

UMBC UGC Change in Existing Course: THTR 333 Drawing for the Theatre II

Date Submitted: 9/19/16

Proposed Effective Date: 1/25/17

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COURSE INFORMATION: (please provide all information in the "current" column, and only the information changing in the "proposed" column)

change		current	proposed
<input type="checkbox"/>	Course Number(s)	THTR 333	
<input checked="" type="checkbox"/>	Formal Title	Drawing for the Theatre II	Advanced Costume Design
<input checked="" type="checkbox"/>	Transcript Title (≤30c)		Advanced Costume Design
<input checked="" type="checkbox"/>	Recommended Course Preparation		None
<input checked="" type="checkbox"/>	Prerequisite		Must complete THTR 233 with a C or better
<input type="checkbox"/>	Credits	3	
<input checked="" type="checkbox"/>	Repeatable?	<input type="checkbox"/> Yes <input type="checkbox"/> No	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
<input checked="" type="checkbox"/>	Max. Total Credits	3	6
<input type="checkbox"/>	Grading Method(s)	<input checked="" type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail	<input type="checkbox"/> Reg (A-F) <input type="checkbox"/> Audit <input type="checkbox"/> Pass-Fail

CURRENT CATALOG DESCRIPTION

None on file.

PROPOSED CATALOG DESCRIPTION (no longer than 75 words): leave blank if no changes are being proposed to the catalog description. NOTE: information about prerequisites should NOT appear in the catalog description.)

This advanced course further analyzes the conceptualization of character through choices in clothing. Students will engage in rigorous theoretical design projects in order to advance skills in character analysis, historical research, figure drawing, and design presentation. Texts studied will vary each semester but may include a combination of straight plays, musicals, and operas.

RATIONALE FOR CHANGE:

As part of the Department's curricular changes in AY 13-14, Drawing for the Theatre II is no longer offered as a course taught as a path to graduation, nor as an elective. Advanced drawing techniques and practices (normally covered in Drawing for the Theatre II) are now integrated into the study of Advanced Costume Design.

Scene and costume designers are typically taught and professionally hired as separate disciplines within the United States. Due to an extra hire within the department, we are now able to offer Advanced Costume Design apart from Advanced Scene Design allowing students to specialize in one area, with faculty able to support this curriculum in their load. We believe this approach will better reflect the study of costume design in a more practical and professional manner applicable to how design operates in professional theatre.

In the BA Theatre with Concentration in Design and Production, the Department affords students the opportunity to 1) specialize within content areas and 2) design for UMBC department productions. Advanced Costume Design will facilitate a student exploring costume design to his or her fullest potential while simultaneously providing them with the necessary preparation to produce original work before

graduation. Both of these tenets enable the student to present a more diverse and complete portfolio following graduation, enabling him or her to find work in professional theatre.

THTR 333 Advanced Costume Design

INSTRUCTOR

Eric Abele
Lecturer in Costume Design
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410-455-3386
PAHB 323

Office Hours:
Mondays 1:30 – 2:30 PM
Fridays 10:00 – 11:00 AM
Blackboard Instant Messenger
By Appointment

COURSE CATALOG DESCRIPTION

This advanced course further analyzes the conceptualization of character through choices in clothing. Students will engage in rigorous theoretical design projects in order to advance skills in character analysis, historical research, figure drawing, and design presentation. Texts studied will vary each semester but may include a combination of straight plays, musicals, and operas.

COURSE OBJECTIVE

By course end students will demonstrate an advanced understanding of the costume design process, an ability to conduct independent research appropriate to costume design, and a competency to express design choices through drawing. Students having completed this course should be able to undertake a realized costume design.

COURSE MATERIALS

Required Texts:

These texts are not available at the UMBC Bookstore. For Macbeth, you may choose to use one of the many online versions of the play available for free. You will be responsible for having the text at the ready during class discussion. Other texts are available on Blackboard.

Downing, Sarah Jane. Fashion in the Time of William Shakespeare. Oxford: Shire Publications, 2014. Print. (ISBN 978-0747813545).

Huaixiang, Tan. Character Costume Figure Drawing: Step-by-Step Drawing Methods for Theatre Costume Designers. Second Edition. New York: Focal Press, 2010. Print. (ISBN: 978-0240811840)

Reale, Robert and Willie. A Year with Frog and Toad. (Available on Blackboard)

Shakespeare, William. Macbeth. New York: Simon & Schuster, 2003. Print. (ISBN: 978-0743477109).

Required Supplies:

- Drawing Supplies
 - Pencil case
 - 4H graphite pencils (Recommended: Staedtler Lumograph Drawing and Sketching)
 - HB graphite pencils (Recommended: Staedtler Lumograph Drawing and Sketching)
 - Kneaded rubber eraser
 - White vinyl eraser
- Paper
 - 11x14 drawing paper (Recommended: Strathmore 400 Series Smooth Surface)
 - Various Professional-Grade Artist Papers
 - Strathmore Artagain Drawing Paper
 - 140 lb. Cold or Hot Press Watercolor Paper (Recommended: Arches)

- Various other artist quality papers as needed
- Prismacolor Colored Pencils (same needed from THTR 233)
 - Please ensure you have the following colors for flesh-tones
 - Light Peach
 - Beige Sienna
 - Dark Umber
 - Chocolate
- Watercolor supplies
 - Pelikan Watercolor Palette, 24 Colors, Transparent
 - Professional or Artist quality round watercolor brushes (Recommended: DaVinci Cosmotop Spin 5580)
 - Size 0
 - Size 4
 - Size 6
 - Size 10
 - Water Container and Hand Towel
- Binders
 - 11x14" Presentation Binder (Recommended: Itoya Original Art Profolios)
 - Clean, sturdy 1" 3-ring binder for Macbeth **with divider tabs**
- Digital
 - Access to an 11"x17" scanner, Adobe Photoshop*, and a printer capable of printing 11"x14"***
 - Access to a color printer for use in presenting research (please note: you will need to print high volume in color, on occasion, please plan accordingly)
 - Pinterest Account (pinterest.com)
 - Box Account (box.umbc.edu)
 - Blackboard Instant Messenger (available through Blackboard portal on MyUMBC)

**You will be granted swipe access to the Sonic Computer Lab, PAHB 231*

***You will be able to print at CommonVision. Follow the instructions sent in a separate email.*

Recommended Texts:

These texts are not required to own, but will be used a basis for content with selected readings provided through Blackboard. I would recommend these books to you if you are intending to further pursue costume design. They have not been ordered through the UMBC Bookstore.

Jones, Robert Edmond. The Dramatic Imagination. New York: Routledge, 2004. Print. (ISBN: 978-0878301843)

Covey, Liz and Rosemary Ingham. The Costume Designer's Handbook. Portsmouth: Heinemann Drama, 1992. Print. (ISBN: 0-435-08607-3)

Lerman, Liz and John Borstel. Liz Lerman's Critical Response Process. Takoma Park: Dance Exchange, 2003. Print. (ISBN: 0-9727385-0-9)

Malloy, Kaoime. The Art of Theatrical Design: Elements of Visual Composition, Methods, and Practice. New York: Focal Press, 2014. Print. (ISBN: 1138021504)

Svendsen, Lars. Fashion: A Philosophy. London: Reaktion Books Ltd., Print. (ISBN: 9-781-86189-291-1)

COURSE EXPECTATIONS

I treat each student as a professional. In the professional world, deadlines mean money, bosses have high expectations, and there are many people depending on the timely completion of your work (none of which

depends on a grade). I will hold you to the highest possible expectations of being a professional. This includes, but is not limited to:

1. Regular and timely attendance.
2. Active participation in class.
3. Preparation of both homework and in-class assignments.
4. Quality and timeliness of work. PLAN AHEAD.
5. Remember the Golden Rule of Business: a lack of planning on your part will not constitute an emergency on mine.

Statements of Cooperative Artistry

The basis of this course is collaboration, feedback, and experiential learning. You will simply not succeed in this course if you choose to approach the work without the following mindsets:

- Forget what you think you know and try something that makes you uncomfortable and risks failure.
- Allow yourself to fail through effort, not through apathy
- Every artistic choice can be improved. Every. Single. Choice.
- Feedback is tool used to generate new ideas and perspectives, not to discredit.
- If something is troubling you, speak clearly and tactfully. Participate in the solution.
- I am not your enemy. Always remember that we're undertaking this journey together.
- Listen more often than you speak and, when listening, do so with the intention to understand, not respond.
- Spending time thinking of excuses is time you can use working.
- You are only in competition with yourself.
- When all else fails, say "thank you" and move on.

Communication

Email can be tricky and can create confusion if not handled carefully. First and foremost, I would always prefer face-to-face conversations during office hours about any struggle you are having or if you would like to discuss a topic: this is why office hours exist. Second, many quick questions can be explained through this hideously lengthy syllabus and assignment packet. Before you fire off an email, did you double-check the course materials? Third, you should expect a 24-hour response time on email. If I am working on my computer (or am logged into Blackboard Messenger), you may potentially receive an instant response. Otherwise you will likely not hear back for a day. Finally, please put effort into composing emails. This includes using full words, complete sentences, proper greetings and closings, and informative subject lines. Professional courtesy will get you much further in your requests for my time than otherwise. And never forget: **if you want me to read your emails, you are well advised to read mine.**

Food and Drink

Students are allowed to bring a bottle of water to every class; no other food or drink is permitted.

Cell Phones / Electronics

Cell phone use is not permitted in the classroom or during any class activity. Phones and other electronic devices are to be turned completely off (not just silenced) the moment you enter the classroom and must remain off during the class period. Likewise, text messaging is prohibited in the classroom or during any class activity. Students utilizing the phone or messaging during class will be asked to leave the classroom and will receive an absence for the day. Computers and iPads can be

used in class for the purpose of note taking and research. Students misusing their computers (i.e. on social media) will lose their computer privileges for the duration of the course.

Assistance

If you have already been given accommodation permission you need to bring your letter from Student Support Services. Students needing special accommodations in order to accommodate specific testing / learning needs should contact Student Support Services located in the Sherman Hall (Academic IV Building: B-Wing), Room 345 or online at www.umbc.edu/sss or by phone at (410) 455-3250. Students utilizing Student Support services are responsible to inform the faculty member at least one week in advance of each test so that appropriate arrangements may be made.

Students who experience stress or other difficulties and find themselves in need of talking with someone regarding personal issues, trouble adjusting to the challenges of college life, anxiety, depression, or concerns about course work, social life, or the everyday pressures of being a college student are encouraged to contact University Counseling Services located in the Student Development & Success Center or online at www.umbc.edu/counseling or by phone at (410) 455-2472.

COURSE ASSIGNMENTS

All assignments are available in this syllabus and in companion materials on Blackboard. This allows you as a student to work at your own pace where appropriate. I will therefore expect nothing other than timely, finished work. If you foresee a busy or highly demanding period in your calendar, then I suggest getting the information you will need to work ahead on certain assignments. In no circumstances will you be given leeway to be late or negligent of your assignments due to working technical rehearsals or shows: that's the business, get used to it.

Please be aware that there is usually an assignment or reading due each class. As we progress in the course, assignments and due dates may shift. It is your responsibility to track these changes as they occur. All assignments must be turned in on time. **I typically do not accept late assignments**, however under certain circumstances you may be able to turn in an assignment late with a penalty (late assignments due to legitimate absences will never be penalized). It will always be to the highest advantage for your grade to turn in all work.

Twice through the semester, each student is to arrange a 30-minute one-on-one work session. You may choose the scope, but it must be a session in which we work on your class materials and discuss your progress. It will not be an opportunity to work ahead. Although these sessions carry no grade, you will be **penalized a letter grade** if you do not schedule and complete both sessions in a timely manner.

Otherwise there are two major projects this semester.

1. Costume Design Portfolio- This assignment will independently challenge you to solve research, historical, drawing, and coloring problems that you may encounter as a professional designer. More specific information about the project will be discussed in class with a handout and rubric. The outcome goal of this project, as done in six separate assignments, is to
 - a. Broaden the scope and depth of your research skills
 - b. Increase the speed and fluidity of your drawing and painting abilities
 - c. Strengthen your design process and presentation skills
2. Macbeth Design Project- In contrast to the Costume Design Portfolio, the design for Macbeth will be more formal in terms of paperwork and printed documentation of your process. More specific information about the project will be discussed in class with a handout and rubric, but generally the project consists of

- a. Research
 - i. Scholarly, general, environmental, and inspirational research
 - ii. Costume paperwork (action plot and element list)
- b. Concept statement
- c. Character costume designs
 - i. Individual character research (including faces)
 - ii. High-quality renderings with swatches

GRADING, ATTENDANCE, AND ACADEMIC HONESTY

Earning an “A” in this course is as straightforward as behaving like a professional artist. Cooperative attitudes, timely work, creativity, and significant efforts will be rewarded with an “A.” **Grading of artistic projects is mostly done through evaluating attitude, effort, and overall progress**, not a competitive ranking of inter-student artistic talent. If you are upset at not getting a desired grade, ask yourself if the effort behind the work being evaluated is truly **exceptional** or simply **good**.

Points Distribution

All assignments are graded on a point system, with total points adding up to 100.

1. Attitude, Attendance, and Participation: 20
2. Costume Design Portfolio Project: 40
3. Macbeth Design Project: 40

General Grading Rubric

A (90-100 points)

Exceptional ability. Always thoroughly prepared. Extremely focused. Shows substantial evidence of required outside practice and discipline. Excellent progress with assignments and in-class engagement. Always works hard.

B (80-89 points)

Above average to average ability. Prepares for class and assignments: at times thoroughly. Shows evidence of required outside practice and discipline. Above average progress with assignments and in-class engagement. Works hard.

C (70-79 points)

Average ability. Preparation average to inconsistent. Inconsistent evidence of required outside practice and discipline. Lacks consistent focus. Average progress with assignments and participation in-class. Average work.

D (60- 69 points)

Below average ability. Preparation is inconsistent to poor. Little to no evidence of required outside practices or discipline. Does not work hard, puts forth little effort. Turns in some work and rarely participates in class.

F (0-59 points)

Poor ability. Preparation is poor or oftentimes non-existent. No evidence of required outside practices or discipline. No effort made to engage in class or with content. Does not participate in class and rarely turns in assignments.

Policy on Absences

The core of this class is in-class discussion, interaction, and engagement. You will simply be unable to pass this class with multiple absences. **More than two absences will result in a loss of one letter grade per absence on your final grade. If you miss more than four classes, you will automatically fail this course.**

In case of severe illness (verified with a doctor's note) or an emergency (also with verification), you are expected to make up work missed within a scheduled time on which we both agree. If you miss class the day an assignment is scheduled, you will fail that assignment unless you can provide some form of proper documentation.

Class starts at 11:30 AM. Much like rehearsal or work calls, this means we begin at 11:30 AM, not arrive at 11:30 AM. Remember: early is on time and on time is late. **Two late class arrivals will equal one absence.**

Academic Integrity

By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC's scholarly community in which everyone's academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal. To read the full Student Academic Conduct Policy, consult the UMBC Student Handbook, the Faculty Handbook, or the UMBC Policies section of the UMBC Directory.

SCHEDULE OF CLASSES AND DUE DATES

<i>DATE</i>	<i>DAY</i>	<i>TOPIC</i>	<i>GENERAL</i>	<i>PORTFOLIO</i>	<i>MACBETH</i>
AUG 27	THUR	Syllabus Review Assignments Explained	Plan your semester Purchase supplies READ: RE Jones	Carefully read assignment; WKG: Project #1	Reading Play; Baseline text research
SEPT 1	TUES	Theory of Costume Design	<i>DUE: RE Jones Reading</i>	WKG: Project #1	Reading Play; Baseline text research
SEPT 3	THUR	Drawing the Human Figure Project #1 Presentation <i>BRING: Drawing Supplies</i>	Make a homework schedule. WKG: Reading Malloy	<i>DUE: Project #1</i>	Reading Play; Baseline text research
SEPT 8	TUES	Macbeth Discussion	WKG: Reading Malloy	WKG: Project #2	<i>DUE: Prepared for Discussion</i>
SEPT 10	THUR	Color Theory and Elements of Design	<i>DUE: Malloy Reading</i> WKG: Lerman Reading	WKG: Project #2	WKG: Scholarly Research; Action Chart
SEPT 15	TUES	Collaborative Responses Project #2 Presentation	<i>DUE: Lerman Reading</i>	<i>DUE: Project #2</i>	WKG: Scholarly Research; Action Chart
SEPT 17	THUR	Watercolor Instruction <i>BRING: Watercolor Supplies</i>	WKG: Downing Text; Svendsen Readings	WKG: Project #3	<i>DUE: Scholarly Research; Action Chart</i>

<i>DATE</i>	<i>DAY</i>	<i>TOPIC</i>	<i>GENERAL</i>	<i>PORTFOLIO</i>	<i>MACBETH</i>
SEPT 22	TUES	Watercolor Instruction	WKG: Readings <i>Schedule first working session</i>	WKG: Project #3	WKG: Inspir-research Prep Dr. Osherow questions
SEPT 24	THUR	Project #3 Presentation	WKG: Readings	<i>DUE: Project #3</i>	WKG: Inspir-research <i>Email Dr. Osherow questions TODAY!</i>
SEPT 29	TUES	<u>Macbeth</u> Insights GUEST: Michele Osherow mosherow@umbc.edu	WKG: Readings	WKG: Project #4	<i>DUE: Initial Concept Ideas</i> (informal)
OCT 1	THUR	Fashion and Theory	<i>DUE: Svendsen Readings</i>	WKG: Project #4	Revising Research WKG: Concept Statement
OCT 6	TUES	Fashion and Theory	<i>DUE: Downing Text</i>	WKG: Project #4	Revising Research WKG: Concept Statement
OCT 8	THUR	Project #4 Presentation	WKG: A Year with Frog... Read/Listen	<i>DUE: Project #4</i>	Revising Research WKG: Concept Statement
OCT 13	TUES	Macbeth Concepts	WKG: A Year with Frog... Read/Listen	WKG: Project #5	<i>DUE: Research and Concept Statement</i>
OCT 15	THUR	Macbeth Concepts	WKG: A Year with Frog... Read/Listen	WKG: Project #5	WKG: Faces and Line Drawings
OCT 20	TUES	Discuss A Year with Frog and Toad and Anthropomorphism	<i>DUE: A Year with Frog and Toad</i>	WKG: Project #5/6	WKG: Faces and Line Drawings
OCT 22	THUR	Macbeth Working Session		WKG: Project #5/6	WKG: Faces and Line Drawings
OCT 27	TUES	Macbeth Faces and Line Drawing Progress		WKG: Project #5/6	<i>DUE: Faces and Line Drawing Progress</i>
OCT 29	THUR	Project #5 Presentation		<i>DUE: Project #5</i>	Revising Faces WKG: Line Drawings
NOV 3	TUES	Macbeth Progress Discussed		WKG: Project #6	<i>DUE: Line Drawing Progress</i>

DATE	DAY	TOPIC	GENERAL	PORTFOLIO	MACBETH
NOV 5	THUR	Macbeth Working Session		WKG: Project #6	WKG: Finalizing Sketches, Picking Colors
NOV 10	TUES	Macbeth Colors	Make yourself a coloring schedule	WKG: Project #6	DUE: FINAL Lines with Color Choices WKG: Color Prep
NOV 12	THUR	Fabric and Fibers How to Swatch	Lock in your designs: you need to move on to color.	WKG: Project #6	WKG: Coloring Sketches
NOV 17	TUES	Frog and Toad Semi-Finals		DUE: Project #6 Line Drawings	WKG: Coloring Sketches
NOV 19	THUR	Macbeth Working Session		WKG: Project #6	WKG: Coloring Sketches
NOV 24	TUES	NO CLASS DUE: Post a digital update on your coloring progress on Blackboard by 3:00 PM	You should be swatching.	WKG: Project #6	WKG: Coloring Sketches
NOV 26	THUR	THANKSGIVING NO CLASS		WKG: Project #6	WKG: Coloring Sketches
DEC 1	TUES	DUE: Frog and Toad		DUE: Project #6 Final Drawings	WKG: Coloring Sketches
DEC 3	THUR	Macbeth Semi-Finals		WKG: Final Portfolio	DUE: Colored Sketches
DEC 8	TUES	Macbeth Finals Last Day of Class		DUE: Final Portfolio	DUE: Final Portfolio
DEC 9	WEDS	Study Day Presentation			

NOTES ON SCHEDULE:

“DUE:” on given day signifies that a particular assignment needs to be turned in either at the beginning of class or posted to Blackboard before class begins. I reserve the right to shift classes and it the student’s responsibility to track of those accordingly.

Topics listed on a given class time are the focal points for that day’s discussion.