

Graduate Costume Design I  
TPA 5047  
Fall 2018  
Monday/Wednesday 10:40- 12:35  
CON 0218

Instructor:  
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Office # McCarty C

Office Hours: T/Th 1030-1130 W 930-1030 or by Appointment

## **Syllabus**

### **Objectives:**

1. To demonstrate an understanding and appreciation of the fundamentals of design as integrated into costume design.
2. To deepen understanding of character and script analysis and its impact on design choice.
3. To fully and clearly express design ideas through visual and verbal communication.
4. To begin to understand the design process as the rendering moves to stage.
5. To gain an understanding of the intricacies of sculpting an artistic career.

### **Outcomes:**

1. Student will understand the processes by which a Costume Designer works from page to stage.
2. Student will have begun to make potentially career-lasting connections and develop an understanding of the network around them.
3. Student will gain drawing, rendering, and organizational skills.
4. Student will expand knowledge of textiles, garment design through construction and the fitting process.

### **Required Texts:**

*La Llorona* by Jules Tasca  
*The Rivals* by Richard Brinsley Sheridan

### **Recommended Texts:**

*The Magic Garment*: Rebecca Cunningham  
*Costume Character Figure Drawing*: Tan Huaixiang  
*Drawing and Rendering for The Theatre*: Clare P. Rowe

### **Required Supplies:**

11x14" Sketch Book  
Kneaded Eraser  
Set of Graphite Drawing Pencils  
Set of Translucent Watercolors OR Gouche  
Prismacolor Pencils - Set of 24 minimum

Watercolor Paper  
Canson Art Paper - Color Pink/Rose  
Matte Board

Additional supplies will be needed based on selected medium.

### **GRADING:**

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	20 %
Project Two	30 %
Networking Project	15 %
Fitting Project	10 %
In Class Portfolio	25 %

**Late work will be reduced by one letter grade per class meeting.**

### **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. You are permitted 1 absence through the course of the semester for ANY reason. Instructor does not require documentation or explanation. Once you have used this 1 absence you will be penalized for missing class. Absences will affect your final grade, which will be lowered one-half of a letter grade per additional absence. Two tardy arrivals will equal one absence.

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 theater courses, attendance at all main stage Department of Theater 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 in class.

### **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. 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. 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 <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-honorcode/>) 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  
UNIVERSITY POLICE: 392-1111 or 911 for emergencies

### **PROJECT DESCRIPTIONS - Specific requirements to be handed out at beginning of project.**

PROJECT 1: *La Llorona* by Jules Tasca

We will follow the standard design process of analysis, research, sketching, swatching, and rendering and paperwork. Each step of the process will receive feedback. Grades will be assigned based on students ability to develop and communicate design concepts for selected performer,

incorporate design detail, plan for the practicality of each costume, and respond to design critiques.

#### PROJECT 2: *The Rivals* by Richard Brinsley Sheridan

We will follow the standard design process of analysis, research, sketching, swatching and rendering and paperwork. Each step of the process will receive feedback from instructor. Grades will be assigned based on the student's ability to develop and communicate design concepts, take into consideration budgetary and time constraints, and respond to design critiques.

#### NETWORKING PROJECT

Building a network is fundamental to your success in school and upon graduation. Over the course of the semester, you are required to have conversations with 15 directors, designers, technicians, artists, professors, administrators you otherwise might not get to know. This does not have to be a formal interview, but should result in you having contact information and information on their career that can be compiled in a simple bullet-point list and turned in.

#### FITTING PROJECT

Fittings are vital to the Costume Design process as it is the primary place we turn concept into reality. You are required to attend fittings in an effort to learn from your fellow designers and drapers. Professor will attend with you whenever possible and this will be scheduled weekly as fitting schedules are announced. This will require appointment time outside of class.

#### IN CLASS PORTFOLIO

During class periods, student will produce a portfolio of sketches, renderings, written responses, and digital work that will be evaluated on a rolling basis.

### **General guidelines for Rendering assignments:**

#### PAPER

1. Use a good grade of heavy tracing paper or sketch paper to work out the rough presentation of your designs. A hard lead (3H) pencil and kneaded eraser will benefit your process.
2. Matte board, heavy water color paper, or designer paper mounted on matte board for the final rendering; Watercolor pads, if used for final renderings, should be trimmed of all "embroidery" and cut to a standard size.
3. Size: 11 x 14 to 16 x 24 is the recommended paper.
4. Color: neutral colors such as cream, beige, gray, should be chosen with some regard to the mood, style or historical era of the production. White backgrounds are often too harsh and distort color values.
5. Continuity: All plates for a single show should be on the same size, type and color of board or paper.

#### RENDERING

1. Labeling. Identify the plate neatly with the following information:
  - a. The title of the play,
  - b. The character,
  - c. The act and scene for which the plate is designated

- d. The date of production
  - e. The signature of the designer should be placed at the foot of the figure.
  - f. The swatches of fabric to be used in the construction of the clothing should also be integrated into the labeling composition. It should be aesthetically pleasing to the entire composition.
2. The figure in each plate should be
- a. 12" tall or taller
  - b. Standing, full front, or side-front opening out. Allow the era of the costume to influence the type of stance. If the back view is important sketch it lightly beside the front view.
  - c. Large enough to fit the paper with margins; a 12" figure should fit nicely on a sheet of 12x16" paper. A 14" figure on 12 x 18" and so on. Leave a slightly wider margin at the bottom of the picture than at the top. Leave attractive margins around the figure and settle the figure into some appropriate environment.
  - d. Be consistent in the size of the figures throughout the production's presentation.
  - e. Well-proportioned; an 8 head figure is recommended.

## Daily Schedule

	In Class		Project Due
	<b>*****We will be drawing/rendering EVERY Class Period. Please come prepared.*****</b>		
<b>8/22/18</b>	Syllabus; Introduction		
<b>8/27/18</b>	Portfolio Discussion		Student Portfolio
<b>8/29/18</b>	La Llorona Discussion, Analysis		Have Read: La Llorona
<b>9/3/18</b>	Pitching an Idea		
<b>9/5/18</b>	Drawing Day		La Llorona Character Analysis, Costume Plot Due
<b>9/10/18</b>	Library Day		
<b>9/12/18</b>	Textile Exploration		La Llorona Research Due
<b>9/17/18</b>	Proper Paperwork		
<b>9/19/18</b>	The Rendering		
<b>9/24/18</b>	Sketch Critique		La Llorona Sketches Due
<b>9/26/18</b>	How to Budget		
<b>10/1/18</b>	Rendering Day		
<b>10/3/18</b>	Rendering Critique		La Llorona Renderings Due
<b>10/8/18</b>	La Llorona Work Day		
<b>10/10/18</b>	Drawing Day		La Llorona Final Due Upload to Canvas
<b>10/15/18</b>	The Rivals Discussion, Analysis		Have Read: The Rivals
<b>10/17/18</b>	Sourcing, Resources		
<b>10/22/18</b>	Drawing Day		The Rivals Character Analysis, Costume Plot Due
<b>10/24/18</b>	Library Day		
<b>10/29/18</b>	Drawing Day		
<b>10/31/18</b>	Social Media in Design		The Rivals Research Due
<b>11/5/18</b>	Drawing Day		
<b>11/7/18</b>	Rendering		Networking Documentation Due
<b>11/12/18</b>	Rendering		
<b>11/14/18</b>	Sketch Critique		The Rivals Sketches Due
<b>11/19/18</b>	Non-Traditional Forms		
<b>11/21/18</b>	Non-Traditional Forms		
<b>11/26/18</b>	Non-Traditional Forms		Fittings Documentation Due
<b>11/28/18</b>	Non-Traditional Forms		
<b>12/3/18</b>	Rendering Critique		The Rivals Renderings Due
<b>12/13/18</b>			Rivals Package Due, Class Portfolio Due Upload to Canvas