

Submit original with signatures + 1 copy + electronic copy to UAF Governance.
 See <http://www.uaf.edu/uafgov/faculty/cd> for a complete description of the rules governing curriculum & course changes.

TRIAL COURSE OR NEW COURSE PROPOSAL

SUBMITTED BY:

Department	Theatre (THR)	College/School	College of Liberal Arts (CLA)
Prepared by	Bethany Marx	Phone	474-5365
Email Contact	bmarx2@alaska.edu	Faculty Contact	Bethany Marx

1. ACTION DESIRED (CHECK ONE):
 Trial Course New Course

2. COURSE IDENTIFICATION:
 Dept: THR Course #: 356 No. of Credits: 3

Justify upper/lower division status & number of credits:

The proposed course is a degree specific, studio class requiring a significant amount of individual instruction and critique, a high level of student participation and considerable time outside of class. While there are no specific prerequisites, students will benefit from an existing knowledge of theatre practice (gained in the early years of their college education). The planned course will follow the University contact hour requirements for a three credit class and is similar to other three credit classes within the department.

3. PROPOSED COURSE TITLE: Costume Design

4. To be CROSS LISTED? YES/NO No If yes, Dept: Course #

(Requires approval of both departments and deans involved. Add lines at end of form for such signatures.)

5. To be STACKED? YES/NO No If yes, Dept. Course #

6. FREQUENCY OF OFFERING: Fall, Odd Years
 Fall, Spring, Summer (Every, or Even-numbered Years, or Odd-numbered Years) -- or As Demand Warrants

7. SEMESTER & YEAR OF FIRST OFFERING (if approved) Fall 2011

8. COURSE FORMAT:

NOTE: Course hours may not be compressed into fewer than three days per credit. Any course compressed into fewer than six weeks must be approved by the college or school's curriculum council. Furthermore, any core course compressed to less than six weeks must be approved by the core review committee.

COURSE FORMAT: (check all that apply) 1 2 3 4 5 6 weeks to full semester

OTHER FORMAT (specify)

Mode of delivery (specify lecture, field trips, labs, etc)

Lecture/Studio

9. CONTACT HOURS PER WEEK: 3 LECTURE hours/weeks LAB hours /week PRACTICUM hours /week

Note: # of credits are based on contact hours. 800 minutes of lecture=1 credit. 2400 minutes of lab in a science course=1 credit. 1600 minutes in non-science lab=1 credit. 2400-4800 minutes of practicum=1 credit. 2400-8000 minutes of internship=1 credit. This must match with the syllabus. See <http://www.uaf.edu/uafgov/faculty/cd/credits.html> for more information on number of credits.

OTHER HOURS (specify type)

10. COMPLETE CATALOG DESCRIPTION including dept., number, title and credits (50 words or less, if possible):

THR 356 Costume Design
3 Credits

Through a series of projects, play readings and drawing exercises, students learn how to successfully analyze text, communicate production concepts and express costume ideas using sketching, rendering and collage. Projects also introduce students to the practical skills needed to realize a costume design within the limits of a theatre's resources and needs.
Prerequisites: ART F104 or ART F105; or permission of instructor.

11. COURSE CLASSIFICATIONS: (undergraduate courses only. Use approved criteria found on Page 10 & 17 of the manual. If justification is needed, attach on separate sheet.)

H = Humanities

S = Social Sciences

Will this course be used to fulfill a requirement for the baccalaureate core? YES NO

IF YES, check which core requirements it could be used to fulfill:

O = Oral Intensive, Format 6 W = Writing Intensive, Format 7 Natural Science, Format 8

12. COURSE REPEATABILITY:

Is this course repeatable for credit? YES NO

Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

How many times may the course be repeated for credit? TIMES

If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course? CREDITS

13. GRADING SYSTEM: Specify only one.

LETTER: PASS/FAIL:

2/21/2011: Prerequisites added.

RESTRICTIONS ON ENROLLMENT (if any)

14. PREREQUISITES ART F104 or ART F105; or permission of instructor.

These will be required before the student is allowed to enroll in the course.

RECOMMENDED ART F104 or ART F105 or THR 254

Classes, etc. that student is strongly encouraged to complete prior to this course.

15. SPECIAL RESTRICTIONS, CONDITIONS

16. PROPOSED COURSE FEES \$0

Has a memo been submitted through your dean to the Provost & VCAS for fee approval? Yes/No

17. PREVIOUS HISTORY

Has the course been offered as special topics or trial course previously? Yes/No No

If yes, give semester, year, course #, etc.:

18. ESTIMATED IMPACT

WHAT IMPACT, IF ANY, WILL THIS HAVE ON BUDGET, FACILITIES/SPACE, FACULTY, ETC.

This course is part of a larger curriculum overhaul within the Theatre Department, and will become part of a rotation of courses taught by this faculty member which fits into University guidelines for workload. Other courses will be removed from the current curriculum to balance the addition of this course. There is no estimated impact on budget or facilities. The class will be taught in same classroom as other costuming classes already in existence.

19. LIBRARY COLLECTIONS

Have you contacted the library collection development officer (kljensen@alaska.edu,

474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

No	<input checked="" type="checkbox"/>	Yes	<input type="checkbox"/>	Library materials used for current theatre classes should be adequate for the requirements of this course.
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20. IMPACTS ON PROGRAMS/DEPTS

What programs/departments will be affected by this proposed action?
Include information on the Programs/Departments contacted (e.g., email, memo)

There should be no impact outside of the Theatre Department.

21. POSITIVE AND NEGATIVE IMPACTS

Please specify **positive and negative** impacts on other courses, programs and departments resulting from the proposed action.

Positive: The current course curriculum combines Costume Design, which includes research, fashion history, drawing, painting and script analysis, with Costume Construction, which involves sewing, pattern drafting and fabric manipulation techniques, in one course. The course covers so much material that students do not leave the course with a thorough understanding of either subject. Creating this course and altering the existing one to teach only costume construction will allow students to focus on one area at a time and gain a useful, working knowledge of that subject, providing them with better opportunities for future employment.

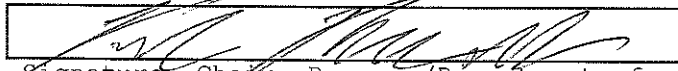
Negative: Students will have to choose between the two subjects, instead of learning both in a single course. I do not personally find this to be a negative, but I suppose a limited number of students might.

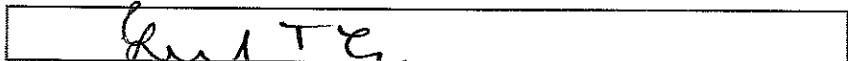
JUSTIFICATION FOR ACTION REQUESTED

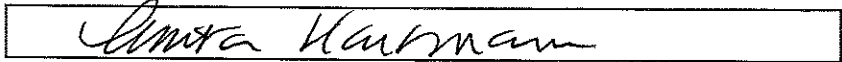
The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. Use as much space as needed to fully justify the proposed course.

To the average person, costume design and construction may sound like one subject. But to the theatre professional, they are two separate areas of employment. The designer is an artist, who collaborates with other designers for a specific production and makes choices about style, color, time period and fabric. They require excellent research skills, an ability to communicate ideas visually, knowledge of fabrics and sources for other materials and a creative mind. A costume technician drafts patterns, plans and structures the creation of a specific garment, and requires sewing and tailoring skills. Each of these separate paths requires a high level of skill and many years of practice to become proficient. Many universities offer two completely distinct degrees, one in design and one in technology. The costume designer is the architect and the technician as the construction worker hired to build the house. While certain information overlaps, one would never claim to be the other. By separating the current course offered—Costume Design and Construction I—into two courses, Costume Design (this course) and Costume Construction I, we will provide students with a more specific, accurate education in the area of theatrical costuming. Not only will the classes be congruent with available career paths, but focusing on a single subject will allow them to acquire a higher level of proficiency, not available in the current class, where the material is spread far too thin and must be rushed through just to cover the basics.

APPROVALS:

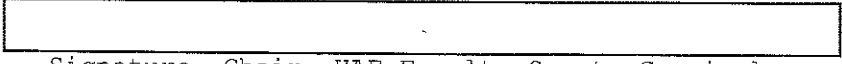
	Date	9/28/2010
Signature, Chair, Program/Department of:		Theatre

	Date	10/20/10
Signature, Chair, College/School Curriculum Council for:		CLA

	Date	10-21-10
Signature, Dean, College/School of:		CLA


Signature of Provost (if applicable)	Date
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Offerings above the level of approved programs must be approved in advance by the Provost.

ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE	
	Date
Signature, Chair, UAF Faculty Senate Curriculum Review Committee	

ADDITIONAL SIGNATURES: (As needed for cross-listing and/or stacking)

	Date
Signature, Chair, Program/Department of:	

	Date
Signature, Chair, College/School Curriculum Council for:	

	Date
Signature, Dean, College/School of:	

Costume Design Syllabus

1. Course Information

Course #/Name: Theater 356-Costume Design CRN: TBD
Location: Costume Shop-107 FAC Credit Hours: 3 Time: TBD

2. Instructor Information

Bethany Marx, Asst. Professor Office: FAC 105B Office Phone: 474-5365
Email: bm Marx2@alaska.edu Office Hours: Tuesday 2:00-3:30, Friday 1:00-2:00 or by appt.

3. Course Readings/Materials

Textbooks:

The Magic Garment-Principles of Costume Design by Rebecca Cunningham
ISBN 13: 978-1-57766-408-6

The New Drawing on the Right Side of the Brain by Betty Edwards
ISBN 0-87477-424-1

Supplies:

Sketchpad, at least 9x12, preferably 11x14
Drawing pencils, at least two
Hand pencil sharpener
Kneaded eraser
Watercolor or art paper for renderings
Colored pencils
Watercolor or acrylic paints
Several good quality round paint brushes, at least one large and one small
Palate or disposable plastic plates, water cup and hand towel

4. Course Description

Through a series of design projects, play readings and drawing exercises, students learn how to successfully analyze text, communicate production concepts and visually express costume ideas using sketching, rendering and collage. Projects also introduce students to the practical skills needed to realize a costume design within the limits of a theatre's resources and needs.

5. Course Goals

Students leave the class with an understanding of the roles and duties performed by a professional costume designer, and how these roles differ in a University or community theatre setting.

Students are able to read and evaluate a script for costume details, develop a concept and coherently explain and defend production choices.

Students know where to look to find fundamental period and contemporary costume research, and how to identify legitimate primary sources.

Students can to express their costume ideas visually through drawing, painting and/or collage, using a wide variety of design elements to convey character and plot details.

Students can demonstrate the appropriate organization skills required of a costume designer, including paperwork, budgeting skills and supply requisition.

6. Student Learning Outcomes

Improve students' ability to express their ideas visually, through drawing exercises and design projects.

Learn how to read a play specifically for costume information and gather that information into a cohesive concept supported by the script.

Improve writing and communication skills.

Study the methods and techniques used to locate research for a play and make specific choices with regard to character, plot, location and other script information.

Locate research from a specific time period, and understand the difference between primary, secondary and non-traditional research.

Practice rendering in both dry and wet media.

Design diverse plays, practicing various types of stylization, realism and the suspension of disbelief.

7. Instructional Methods/Assignments

This course is taught as a combination of lecture, studio and group discussion. Students will complete projects in and out of class, which will be presented to and discussed by peers.

Drawing Assignments

In addition to in-class exercises, students will complete several out-of-class drawing assignments. Students will show instructor that assignments have been completed throughout the semester, but will only turn it in for a grade on the last day of class.

Text Analysis Project

Students will read the assigned play and come up with a concept for the production and create a costume breakdown for the play, including important details mentioned in the script. These details include time of day, weather, season, class/economic status of characters, colors or costume props mentioned, costume gimmicks, and quick changes. The list should include page numbers, character(s) if applicable, quotes from the text, and personal notes.

Modern Research Project

Students will read a short, modern script and create costume collages for two characters. Use magazine pictures, research photocopies, online printouts, fabric swatches and/or mixed media. Collages and sketches should be accompanied by a one to two page paper explaining their concept

and design choices. Students who feel comfortable drawing may include pencil sketches to illustrate their meaning as well.

Period Research and Sketches

Students will create a concept for either *MacBeth* or *The Tempest*, placing the play in a time period prior to 1900. Primary and color research will accompany pencil sketches for four diverse characters.

For Colored Girls Colored Pencil Renderings-Students will do research and create colored pencil renderings for three women from the choreopoem "For Colored Girls..." focusing on how body type, silhouette and style can communicate character when color is predetermined. Designing for a script with predetermined elements encourages beginning designers to explore more difficult design elements.

Twins Design Project-Students will read, summarize, create a concept and research ideas for a production of *Twelfth Night* by William Shakespeare and then sketch and render their designs for the "twins," Viola (as Cessario) and Sebastian in such a way that they are both identical and yet identifiable. Renderings will be painted and include labels and backgrounds.

Short Film Design Project-Students will read and create a concept and renderings for a short screenplay, while learning the differences between design for stage and film.

Final Costume Design Project with Makeup, Mask or Headdress Design-Each student will be assigned a different children's play from the list below and asked to complete six final color renderings that include either a makeup, mask or headdress designs for at least four of the characters. Students will also turn in a concept statement and all the related research and paperwork. Pencil sketches will be due before the final project and one-on-one meetings will be held with each student to discuss ideas and assess progress before the final renderings are due.

8. Tentative Course Calendar/Class Topics

Week One

Explanation of the Syllabus. Introduction to design. How to read and understand a play. Begin drawing.

Assignments: Reading. Sketchbook. Text Analysis Project

Week Two

Research: Successfully using the internet. Sources for research. How to say what you want, and avoid saying what you don't. Continue drawing.

Assignments: Reading. Sketchbook

Week Three

Scale, Focus and Color Theory: How to make the audience see what you want them to see.

Assignments: Sketchbook. Modern Research Project

Week Four

Fabric types, uses and terminology. How to shop for fabric online. Taking actor measurements.

Buying modern clothes: how to use measurements to find the right size.

Assignment: Sketchbook

Week Five

Costume History in a Week: How to identify periods of dress. Selecting the period appropriate for your show.

Assignments: Sketchbook. Period Research Project.

Week Six

Other Design Elements: How to say it, when color won't work. Using scale, fabric, line and bodytype to express character.

Assignment: Reading. Sketchbook.

Week Seven

Using Color Media: Swatching, making it the color you want. How Light affects color.

Assignment: Sketchbook, with color added. *For Colored Girls* project.

Week Eight

Backgrounds, labels and sketch transfer methods. Putting your rendering into context.

Assignment: Sketchbook

Week Nine

Using Wet Media. How to paint different fabrics and textures.

Assignment: Twins Design Projects

Week Ten

Creating a budget. Construction Details. Planning for Quick Changes

Assignment: Budget list of certain items around town and on internet.

Week Eleven

Read short film script. Guest lecture from Maya on film production.

Assignment: Short Film Project

Week Twelve

Designing for Special Circumstances: Children, Outdoor Theatre, Long Run productions, etc.

Assignment: Reading. Final Design Project

Week Thirteen

Pulling, Fitting and Alterations. What to look for when you put clothes on a body.

Assignment: Reading. Bring Sketches for final project by end of the week and set individual meeting time with professor.

Week Fourteen

Other Skills Needed by a Costume Designer: Dyeing, distressing

Final: Present Final Design Project to class

9. Course Policies**Attendance**

Attendance is required EVERY DAY. This is a hands-on class and you need to participate to learn. I know everyone has an occasional "brain lapse," so students will be granted **two** excused absences in the semester. Any further absences will count against your final grade (see grading below). "Life events" such as weddings may be excused if consent is obtained prior to the event and an effort is made to promptly reschedule and make up missed work.

If you become ill or have a personal or family emergency, such as a funeral, please contact me prior to the start of class and bring a doctor's slip, obituary or note. If you have doubts about whether something is considered excusable, please talk to me sooner rather than later. Excusing students from class for any reason will remain up to the discretion of the instructor.

Cheating=Bad. Learning=Good.

Don't copy, don't cheat, don't trace. Don't have someone draw for you. Don't steal a design concept from some production you saw before I moved up here. The writing assignments for this course are limited, but remember that plagiarism—the copying of another person's writing OR IDEAS and calling them your own—is a SERIOUS offense. Students caught cheating or plagiarizing will lose all of the points for that assignment. A second offense is cause for failure from the class. There are lots of ideas out there. Use your own.

Also, please treat your instructor, the shop manager, the equipment and your fellow students with respect. Hurtful, racist or derogatory comments, excessive use of inappropriate language, physical violence and improper use of or vandalism of university equipment will not be tolerated. (Please refer to the UAF Catalog Academics and Regulations under *Student Code of Conduct* for more information on the University's policies regarding student behavior. I am very serious about this.)

Research

When researching for your costume design projects, it is important to use as much primary research as possible. In other words, pictures or paintings of actual people and animals from the time period. Pictures of other people's costumes or makeup, including images from plays/movies and illustrations from costume history books, are not appropriate research in most cases.

Blackboard/Email

All information included on this syllabus, detailed assignment instructions and up-to-date grades will be available on Blackboard at classes.uaf.edu within the first few weeks of the semester. Emails will be automatically sent out to remind you of major deadlines; however, failure to receive a reminder email is not an accepted excuse for late work. All due dates are printed in this syllabus under the tentative weekly schedule. If you do not regularly check your university email address, you may wish to set up forwarding to an address you check frequently.

10. Grading/Evaluation

	points	total	% of total grade
Drawing assignments	4 per drawing	40	~9%
Text Analysis Project		40	~9%
Modern Research Project		50	~11%
Period Research and Sketches		60	~13%
<i>For Colored Girls</i> Project		60	~13%
Twins Rendering Project		60	~13%
Short Film Design Project		40	~9%
Final Costume Design Project		100	~23%

Total Points Possible: 450

Absences-For each unexcused day you miss you will automatically lose points regardless of whether you make up the work. The first day you miss will cost you 10 points, or 2.5% of your grade. The next day will cost you 15 points, and each day after that will cost you 20 more. If you arrive more than five minutes after the start of class, you will be counted late. Three lates equals one absence.

Late Assignments- Each late assignment will be downgraded **5% each day** and will not be accepted beyond one week after due date unless ok-ed by instructor. Students will be granted a 48 hour grace period on first late assignment only (not including drawing assignments).

A 90-100% B 80-90% C 70-80% D 60-70% Failing is below 60 percent

11. Support Services

Students struggling with writing assignments may visit the Writing Center in 801 Gruening for assistance. Writing Center hours and other helpful tips are posted on the English Department website at <http://www.alaska.edu/english/studentresources/writing/>.

12. Disabilities

I am happy to work with the Office of Disabilities Services (208 WHIT, 474-5655) to provide reasonable accommodation to students with disabilities. It is the responsibility of the student to contact the office and provide a letter of accommodation within three weeks of the start of class. Accommodations received after three weeks will not be backdated.