

Instructor: Alan Yeong
Office Room: Old Auditorium 207
Office Hours: By appointment only
Office Phone # (770) 838-1858
Email: ayeong@westga.edu

Course Description:

This course is designed as a Senior Project of sorts. The student will be working on a major element of theatre and honing a process within that element. The student will meet with the instructor once per week (to be determined the first week of class), discussing elements of the project. The majority of the classroom time will be taken up with daily costume shop duties, nightly rehearsals and performances. The student will keep a detailed, **daily** journal commenting on the process and progress of the project. The end product will result in a detailed analysis of the project, and the weekly meetings will consist of working on portions of the analysis. Finally, upon completion of the performance aspect of the project, the student will write an overall evaluation of her/his process and performance. Criteria will be determined in the weekly meetings.

Course Objectives:

- To hone research skills by thoroughly examining the environment of the play.
- To develop and use a process toward directing, acting, designing, writing, etc. in the play.
- To create a concept, role, design, production, etc. and realize this production in a public performance.
- To apply those skills learned in upper division theatre courses to a project that will capstone the student's career as a theatre major.
- To exercise collaboration and communication skills through working with the production team especially with the director.

Learning Degree Outcomes:

- Students will demonstrate that they are familiar with a representative selection of plays, indicated by a demonstrable knowledge of selected plays, theatrical conventions, and theatrical movements important in the formation of the modern theatre.
- Students will be able to critically understand basic knowledge of theatre history, theory, and criticism as well as research sources and methodology.
- Students will develop skill in analyzing plays, using theatre technology, and conducting research.
- Students will express through performance, writing, speaking, and other modes of communication the results of research and critical judgment, indicated by a demonstrable ability to reach an audience effectively.
- Students will be prepared to work and/or continue study in the performance area upon graduation.
- Students will have the ability to apply the skills they learned in courses to a variety of work and social environments.

- Students will become aware of the complex human condition acquired through aesthetic and intellectual perceptions as evidenced in various modes the theatrical production.
- Students will have the ability to function safely and effectively using theatre technology.
- Students will have the ability to demonstrate knowledge of the various means of theatre through which a theatrical concept is realized.

Required Text:

Nagy, Phyllis *The Scarlet Letter*

Recommended Texts:

Anderson, Barbara and Cletus Costume Design Harcourt Brace College Publishers 2nd ed 1999.

Cunningham, Rebecca The Magic Garment Waveland Press, Inc. 2nd ed 2009.

Jaen, Rafael Developing and Maintaining a Design-Tech Portfolio: A Guide for Theatre, Film & TV Focal Press 2006

Course Requirements/Expectations:

- You will be responsible for attending weekly meetings (and the assignments for these meetings) with the instructor, for scheduling rehearsals that the instructor will attend.
- The student will be responsible for calling and/or attending weekly production meetings.
- Attendance at all designer rehearsals is mandatory.
- You are to attend all scheduled costume fittings.
- You are to carry out all costume designer duties as prescribed by the professional standards in this theatrical field.
- You are to attend all technical rehearsals.
- Your design duties will not end until opening night of the production.
- You are expected to be in the costume shop at least 2 hours a day to check the progress of the execution of your designs.
- You MAY NOT use Student Assistantship work hours for your Capstone course hours.
- You are to submit an updated costume design portfolio and resume by week 16.
- You are required to attend Fall Senior Showcase and present your completed portfolio.
- All late required projects will be reduced a letter grade per day after the deadline.

Grading:

Written Concept Statement	10 points	<u>Grading Scale:</u> A 810 – 711 B 710 – 611 C 610 – 511 D 510 – 411 F 410 -- 000
Research	40 points	
Sketches/Design Drafts	30 points	
Paperwork/Costume Bible	50 points	
Final Renderings	100 points	
Fabric Swatches	30 points	
Weekly Digest/Self Evaluation Paper	50 points	
Digital Portfolio	200 points	
Traditional Portfolio	100 points	
Senior Showcase	100 points	
Attendance	100 points	
<u>Total</u>	810 points	

Class Schedule

Week 1	<p>Overview Meet director, Shelly Elman Analysis and Interpretation of play Attend Design Meeting 8/10 Week Digest</p>
Week 2	<p>Weekly meeting Communication Audition 8/14 Costume shop orientation – assign measurement appointments Week Digest</p>
Week 3	<p>Weekly meeting Defining The Design Design written concept rough draft due Week Digest</p>
Week 4	<p>Weekly meeting Defining The Design Attend Design Meeting 8/31 Week Digest</p>
Week 5	<p>Weekly meeting Defining The Design Attend Design Meeting 9/6 Collaboration with the director Week Digest</p>
Week 6	<p>Weekly meeting Refining The Design Attend Design Meeting 9/13 Collaboration with the director Week Digest</p>
Week 7	<p>Weekly Meeting Refining The Design Design Due 9/19 Collaboration with the director Week Digest</p>
Week 8	<p>Weekly Meeting Executing The Design Show and Tell 9/25 Week Digest</p>
Week 9 to 12	<p>Weekly Meeting Executing The Design Collaborate with the costume shop supervisor and costume staff Shopping Fittings – Final fittings 10/27 Attend Production Meetings 10/3, 10/10, 10/17, 10/24 Saturday Work call 10/21 Load-in 10/28 Week Digest</p>

Week 13	Weekly Meeting Tech week First Dress 11/3 Week Digest
Week 14	Weekly Meeting Tech Week Second dress 11/6 Preview 11/7 Open 11/8 Week Digest
Week 15	Weekly Meeting Strike 11/17 Week Digest
Week 16	Weekly Meeting Finalize Portfolios Week Digest
Week 17	Weekly Meeting Finals week Week Digest EVERYTHING Due 12/1
Week 18	Senior Showcase 12/4

Student Costume Designer Agreement

This is an agreement that works as an addendum to your syllabus for Performance and Production. If the position you are taking on is for a Capstone course, then this agreement is also an addendum to that syllabus. Once the student has read over the responsibilities of the position with her/his mentor, the student must sign the contract and hand it in to the mentor. A copy will be generated for the student's records.

Costume Design Responsibilities

- I. There are five essential stages to the costume design process for the UWG Theatre Company.
 - A. It is important that you understand these stages for the purposes of conducting and organizing your design assignment.
 - B. Following this format will allow you to enjoy your experience and be proud of your work.
- II. *PRE-PRODUCTION*: Stage 1: Analysis and Interpretation (Concept) [**Begin eight weeks prior the first tech rehearsal**]
 - A. Read the script once appointed costume designer. During this initial reading, please do not analyze the script. This reading is to allow you to enjoy the text and get acquainted to the characters and the plot of the play.
 - B. Read the script a **second** time taking notes:
 - Discover the world around the action. What is the mood and atmosphere that create the situations and support the action?
 - What is the time range of the play? (Meaning how much time passes during the play)
 - C. Read the script for the **third** time. Now get the details.
 - Does the dialogue describe clothes, hair, make-up or any other idiosyncratic marking?
 - What is the age and experience of each character? How does this affect what the character wears (i.e. social status, locale, time, season, psychology)?
 - How many costume changes does each character have?
 - Please avoid reading stage directions or suggestions given by the text. They are
 - Merely suggestions to give you an idea; you need not duplicate them in your design. Be creative!
 - D. Determine an Approach

- Style – Historical periods. i.e. Restoration, Victorian, Contemporary, Timeless
- Mood – Expressionistic, Realistic, Theatrical Realism, and so forth.
- Purpose – What are the themes of the play? How can you serve your audience,
- Director, and the play justice by your creative choices?

E. Find a CONCEPT WITH THE DIRECTOR

- A production concept is crucial and important as it sums up your design approach –
- style, mood, and purpose.
- A concept is verbal metaphor that creates a visual image, which conveys emotional
- context.
- You will create a great communication process between your production team if you
- provide them with a solid concept – verbal “picture” – while creating a strong production for audiences. This also shows your professionalism and maturity as a designer.
- Always consult your design advisor if you are not able to determine a concept. Your
- director and your script analysis should serve as tools for creating a CONCEPT.

III. Stage 2: Collaboration [**Timeline: On-going. This process expires opening night of the production.**]

- A. Once you have defined the issues of the script, you can begin to discuss them with your production team.
- B. If you have not done any preparation as discussed above, you are not in a position to make a contribution to the development of the production.
- Remember to communicate with your director before the start of the first production meeting.
 - You are responsible to meet with your director privately as many times as possible or as needed.

- As a student designer, you are required to invite your mentor/advisor to at least one or more of these private meetings.
- C. You **MUST** meet with your design advisor/mentor once a week to discuss your design process.
- D. Always communicate and collaborate with other design area heads. Collaboration is the means to achieve a unified design concept.
- E. Always bring up design issues to the production team.
- F. Always ask questions when the exchange of ideas is not clear to you. Your goal is to avoid any miscommunication.
- G. Make a preliminary costume plot for the first production meeting or meeting with the director (this should be general):
- Ideas for looks you want for each character.
 - Amount of costume changes for each character.
- IV. Stage 3: Developing a Design Idea [**Timeline: 6 weeks prior to the first tech rehearsal**]
- A. Once you have a final production concept/approach, you have to consider the limitations of the producing company to achieve a pleasing composition.
- B. You should consider the following areas before you advance to the next design step – type of theatre, size of stage, budget, staff, equipment, stock, turnaround time, and audience.
- C. Once the play is cast, **IMMEDIATELY** give the stage manager the dates and times you will be in the shop to take measurements. He / She should have them sign up for times.
- D. Set a deadline for costume design approval. This means you will need to know what time frame you need to create your design.
- Start researching your design ideas based on all your script analysis and communication with director and production team. This is the most crucial process in determining the accuracy of your design ideas. The more research you do, the better off you will be. Your production team will benefit from your researches.
 - Draw up some sketches based on your ideas and / or discussions you've had previously with the director. These should be presented at the first production meeting (please also consider what is in stock).
 - Please be prepared for design rejections. Do not give up. Keep

designing until you find one that would satisfy the concept and your director.

- Make sure the other designers see swatches of the fabric you are using. Make sure you see the gel color the lighting designer has picked out; make sure you see what color the set designer is painting the set. Work in concert with the other designers.

V. Stage 4: Defining the Design Idea [**Timeline: 5 weeks prior to the first tech rehearsal**]

- A. Once the director approves costume designs, set a plan **for each day** what you need to get accomplished. FOLLOW YOUR DEADLINES!
- B. You **MUST** complete the following costume paperwork for your director, stage manager, design mentor/advisor, and costume shop supervisor.
- Costume Layout – a series of costume thumbnails (at least 3" tall) with color schemes
 - Final rendering – a final costume rendering (at least 10" tall) with fabric swatches
 - Costume List – a list of costume pieces for each individual character
 - Costume Flow/Action Chart – a list that indicates each character in what act/scene
 - Costume Plot – a list of costume pieces worn by each character in a particular scene
 - Costume Designer Bible – see your design advisor/mentor for details
 - Budget Sheet – you are responsible to hand-in a copy of your budget sheet weekly to your design advisor/mentor
- C. Make "To Do" and shopping lists!!! Write things down!!! Don't try to do things from memory, you're only human and will forget!

VI. *REHEARSAL PERIOD*: Stage 5: Executing the Design Idea [**Timeline: 4 weeks prior to the first tech rehearsal**]

- A. Once you have all your required costume design paperwork, you **MUST** turn them in to your costume shop supervisor.
- B. Please set a meeting with your costume shop supervisor as soon as you completed your designs.
- This meeting is for you to explain your design ideas to your shop supervisor.

- You need to specify your design needs so that the shop supervisor could produce costumes that will resemble your renderings.
- In this meeting, your shop supervisor will estimate how many costumes to build from ground up, pull, rent, borrow, or buy.
- This is the time to ask your supervisor how much fabric yardage to purchase if you plan to build a particular garment.

C. Please buy fabric AS SOON AS YOU CAN once your designs are in the shop. Never ever delay fabric getting into the costume shop!!!

D. Once you have costume pieces, or have enough of an in-progress build piece, ask the costume shop supervisor to schedule costume fittings.

- Give him/her a list of actors you need with the dates and times you will be in the shop.
- You want to work in concert with your shop supervisor to schedule actors for fittings. Ideally, you want to see an actor at least twice before going into tech rehearsal.
- Three times will be more than enough unless the garment design is a complex one.

E. You MUST be present in all fittings.

- A fitting without the designer is a WASTE of the actors', shop supervisor's and stitcher's time!
- Please see below section for more information on fittings.

F. Your role in the fitting is to make final design decisions.

- The shop builds the garment; you add final touches to it.

G. You are responsible to shop for all your costume materials.

H. You are responsible for all of the characters' accessories.

- The shop will never know your specific needs therefore you will be better off pulling or purchasing the right accessories for the particular garment.

I. You are also responsible for the makeup design unless there is a designated makeup designer.

- Never allow actors to design their own makeup.
- Always let them know that they have to get approval from you.

J. You **MUST** work in the costume shop every day for at least an hour or more providing you are not a costume shop student assistant.

- Your construction crew will have specific design questions for you therefore your presence in the shop is a **MUST**.

K. Always be ready and willing for changes to happen during rehearsal.

- If something just can't happen, communicate **WHY** it can't happen in an upbeat, willing-to-try-anything demeanor.

L. Costumes should be at or near completion for the costume parade.

- Always invite your director to peruse completed or near completed costumes before the parade. This is to avoid last minute surprises.

M. A word on costume parade.

- Costume parade is considered as a form of "old school" theatre practice.
- You and the director will have to decide whether a costume parade is needed therefore you, as a designer, should acquire an answer to this matter in the beginning of the collaborative process.
- If a parade is indeed needed, you have to inform the costume shop supervisor in advance to plan ahead.

N. Always invite your lighting designer to the costume shop to look at finished or pulled costumes. Also provide him/her fabric swatches. You don't want the lighting designer to destroy your hard work!

O. Attend the first Rehearsal/Read Through of the play.

- This will be your opportunity to participate in "Show and Tell" for your design.

P. Stay for the entire First Read Through at this rehearsal.

Q. You have to attend at least **TWO** rehearsals/run throughs before first dress.

VII. **LOAD-IN/TECH WEEK** A. Costume show rack must be loaded into the performance space a day prior first dress

rehearsal. First dress rehearsal is typically on a Friday, however first dress can be changed as determined by production technical needs.

B. All costume check in/out list must be prepared for production wardrobe crew.

C. Costume designer must attend all technical rehearsals starting from first dress rehearsal.

D. Costume designer must attend all post tech rehearsal production meetings for technical notes and/or production note updates.

E. All costume notes must be completed by Tuesday Community Preview night.

VII. PERFORMANCE

A. The costume designer is required to attend:

- Opening night
- KCACTF response

B. Costume designer is encouraged to participate in photo call night.

- It is your responsibility to capture archival photographs for your personal portfolio development.

VIII. STRIKE

A. Costume designer is required to attend

- Strike
- Production Post mortem
- Mentorship post mortem – to be arranged with your mentor. Designer MUST submit the following costume designer bible for a final course letter grade.

IX. How to request fitting appointments

A. Fitting appointments are to be coordinated with the costume shop supervisor.

B. You must only schedule costume fittings during costume shop operational hours and the availability of the costume shop supervisor and actors.

C. You are not allowed to have a costume fitting without the costume shop supervisor.

D. You must submit costume fitting request from your production stage manager 72 hours prior requested appointment date/time.

E. Costume fitting sheet is available upon request via costume shop supervisor.

F. You must be present in all your costume fittings.

- **KNOW YOUR BUDGET AND STAY WITHIN THE BUDGETED AMOUNT. YOU MUST REQUEST AND RECEIVE WRITTEN APPROVAL IN ADVANCE FROM THE DEPARTMENT CHAIR TO SPEND BEYOND YOUR BUDGETED AMOUNT.**
- **Turn in a copy of all receipts and all unspent cash to the Theatre Office Manager within 24 hours.**
- **Per University policy, you cannot be reimbursed for any ONE receipt that exceeds \$99.00. Discuss with your mentor alternative purchasing plans for items that**

exceed \$100.

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- Turn in a copy of all receipts and all unspent cash to the Theatre Office Manager within 24 hours.
- Per University policy, you cannot be reimbursed for any ONE receipt that exceeds \$99.00. Discuss with your mentor alternative purchasing plans for items that exceed \$100.

I have read the Responsibilities of the Student Director as they appear above and in the UWG Theatre Company Handbook. I have discussed these responsibilities with my faculty mentor and understand each section of the description. By signing below, I agree to behave in a professional manner and I agree to all that is written in this contract. I also understand that each production is individual and unique and I therefore agree to any other stipulations that may arise while directing this production.

Student Costume Designer name (please print)

Student Costume Designer signature

Date Signed

Student Costume Designer Evaluation Rubric

Evaluator: _____

Mentor: _____

Date of Evaluation: _____ Course: _____

Please evaluate each area and comment where necessary.

1=Excellent 2=Very Good 3= Average 4= Needs Improvement 5= Did not follow through at all.

- Student Costume Designer scheduled and attended weekly meetings
1 2 3 4 5

- Student Costume Designer completed assignments for weekly meetings as outlined in syllabus 1 2 3 4 5
(Please evaluate concept, research, reading assignments, etc. here)

- **Costume Design Process**
 - Appropriate Research that Clearly communicated intent/concept
1 2 3 4 5
 - Costume flow chart
1 2 3 4 5
 - Appropriate Thumbnails and color layouts leading up to final design
1 2 3 4 5
 - Completed Final Renderings with fabric swatches
1 2 3 4 5
 - Completed final costume plot and costume bible
1 2 3 4 5
 - Met all design deadlines
1 2 3 4 5
 - Attended at least two run-thrus + one stumble thru
1 2 3 4 5

- All student Costume Designers must have a completed design packet by the show and tell including: rough renderings (thumbnails), final renderings with fabric swatches, costume paperwork, and research

1 2 3 4 5

- **Communication**

- With mentor 1 2 3 4 5
- With director 1 2 3 4 5

- With stage managers 1 2 3 4 5
- With actors 1 2 3 4 5
- With others 1 2 3 4 5

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- The designer listened to, and respected, the needs of the actors and director
1 2 3 4 5

- **Build and Technical Rehearsals of the Production**

- Communicated any change in design to Director and Costume Shop Manager
1 2 3 4 5
- Fix any notes given during Tech by the next run
1 2 3 4 5
- Communicate with Director and SM what has or has not been completed before each tech
1 2 3 4 5

- **Discipline**

- Attended all productions meetings on time and prepared
1 2 3 4 5
- Attended and stayed through entire first read (Show and Tell)
1 2 3 4 5
- Attended at least 2 rehearsals on time and prepared
1 2 3 4 5
- Commitment to project
1 2 3 4 5
- Treated all involved with respect
1 2 3 4 5
(spoke to people, not at them; detailed problems to the individual with whom problem occurs, not to others not involved with conflict –with the exception of the mentor)

- Student Costume Designer attended opening night
Yes No

- **Overall Grade**

A B C D F

General Comments:
