> .
F	3	THE DESIGN PROCESS: Evaluation Shaw, <i>Caesar and Cleopatra</i> Background research sources on Egyptian and Roman clothing. Evaluate production concepts.
M	6	THE DESIGN PROCESS: Implementation 1 <sup>st</sup> Project Work Day Drawing and painting techniques: TBD.
W	8	THE DESIGN PROCESS: Evaluation Goldman, <i>The Lion in Winter</i> Background research sources on Medieval clothing. Evaluate production concepts.
F	10	THE DESIGN PROCESS: Implementation 1 <sup>st</sup> Project Work Day Painting techniques: TBD.

M	13	THE DESIGN PROCESS: Evaluation Discussion of Theatre Memphis' production of <i>The Importance of Being Earnest</i> . Evaluate production concepts; submit discussion topics.
W	15	THE DESIGN PROCESS: Evaluation  <b><u>1<sup>ST</sup> PROJECT DESIGN PRESENTATIONS/PART 1</u></b> <b>PowerPoint Presentation and Painted Costume Sketches of Antigone, Ismene, Eurydice, Creon, Guard/Sentry, Tiresias.</b>
F	17	THE DESIGN PROCESS: Evaluation  <b><u>1<sup>ST</sup> PROJECT DESIGN PRESENTATIONS/PART 2</u></b> <b>PowerPoint Presentation and Painted Costume Sketches of Antigone, Ismene, Eurydice, Creon, Guard/Sentry, Tiresias.</b>
M	20	THE DESIGN PROCESS: Analysis <i>Gay, The Beggar's Opera</i> <i>Goldsmith, She Stoops to Conquer</i> Background research sources on 18 <sup>th</sup> century clothing.  <b>Second Project (choose either play) – Due Wednesday/Friday, March 21/23:</b>  <b><i>The Beggar's Opera</i>: 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</b> <b>OR</b> <b><i>She Stoops to Conquer</i>: PowerPoint Presentation and Painted Costume Sketches of Young Marlow, Hardcastle and Tony Lumpkin; and of Mrs. Hardcastle, Miss Hardcastle and Miss Neville</b>
W	22	THE DESIGN PROCESS: Implementation 2 <sup>nd</sup> Project Work Day Painting techniques: TBA.
F	24	THE DESIGN PROCESS: Evaluation <i>Shakespeare, A Midsummer Night's Dream</i> Background research sources on Greek, Byzantine, Renaissance and Empire clothing. Evaluate production concepts.
M	27	THE DESIGN PROCESS: Implementation 2 <sup>nd</sup> Project Work Day Painting techniques: TBA.
W	29	THE DESIGN PROCESS: Analysis of <i>The Crucible</i> and <i>Tartuffe</i> <i>Miller, The Crucible</i> <i>Molière, Tartuffe</i> Background research sources on late 17 <sup>th</sup> century clothing.  <b>NOTES:</b> <ul style="list-style-type: none"><li>• <b><i>Antigone</i>, presented at Evergreen Theatre in cooperation with The Bluff City Tri-Art Theatre Company; directed by Cookie Ewing, runs March 1-4 &amp; 8-10;</b> <a href="http://www.rhodes.edu/academics/18045.asp">http://www.rhodes.edu/academics/18045.asp</a></li></ul> <b><i>YOU MUST SEE THIS PRODUCTION BY MARCH 8!</i></b>
F	<b>March 2</b>	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 2 <sup>nd</sup> Project Work Day Painting techniques: TBA.

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

M	April 2	THE DESIGN PROCESS: Evaluation Shaffer, <i>Amadeus</i> Background research sources on 18 <sup>th</sup> century European clothing. Evaluate production concepts.
W	4	THE DESIGN PROCESS: Implementation 3 <sup>rd</sup> Project Work Day Painting techniques: TBA.  <b>NOTES:</b> <ul style="list-style-type: none"> <li><b><i>Hedda Gabler</i> runs April 6-22, on the Next Stage at Theatre Memphis:</b> Theatre Memphis 630 Perkins Extended, Memphis TN 38117 682-8323 <a href="http://www.theatrememphis.org/">http://www.theatrememphis.org/</a></li> </ul>
F	6	<b>EASTER BREAK</b>
M	9	THE DESIGN PROCESS: Implementation 3 <sup>rd</sup> Project Work Day Painting techniques: TBA.
W	11	THE DESIGN PROCESS: Evaluation  <b><u>3<sup>rd</sup> PROJECT DESIGN PRESENTATIONS/PART 1</u></b> <b>PowerPoint Presentation and Painted Storyboards of the following:</b>  <b>Women (choose 5) from <i>A Doll House</i>: Nora, Kristine (Mrs. Linde), Anne Marie; from <i>Ghosts</i>: Mrs. Alving, Regina; from <i>Hedda Gabler</i>: Hedda, Mrs. Elvsted, Aunt Julie (Miss Tesman)</b>  <b>Men (choose 5) from <i>A Doll House</i>: Torvald, Dr. Rank, Krogstad; from <i>Ghosts</i>: Pastor Manders, Engstrand, Oswald; from <i>Hedda Gabler</i>: Tesman, Judge Brack, Lovborg</b>
F	13	THE DESIGN PROCESS: Evaluation  <b><u>3<sup>rd</sup> PROJECT DESIGN PRESENTATIONS/PART 2</u></b> <b>PowerPoint Presentation and Painted Storyboards of the following:</b>  <b>Women (choose 5) from <i>A Doll House</i>: Nora, Kristine (Mrs. Linde), Anne Marie; from <i>Ghosts</i>: Mrs. Alving, Regina; from <i>Hedda Gabler</i>: Hedda, Mrs. Elvsted, Aunt Julie (Miss Tesman)</b>  <b>Men (choose 5) from <i>A Doll House</i>: Torvald, Dr. Rank, Krogstad; from <i>Ghosts</i>: Pastor Manders, Engstrand, Oswald; from <i>Hedda Gabler</i>: Tesman, Judge Brack, Lovborg</b>
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 <i>Hedda Gabler</i> . Evaluate production concepts; submit discussion topics.
W	25	THE DESIGN PROCESS: Implementation Final Project Work Day Painting techniques: TBA.

F	27	<b>AWARDS CONVOCATION/URCAS</b>
M	30	<b>FINAL PROJECT PRESENTATIONS</b> <b>Monday, April 30, 2012</b> <b>5:30 pm</b>  12 painted costume sketches and PowerPoint presentation of brief play synopsis, background and conceptual research for costumes