

## **Detail Design**

### **TPA 6054**

Spring 2016

Monday & Wednesday  
Periods 2 & 3 (8:30-10:25)  
Room 219 McGuire Pavillion

Instructor: Steven Stines  
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Office hours: By appointment  
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**OBJECTIVES:** This course is an advanced costume design class; students will build on skills acquired in previous design classes and further develop understanding of both the creative, conceptual aspect of costume design and the practical, organizational abilities necessary to translate ideas into reality in professional theatre. Design work will focus on genres of theatre outside traditional spoken-word drama. Design presentations will specifically include work developed in preparation for moving a design through the shop when working with specialized theatre artisans and will explore options for creating customized designs while working within budget limitations.

**PROGRAM OUTCOMES:** This course addresses the following program outcomes:

1. Expanding academic design work into more complex assignments and allowing greater focus on costumes as a unique design discipline.
2. Building on the foundation provided by previous coursework to develop artistic and practical skills required to practice costume design as a profession.
3. Focusing on the specific skills required in designing for musical theatre and dance, as a means of developing those skills for use in the production season and in professional situations.
4. Developing the ability to prepare the design package with graphics and information, allowing the shop and specialized artisans to realize the costume concept.

**LEARNING OUTCOMES:** After completing this course, students will be able to:

1. Analyze theatrical material that does not utilize a written script, from a costume design standpoint.
2. Apply research to and formulate effective and practical designs for these genres of theatre.
3. Present their work in a manner consistent with the requirements of professional design assignments.
4. Communicate fully-developed design ideas with theatrical employers and collaborators.

5. Understand the contributions made by those in the profession and have some background in significant work created by those professionals, as well as communicating with those in the profession.

**GRADING:** The projects will be evaluated and critiqued in stages, with the project grade based on these stages of work, including research, artistic and conceptual work; application of feedback; presentation; and **adherence to deadlines**. In theatre, time is money, and opening night is unlikely to be delayed until a designer manages to complete work.

The grading scale will be as follows:

A	94-100 %	A-	90-93%	B+	87-89%
B	83-86%	B-	80-82%	C+	77-79%
C	73-76%	C-	70-72%	D	68-69%
		E	0-67%		

The university grading policies for assigning grade points may be found at <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

The final grade for the semester will be weighted as follows:

Project One	30 %
Project Two	15 %
Project Three	45 %
Class Participation	10 %

Late work will be reduced by one letter grade per day.

**NOTE:** Any project for which no work is submitted, or a quiz which is skipped with an unexcused absence, will be deducted from the final grade at a rate of four times the assigned percentage value above, e.g., a project weighted as 10% of the grade will result in a deduction of 40% of the final grade, 15% at 60%, 20% at 80%.

**It is not possible to pass this class without submitting work for each assignment.**

**ATTENDANCE REQUIREMENTS:** This class consists of material presented during lectures and presentations; students will also present project work at various stages of completion for discussion and review, which will include the entire class. Attendance is required. Absences will affect your final grade, which will be lowered one-half of a letter grade per unexcused absence. Three tardy arrivals will equal one absence. An excused absence requires documentation of circumstances defined as excused by the university, or instructor approval.

**Four unexcused absences will result in a failing grade in this class.**

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

**ATTENDANCE AT PERFORMANCES:** Since production is the laboratory for all theatre courses, attendance at all mainstage Department of Theatre and Dance productions is required of students enrolled in classes with the following prefix designations: THE, TPA, TPP, ORI. Critiques of and/or responses to these productions may be required.

**USE OF ELECTRONIC DEVICES:** The use of cell phones or other mobile devices is disruptive, and therefore is prohibited during class. Except in emergencies, those using such devices must leave the classroom for the remainder of the class period and will be marked absent.

Students are not permitted to use computers during class without specific permission from the instructor, and in that case, students using the computer for work not related to the class must leave the classroom for the remainder of the class period and will be marked absent.

Classes may not be recorded without express permission from the instructor.

**ONLINE COURSE EVALUATIONS:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

**HONESTY POLICY:** UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor.

**STUDENTS WITH DISABILITIES:** Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

**COUNSELING AND WELLNESS CENTER:**

*http://www.counseling.ufl.edu/cwc/Default.aspx*, 392-1575, or 911 for emergencies

**UNIVERSITY POLICE:** 392-1111 or 911 for emergencies

**REQUIRED TEXT:**

*Costumes by Karinska* by Toni Bentley, Harry N. Abrams Publishers  
*Costume Design: Techniques of Modern Masters* by Lynn Pecktal, Backstage Books

**RECOMMENDED TEXT:**

*Balanchine's New Complete Stories of the Great Ballets* by George Balanchine, edited by Francis Mason, Doubleday Publishers

There will be additional readings from handouts over the semester, dates TBA

**SUPPLIES:** Students will need a variety of art supplies; many of these will vary according to individual preference. Rough sketches may be done on sketch paper or large copy paper; final renderings should be completed on a respectable quality of art paper or, if computer generated, good-quality printer paper, and mounted if need be. Other supplies would likely include drawing pencils, a good quality eraser, pens, and some variety of color medium (paint, markers, pencils, pastels). A metal ruler and X-Acto knife will be useful. For painting, you should have a LARGE container for water and a range of brush sizes. Please check that the brush(es) you use are appropriate for the kind of paint used.

**Work for this class requires PRIMARY RESEARCH. Secondary research is NOT acceptable. Wikipedia is not an acceptable source for work in this class.**

**PROJECTS:** Assignments should be prepared for presentation **prior to the beginning of class**. During presentations, you should be paying attention to your colleagues rather than setting up or completing your own work. Students are expected to participate in the discussion and constructive critique of design presentations.

All finished project work should be in presentational form. Please organize it in a user-friendly and clearly-labeled fashion and in some form of binder, folder or portfolio. Digital work may be provided on a flash drive or by email. Hard copies of written materials are required, and should be included with the final design packet.

The numerical requirements specified below are minimum requirements. You are always free to produce a greater number of designs for any project.

## CALENDAR

The following calendar and the projects/assignments are subject to revision at the discretion of the instructor. Students are responsible for reviewing and recording all due dates included.

### WEEK ONE

**First day of class January 5**

**January 6**

In Class: Review syllabus  
Lecture/discussion

### WEEK TWO

**January 11**

Assignment Due: Subject selected for your PROJECT ONE  
Assignment Due: List of potential subjects for PROJECT TWO

**January 13**

Read for today: *Costume Design*, “Conversation with Theoni V. Aldredge”  
Assignment Due: Present concept your PROJECT ONE

### WEEK THREE

**January 18 MLK Day: No Classes**

**January 20**

Read for today: *Costume Design*, “Conversation with Randy Barcelo”  
Assignment Due: Rough sketches for PROJECT ONE  
Assignment Due: Have contacted subject for PROJECT TWO

### WEEK FOUR

**January 25**

Assignment Due: Drawings for PROJECT ONE

**January 27**

Read for today: *Costume Design*, “Conversation with Zack Brown”

Assignment Due: Swatches for PROJECT ONE

**WEEK FIVE**

**February 1**

Assignment Due: Costume designs for PROJECT ONE

**February 3** **URTA**

Read for today: *Costume Design*, “Conversation with Patton Campbell”

**WEEK SIX**

**February 8**

Read for today: *Costumes by Karinska* (entire book)

Lecture/discussion

Assignment Due: Select PROJECT THREE

**February 10**

Read for today: *Costume Design*, “Conversation with Alvin Colt”

Assignment Due: Emotional response art for PROJECT THREE

Lecture/discussion

**WEEK SEVEN**

**February 15**

Read for today: *Costume Design*, “Conversation with Jane Greenwood”

Assignment Due: Dramaturgy for PROJECT THREE

**February 17**

Read for today: *Costume Design*, “Conversation with Desmond Heeley”

Assignment Due: Concept for PROJECT THREE

## WEEK EIGHT

**February 22**

Read for today: *Costume Design*, “Conversation with Ann Hould-Ward”  
Assignment Due: Research for PROJECT THREE

**February 24**

Read for today: *Costume Design*, “Conversation with Willa Kim”  
Assignment Due: Preliminary sketches for PROJECT THREE

## WEEK NINE

**SPRING BREAK February 29-March 5**

## WEEK TEN

**March 7**

Read for today: *Costume Design*, “Conversation with William Ivey Long”  
Assignment Due: Thumbnail sketches for PROJECT THREE

**March 9**

Assignment Due: Transcript for PROJECT TWO

## WEEK ELEVEN

**March 14**

Read for today: *Costume Design*, “Conversation with Santo Loquasto”  
Assignment Due: Drawings for PROJECT THREE ready to paint

**March 16**

Read for today: *Costume Design*, “Conversation with Bob Mackie”  
Assignment Due: Progress for PROJECT THREE



## WEEK TWELVE

**March 21**

Read for today: *Costume Design*, “Conversation with Carrie Robbins”  
Assignment Due: Progress for PROJECT TWO

**March 23**

Read for today: *Costume Design*, “Conversation with Ann Roth”  
Assignment Due: Images for PROJECT TWO

## WEEK THIRTEEN

**March 28**

Read for today: *Costume Design*, “Conversation with José Verona”  
Assignment Due: Detail drawings for PROJECT THREE

**March 30**

Read for today: *Costume Design*, “Conversation with Tony Walton”  
Assignment Due: Progress for PROJECT THREE

## WEEK FOURTEEN

**April 4**

Read for today: *Costume Design*, “Conversation with Miles White”  
Assignment Due: Swatches for PROJECT THREE

**April 6**

Assignment Due: Progress for PROJECT THREE  
Assignment Due: Progress for PROJECT TWO

## WEEK FIFTEEN

**April 11**

Assignment Due: Presentation of PROJECT TWO

**April 13**

Read for today: *Costume Design*, “Conversation with Patricia Zipprodt”

Assignment Due: Progress for PROJECT THREE

**WEEK SIXTEEN**

**April 18**

Assignment Due: Progress for PROJECT THREE

**April 20**

Assignment Due: Final Presentation for PROJECT THREE