Fundamentals of Costuming is a beginning level course in the areas of both Costume Design and Costume Construction.

The goals of the course include:

1. To give the student the beginning drawing and painting skills necessary to design costumes for the Theatre. This will happen in the Tuesday and Thursday class sessions.
2. To give the beginning student the primary construction skills encountered in a Costume Shop. This will happen in the Tuesday or Thursday lab sessions.
3. To give to the student the opportunity to see how what they have been learning in the construction labs and design classes is applied to a practical production. This will happen during the crew hours working on a departmental production.
4. To develop the beginning student's awareness of the elements, principals and styles of design as it applies to the visual creation of a dramatic character on stage.
5. To explore different mediums of rendering as the student begins to build his/her portfolio by completing six designs for a script under investigation throughout the term.

There is no prerequisite for this course, but a background in Art, ie., drawing and painting is certainly useful.

The course meets three times a week; twice in a group of not more than sixteen, and once in a lab session half that size. In the Tuesday lectures, the process of design, construction and costuming principals are discussed. Appropriate lecture
demonstrations take place to further the student's awareness of design techniques. Thursday studios are designed to give the student an opportunity to learn the basic and rudimentary skills in figure drawing, fabric illustration and rendering techniques. The student then focuses on the practical production of these elements within the lab. Lab assignments include the basic construction techniques and a further study of rendering concepts.

There is a minimum of “typical” outside the classroom assigned reading for this class, but a strong emphasis on developing and practicing the art skills used in design, coupled with detailed study of script analysis and period research demands that the student devote a significant amount of time to the course outside the classroom situation.

REQUIRED TEXTS:
1. ARSENIC AND OLD LACE—Joseph Kesselring
2. Theatre 40 Course Packet of handouts
3. A Daily Planner that will help you schedule the time when you are completing assignments as well as the due dates for assignments is critical to your success.

COURSE CONSISTS OF:

1. Tuesday Lecture/Demonstration Sessions: On these days the focus of the course will be on learning to understand the play, make informed design choices, draw, paint and practice through a series of exercises and demos. Then I will ask you to apply those skills to the design process. I call the process I teach you “The Ten Step Process of Costume Design and Illustration” because I break the learning process down into simple steps that you can learn and feel comfortable with one step at a time. As the course progresses, your focus will turn from learning each step separately to applying those newly acquired skills to the creation of your own set of six costume designs for the play under investigation throughout the term.

2. Thursday In Class Studio Projects in figure drawing, watercolor, rendering techniques and design approaches are when you will work on what you have seen and learned on Tuesdays.

3. Laboratory Project Developing basic construction skills through a practical project geared to introduce the student to the basic construction problems found in any costume shop. A text will be supplied for instructions in completing the lab projects.

4. Crew Work Participating in the construction process on a practical production; a minimum of 20 hours. These hours are to be completed before the opening date of the second mainstage show of the fall semester. It is the responsibility of the student to see that the shop supervisor initials his/her worksheet for each session.

FAILURE TO COMPLETE 20 HOURS OF CREW WORK MAY RESULT IN
A FAILING GRADE FOR THE COURSE. UNLESS OTHERWISE ARRANGED WITH THE SHOP SUPERVISOR, THESE HOURS MUST BE COMPLETED BY THE OPENING OF SENSE AND SENSIBILITY, NOVEMBER 8TH, 2017

Openings for Crew hours will begin OCTOBER 9TH, AND END NOVEMBER 8TH, with prior approval of special circumstances some students MAY be able to continue hours through the opening of TOYS on Dec 1st.

Please sign up for your hours early, and plan ahead to accomplish them on time.

Regarding the Tuesday Lecture/Demo sessions and the Thursday In Class Studio Projects; grades are based on:

Attendance: Only documented illness or family emergency qualifies as an excused absence. Three non-excused absences will drop a grade one full letter, that is, from an A to a B and so on and so forth. Failure to complete all class assignments may result in a failing grade.

ATTENDANCE AT ALL TUESDAY /THURSDAY LECTURE STUDIOS LEAD TO THE COMPLETION OF YOUR FINAL DESIGN PROJECT AND FINAL EXAM DESIGN PRESENTATIONS.

FINAL PROJECT GRADING BREAKDOWN:

To achieve a grade of A: 6 Completed Designs must be presented with a perfect verbal and physical presentation.

To achieve a grade of B: 5 Completed Designs must be presented with a perfect verbal and physical presentation.

To achieve a grade of C: 4 Completed Designs must be presented with a perfect verbal and physical presentation.

To achieve a grade of D: 3 Completed Designs must be presented with a perfect verbal and physical presentation.

If you present 2 or less Completed Designs, you will fail the course.
Regarding the Lab Projects; grades are based on:

**Promptness:** Keeping up with scheduled lay-out for the project. Lab work will be checked at the end of each lab session for completion of the assigned segment. Work missed as a result of an absence must be promptly made up. Lab projects are to be completed in class ONLY, under the supervision of the instructor.

**Attendance:** Only documented illness or family emergency qualifies as an excused absence. Three non-excused absences will drop a grade one full letter, that is, from an A to a B and so on and so forth. Failure to complete all class assignments may result in a failing grade.

**Quality of the work:** The student must demonstrate ability to complete each step of the project as directed by the lab instructor.

**Growth of Abilities:** Learning basic construction skills and improving upon them.

FAILURE TO COMPLETE THE LAB PROJECT MAY RESULT IN FAILING GRADE FOR THE COURSE

Regarding the Crew Work; grades are based on:

**Attitude:** You must demonstrate a positive approach to working with others. Work quality must demonstrate your understanding of the lab project.

**Promptness:** be on time for work calls.

**Quality** of the work completed must be of an acceptable shop standard.

Completion of ALL 20 HOURS. FAILURE TO COMPLETE ALL CREW HOURS BY THE DEADLINE MAY RESULT IN A FAILING GRADE FOR THE COURSE,

Required sections of the course are:

1. Tuesday lecture/demos and their out of class assignments.
2. Thursday Lecture Studio Projects and their out of class assignments.
3. Laboratory sessions and the completion of the lab project.
4. Completion of the Final Design Projects and attendance at their presentations.
5. COMPLETION of 20 hours of Crew Work on the production
Grades of "deferred" or "incomplete" will only be given for documented medical illnesses or family emergencies.

Percentage Grading Breakdown:

Lab: 25%
Crew Hours: 25%
Final Project Visual Presentation: 25%
Final Project Verbal Presentation: 25%

Take Home Midterm: must be passed with an A to present the final. You may complete it several times if necessary, but you MUST pass it with an A

Failure to satisfactorily complete ANY of the required sections of the course may result in a failing grade.

THE DATE FOR THE FINAL EXAM PRESENTATION FOR THIS CLASS IS: MONDAY DECEMBER 11TH AT 1:30

IT WILL BE HELD IN THE COSTUME SHOP.

Course Schedule: Theatre 40: Fundamentals of Costuming FALL 2017

HAVE DRAWING AND PAINTING SUPPLIES BY Thurs. September 28th

Tues. Aug. 29. Introduction. Review course syllabus, Step #1: Read Arsenic and Old Lace for Homework
Thur. Aug. 31  **Demo:** The Ten Step Process of Costume Design and Illustration. Developing the costume sketch from standard figure to clothed figure.

Tues. Sep. 5  The Designer’s Process: Where do you begin and what steps do you go through? From getting the job through opening night. READ ARSENIC AND OLD LACE AGAIN FOR HOMEWORK.

Thur. Sep. 7  Understanding The Given Circumstances of a play as a means to design by: Script analysis: ARSENIC AND OLD LACE. BRING SCRIPTS TO CLASS TODAY! COMPLETE SCRIPT ANALYSIS FOR YOUR RESEARCH BINDERS OVER THE NEXT FOUR WEEKS.

Tues. Sep. 12  Arsenic and Old Lace: in class discussion and discovery of its given circumstances. **Step #2:** Start to research everything about the period (Step #3: especially the clothing of the period). Complete this on your own for Homework throughout the semester. Add examples of primary fashion research for each character to your binders.

Thur. Sep. 14  A Conversation about Building Characters Based on the Director’s Vision: This is the framework to make your design choices in. “Who is this character? How do you want this character to be perceived by the audience?”

Tues. Sep. 19  Meet with Research Librarian Prof. Patricia Mardeusz at Baily Howe Library for help with research methods. **Mid-Term Exam assigned. This is posted on your Library Research Guide.**

Thur. Sep. 21  Trip to the Library Research Annex for Primary sources, and meet with Librarian Peggy Powell.

Tues. Sep. 26  Creating and organizing your Research Binder: Have 14 tabs to add to your binders. **You must print out top at least 5 examples of primary fashion research for each character.**

**COMPLETED BINDERS and MID TERMS ARE DUE OCT 19TH**

Thur. Sep. 28  **DEMO/STUDIO:** Starting to draw: Learning basic Geometric Shapes and seeing how light falls across them and defines them. Seeing how geometric shapes can turn into clothed figures.

Tues. Oct. 3  **DEMO/STUDIO:** Introduction to Watercolor: painting basic geometric shapes with light from different angles

Thurs. Oct. 5  **DEMO/STUDIO:** Step #5 Method A: Drawing the figure with a graph from an existing photo or drawing; Finding axel lines, geometric shapes and adding anatomical detail. Handouts of fashion figures and
paper doll figures to draw from. You must create 6 figures using this method for your final.

**Tues. Oct. 10**

**DEMO/STUDIO:** Working on faces. **Step #4** For Homework: TYPE a detailed physical description of each character based on the given circumstances of the play. Be sure to DO THIS IN LIST FORMAT. Each LIST should include age, height, weight, facial descriptions, hair color and style, body type, prop used, and physical stance. THESE ARE DUE OCT. 12th

**Thur. Oct. 12**

**Hand in written descriptions of characters**

**DEMO/STUDIO:** Understanding light and shadow as it moves across a clothed figure. Painting a clothed figure on various papers in monochromatic light and shadow. Finish and repeat this project for homework: Painting the “Romeo” design in color. DUE OCT. 25TH

**Tues. Oct. 17**

The Elements and Principals of Design, and integrating them into a verbal presentation.

**Thurs. Oct. 19**

**Mid-Term Exam Due.** **DEMO:** Painting a completed sketch with watercolor and colored pencil. Have Prismacolor colored pencils for this class. MEET IN THE COSTUME SHOP

**Tues. Oct. 24**

**Step #6 & 7: DEMO/STUDIO:** Working on Adding Anatomical and Character Details to Basic Figures

**Thurs. Oct. 26**

**Step #8: DEMO/STUDIO:** Adding period undergarments and character details to the Character’s Figure

**Tues. Oct. 31**

**Decisions on color:** Swatching fabrics; meet in the costume shop.

**Thurs. Nov. 2**

**DEMO:** Step #9 Adding Clothing to Character’s Figures

**Tues. Nov. 7**

**STUDIO:** Work on Preliminary Sketches in class; have fashion research with you in class for characters to work on clothing

**Thurs. Nov. 9**

**STUDIO:** Work on Preliminary Sketches in class; have fashion research with you in class for characters to work on clothing

**Tues. Nov. 14**

**In Class Presentations of 3 Preliminary Sketches Day #1**

**Thurs. Nov. 16**

**In Class Presentations of 3 Preliminary Sketches Day #2**
Tue. Nov. 21  Working on revisions of Preliminary Sketches in class, and transferring the revised sketch to your paper.

Thurs. Nov. 23  Working on revisions of Preliminary Sketches in class, and transferring the revised sketch to your paper.

Tues. Nov. 28  THANKSGIVING BREAK

Thurs. Nov. 30  THANKSGIVING BREAK

Tues. Dec. 5  Working on Step 10: Adding color to your sketches with watercolor and colored pencil. Make sure to bring a revised sketch already transferred to the paper of your choice.

Thurs. Dec. 7  Working on Step 10: Adding color to your sketches with watercolor and colored pencil. Make sure to bring a revised sketch to class already transferred to the paper of your choice.

THE FINAL EXAM PERIOD FOR THIS CLASS IS MONDAY, DECEMBER 11TH AT 1:30 and it WILL BE HELD IN THE COSTUME SHOP.

THIS EXAM WILL TAKE PLACE IN THE FORM OF FINAL PRESENTATIONS OF YOUR SIX COMPLETED DESIGNS FOR ARSENIC AND OLD LACE

Studio Supplies:
AT THE UVM BOOKSTORE, YOU MUST PURCHASE:

16 B-85 Ruler $3.29 Each
16 14”x17” Tracing Paper Pad $11.99 Each
16 Watercolor Set of 18 Reeves $13.99 Each
16 8B Pencil $1.79 Each
16 Pencil Cap Erasers $2.19 Each
16 #16 Snap! Brushes $5.99 Each
16 Prismacolor Color Pencils 24 set $29.99 Each
Total Per Student: $69.23

**Final Project Supplies:** For your final designs you will also need to purchase your choice of Watercolor paper, Cardstock, or Pastel paper.

**PLEASE REMEMBER THAT YOU MUST SCHEDULE A ONE ON ONE MEETING WITH ME THE WEEK OF YOUR PRELIMINARY SKETCHES PRESENTATION.**

THE PURPOSE OF THIS IS TO HELP YOU MAKE ANY CHANGES YOU WANT TO MAKE TO YOUR SKETCHES BASED ON FEEDBACK FROM YOUR PRESENTATION, AND ALSO TO WORK WITH YOU ON ANY PROBLEM YOU MAY BE HAVING DIFFICULTY WITH IN REGARDS TO THE FINAL PRESENTATION.

PLEASE TRY TO KEEP A 1 HOUR SLOT AVAILABLE FOR THIS MEETING.

THESE ONE ON ONE MEETINGS WILL BE THE WEEK BEFORE THANKSGIVING BREAK.

**SHOP SAFETY INFORMATION:**

The “Right to Know” Law

"Right to know", in the context of United States workplace and community environmental law, is the legal principle that the individual has the right to know the chemicals to which they may be exposed in their daily living. It is embodied in federal law in the United States as well as in local laws in several states. "Right to Know" laws take two forms:
Community Right to Know and Workplace Right to Know. Each grants certain rights to those groups. The "right to know" was a movement made popular by Rachel Carson with her book *Silent Spring*.[1]

Environmental illness share characteristics with common diseases. For example, cyanide exposure symptoms include weakness, headache, nausea, confusion, dizziness, seizures, cardiac arrest, and unconsciousness.[2][3] Influenza and heart disease include the same symptoms. Cyanide is one of the most toxic substances known to man. Failure to obtain proper disclosure is likely to lead to improper or ineffective medical diagnosis and treatment. This can contribute to prolonged illness and death.

**How do you know? The Material Safety Data Sheet MUST be on the premises of your workplace.**

**Material Safety Data Sheets (MSDS)**

**Definition**

Formal document containing important information about the characteristics and actual or potential hazards of a substance. It identifies the manufacturer of the material (with name, address, phone, and fax number) and usually includes (1) chemical identity, (2) hazardous ingredients, (3) physical and chemical properties, (4) fire and
explosion data, (5) reactivity data, (6) health hazards data, (7) exposure limits data, (8) precautions for safe storage and handling, (9) need for protective gear, and (10) spill control, cleanup, and disposal procedures. Mandated by the US Occupational Safety and Health Administration (OSHA), it is used also in many other countries in one form or the other. Called chemical safety data sheet (CSDS) in Europe.

IN THE EVENT OF AN ACCIDENT, THE MSDS SHOULD BE TAKEN TO THE EMERGENCY ROOM WITH THE INJURED PARTY, AND GIVEN TO THE ER DOCTORS TO INFORM THEM WHAT THE INJURED PARTY HAS BEEN EXPOSED TO; THIS ALLOWS THEM TO ACCESS HOW IT SHOULD BEST BE TREATED.

The Ten Step Process of Costume Design and illustration

1. READ THE PLAY, THEN READ IT AGAIN AND AGAIN...KNOW IT WITH CONFIDENCE

2. START TO RESEARCH EVERYTHING ABOUT THE PERIOD; IE., THE GIVEN CIRCUMSTANCES OF THE PLAY

3. RESEARCH ESPECIALLY THE CLOTHING OF THE PERIOD AND THE SPECIFIC CLOTHING DETAILS OF THE PERIOD. FIND OUT WHY DESIGN CHOICES WERE MADE IN THAT PERIOD.
4. RESEARCH WHAT ACTOR/BODY TYPE YOU WOULD WANT TO PLAY EACH ROLE; ANSWER THE QUESTION: “WHAT DOES THIS CHARACTER LOOK LIKE PHYSICALLY?”

5. DRAWING FIGURE. THIS CAN BE DONE TWO WAYS.
   A) DRAWING THE STANDARD FIGURE FOR BASIC PROPORTION or
   B) DRAWING THE FIGURE FROM A PHOTO OR SKETCH

6. ADDING ANATOMICAL DETAIL TO THE FIGURE
   (IF YOU HAVE CHOOSEN STEP A)

7. ADDING THE DIFFERENCES OF CHARACTER PHYSICALITY (HEIGHT AND WEIGHT) AND FACIAL DETAILS TO THE FIGURE. YOU MAY WANT TO CHOOSE AN ACTOR’S FACE TO DRAW FOR YOUR CHARACTER AT THIS POINT.

8. ADDING PERIOD UNDERGARMENTS TO THE CHARACTER’S FIGURE AND SEEING HOW IT IS CHANGED TO A PERIOD SILHOUETTE.

9. ADDING CLOTHING CHOICES TO THE FIGURE

10. ADDING COLOR TO THE COSTUME DESIGN

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IT MAY BE NECESSARY TO CHANGE THE CONTENT AND SCHEDULE OF THIS SYLLABUS WITHOUT PRIOR NOTICE