



THEA 4143-COSTUME DESIGN



COURSE DESCRIPTION

Class Type: Face-to-face

Course Code: THEA 4143

Department: Dance and Theatre

College: College of Visual Arts and Design (CVAD)

Instructor: Alex Heder

Semester: Fall 2025

Class Schedule: TR 9:30am-11:50am

Location: RTFP 251

Office Hours: RTFP 252 MW 1pm-3:30pm or by appointment

Contact Information: alex.heder@unt.edu (Email is the best and fastest way to get ahold of me. Canvas is next to useless in this regard.)

The purpose of this course is to explore the role of costume designer within the scope of a theatre production and to gain better control of your fundamentals of design while simultaneously transferring those skills into a digital medium. We will explore research methods and how to communicate our ideas to a director and audience with our choices while simultaneously learning the digital art app "Procreate". Students will develop their understanding of the core concepts as well as your ability to identify and apply these concepts to your own design work and in the analysis of the work of others. We will strive for skill in manipulating the elements of design for aesthetic value and meaning through readings in the text.



REQUIRED MATERIALS

- ☐ iPads preloaded with the Procreate software will be issued to the students for classwork. Students with their own iPad may purchase Procreate (\$12.99) and will need an apple pencil to complete course work.
- ☐ *Revolutionary Women: A Lauren Gunderson Play Collection*
- ☐ One 9"x12" sketchbook with a minimum of 100 sheets in it.
- ☐ OPTIONAL: "*Backwards and Forwards*" by David Ball



COURSE OBJECTIVES

- To Recognize the Role of Costume Designer in a Theatrical Production
- To Demonstrate basic rendering skills in Traditional Media and Apple Procreate
- To Apply the elements and principals of design in real life.
- Develop a process by which one takes a design from page to stage.
- To communicate, interpret and present research effectively



ATTENDANCE

In Theatre and film, when you don't show up, the whole production suffers. We aim to use best practices in all aspects of our education therefore it is paramount that you prioritize attendance. The class is structured so you can benefit from more 1-on-1 instruction and you can't effectively learn what I intend to teach you if you're not here. Given the depth of the course, you will find the workload much more manageable if you prioritize attendance.

You will receive full points for the day if you are on time ready to participate in class. I understand things happen, they will undoubtedly "happen" to me too. Therefore you will not be marked late until **20 minutes after the start of class** which is approximately the time between buses. Which means missing your bus is not a valid excuse. Time management is one of if not THE most important skills of your life.

You are allowed **3 unexcused absence** no questions asked. Use this day for mental health, or an extra long weekend with your family or your sweetheart. At the end of the semester everyone gets one absence forgiven automatically.

Sick days. Obviously if you're sick DO NOT COME TO CLASS. Send me an email letting me know, make an appointment with me if you need help catching up after you feel better. However, If you miss more than 3 class periods due to sickness it will begin to hurt your grade. The only exceptions are serious cases excused by a doctor's note, in which case deadlines may be altered to help you catch up on days you missed while sick. This will be on a case by case basis. So take care of yourselves, y'all. Drink water, get enough sleep, and don't lick things that ought not be licked.

For all other absences excused by the university or extenuating circumstances, communication is key. The sooner I know about it the sooner I can prepare you for and/or help you succeed.



CLASS PARTICIPATION

Everyone is expected to readily participate in class. Failure to do so will forfeit that student's attendance points for the day. With that commitment, a student can expect a consistent and safe learning environment where their opinions will be acknowledged and respected. As there is no one right answer in design, I expect students to feel like they can bring variety and perspective to the classroom.



ASSIGNMENTS

At first glance it looks like there is A TON of homework in this class. Don't be alarmed. The bulk of the assignments are done in class. Since students can't take the iPads home, many of the assignments and exercises are done in the last hour of class.

Sketchbook/Asynchronous Learning

Rendering skills are essential to effective communication between costume designers and the other members of the production team. Students will practice their drawing skills consistently during the course of this class. There are two due dates for these sketchbooks. The first at midterm where I will check that the sketchbook is more or less half way full, and the second on the final day of class (Dec 4th) where they will turn the Sketchbooks in. Drawings should cover 2/3rds of the page. Front and back of the page is not necessary. These drawings CAN be from other classes. The drawings have no subject matter. They can be of people, animals, landscapes, objects, ideas, patterns, whatever. Color is not required but also not discouraged.

The **Asynchronous Learning Drawing Lessons** found in the last week of October and first week of November are instructional videos on canvas that the students will follow along with and mimic. The lessons can be done for sketchbook credit in said sketchbook, photographed, and submitted to canvas. You may also do these lessons on the iPad, and submit a .jpg of them to canvas. If you choose to do this on the iPad, simply write on 4 pages of your physical sketchbook "these pages dedicated to Asynchronous work".

Classwork and Procreate Modules (PM's):

As part of the in class participation, students will complete exercises that demonstrate their mastery of certain concepts and skills within the Procreate App. Any exercises not completed in class must be

finished as homework and turned in by the next class period. The iPads will be made available any time the costume shop is open. THE IPADS MAY NOT BE TAKEN HOME.

Design Projects (2)

Design projects consist of 4 phases. **Reading and Analyses, Research, Prelims, Final Renderings.** Students will design for *The Revolutionists* and *Silent Sky*. Each project will be made up of a minimum of 5 Plates (multiple renderings on 1 page are considered 1 plate). All Renderings will be done on procreate and turned in via canvas.

Play Planet Worksheet: This worksheet can be downloaded from canvas and upon completion will be submitted to Canvas in pdf or .doc format. To Complete the Play Planet Worksheet the student must read the play to gain an understanding of the given circumstances of the play and fill in the information accordingly. This is also an opportunity for the students to develop ideas about the play and its meaning, preparing them for the “Big Idea” portion of their Design Project.

“Big Idea” Presentation: The student will use what they learned from the play planet worksheet and generate an original concept for the play and pitch it to the class. This “Big Idea” should be generated by the play contents and the “Why” of the play, not just a random setting (i.e Hamlet on the Moon) but instead should be a creative statement that necessitates the interpretation they are proposing. The student should then communicate how they expect this to look by supporting their statement with collage style mood boards of 4 characters. The slide show should contain NUMBER of slides:

1. The first slide should be a title with the students name
2. The second slide should be a short and concise creative statement explaining the “Big Idea”.
3. Slide 3: Evocative Imagery. This slide should be a slide that communicates the feeling of the world and evokes emotions, gives us clues to the colors and textures of the world
4. The next slides should be collage mood boards for:

Character Prelims: The Students will take the skills they have learned in Procreate and render the characters for whom they made the mood boards. This is the time in the design phase to receive criticism on your technique and design choices from your teacher and peers. All drawings should be done to the same level. If there is no color on these plates, an indication of color choices should be present.

<u><i>The Revolutionists</i></u> 4 Collage Style Plates <ul style="list-style-type: none">• Olympe de Gouges• Marie Antoinette• Charlotte Corday• Marianne Angelle	<u><i>Silent Sky</i></u> 5 Drawn and painted Plates <ul style="list-style-type: none">• Henrietta Leavitt Act 1• Henrietta Leavitt Act 2 or 3• Peter Shaw Act 1• Peter Shaw Act 2 or 3• Choice character
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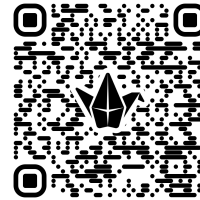
The renderings will be put on another slide show and presented to the class where the presenting student will remind us of their creative statement, any changes they made to that statement, and quickly explain how their idea is manifested in the rendering. STUDENTS WILL ONLY HAVE 5 MINUTES TO DO THIS, 1 MIN PER SLIDE so be sure to know exactly what the important bits of each costume are and how they pertain to your “Big Idea” we don't need you to point out things we can clearly see on the rendering, we need you to clarify things that aren't obvious and explain how the outfit works and the REASONS FOR THE CHOICES.

Final Rendering: The students will color their renderings in any style of their choosing and present them to the class in another slide presentation as their final exam on the 11th of December, at which time there will be a respectful critique. A complete rendering must be done in procreate and have:

1. A complete colored rendering that takes up approximately 1/3rd of the paper.
2. A title block that is the same on all renderings
3. The character's name and which scene the costume can be found.

USE OF PADLET

This course uses Canvas as its primary site to upload and download course content. However we will also be using the Padlet website as our discussion board and collaborative site. We will always use the same one, and it can be found by scanning this QR code.

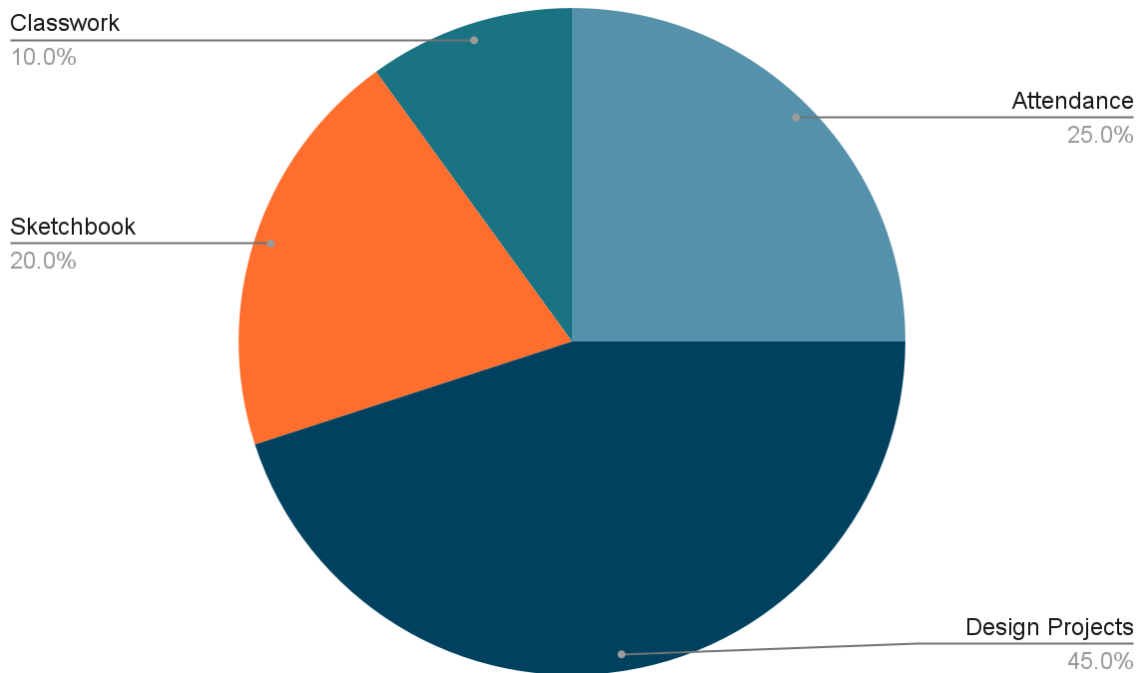


LATE/MISSING WORK

My policy for late and missing work is simple: if you get it into me before I grade it, it's not late or missing. HOWEVER, do not bank on my inability to grade on time. You might get lucky but do you really wanna risk it? Late work gradually loses more and more points the longer it takes to turn in, so if something slips by, don't let it get worse. In theatre, if your work is late, it holds up the whole production. Be a team player and be punctual with assignments. Remember, your reputation as a theatre practitioner starts now!



GRADING BREAKDOWN









UNGRADING SYSTEM

What is an upgrading system? It's a system based on the work of Asao B. Inoue. Simply put, **if you do all the work required of you and it meets the minimum requirements, then you are guaranteed a "B"** in this class. Why not an "A"? Well since we are artists I can't really grade your artistry or talent or how good your work is. Something so subjective is too amorphous and non quantifiable. But I *can* grade whether or not you got the work done. Therefore, all assignments will be pass/fail. All points or points awarded. This affords students two privileges. 1.) If you turn in the assignment you will never have to worry about your grade. You won't have to check with me on how you're doing you'll always know. "Did I turn that in? Yes? I'm getting a B. No? I'm getting less than that." 2.) I afford students the right to do it til it's done. If you fail to meet requirements you can always fix your work and resubmit assignments. I hope this will incentivize you to turn something in even if it's not done, and focus on the art of what we do, not what someone says about it.

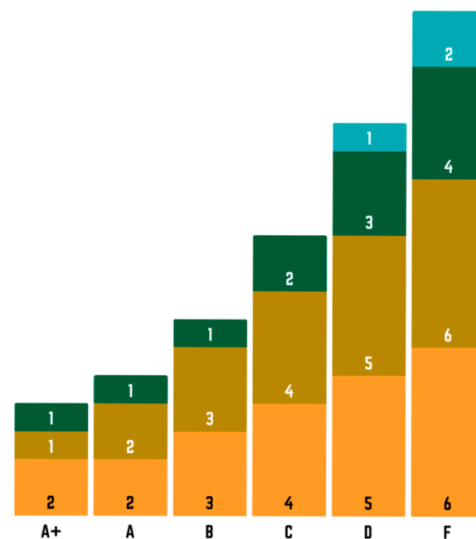
There are assignments linked to each project that if done on your own time will bump your grade from B to A. The vast majority of class requirements can be completed during class time. So that extra effort OUTSIDE of class is what bumps up your grade. Do more work, get more reward. Simple as that. This might be extra craft work to get more experience. It might be learning an additional skill we didn't talk about in class, a report on a technique or material or even just a challenge to add to the project you're working on for class. The point is my system rewards those who are committed and passionate enough to go the extra mile. These "A"ssignments have no due date but I wouldn't recommend leaving them til the last minute. That's never a good idea and a wicked bad habit to entertain. Students who get A's in my classes receive preferential consideration for design and leadership opportunities for the upcoming season. If you're truly considering a career in the arts, I hope you will insist on being an A student.

BREAKDOWN OF MAIN COMPONENTS

Below is a table that shows the main components that affect your successful compliance with our contract.

 # of Non-Participation Days	 # of Ignored Work
 # of Late Work	 # of Missed Work

To earn a "B" you will have no more than 3 non-participation days/absences, 3 late assignments, 1 missed assignment, and 0 ignored assignments



ACADEMIC INTEGRITY STANDARDS AND CONSEQUENCES

According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

GenAI STATEMENT

"I recognize that AI is quickly becoming a reality in the lives of artists. encourage students to use AI ethically in accordance with the academic integrity standards of UNT. I believe that AI isn't going anywhere and, if not harnessed, will replace talented artists. Therefore, I accept the use of AI generated images in instances of evocative research and moodboards. GenAI writing is only acceptable for improving original work, not replacing it. Unethical uses of AI will be taken seriously and may result in sanctions ranging from admonition to expulsion from the University based on severity of infraction. We are artists, let us use technology to aid, not replace us."

-Alex Heder

ADA ACCOMODATION STATEMENT

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

COURSE SAFETY PROCEDURES

While working in laboratory sessions, students enrolled in THEA 1043 are required to follow proper safety procedures and guidelines in all activities requiring lifting, climbing, walking on slippery surfaces, using equipment and tools, handling chemical solutions and hot and cold products. Students should be aware that UNT is not liable for injuries incurred while students are participating in class activities. All students are encouraged to secure adequate insurance coverage in the event of accidental injury. Students who do not have insurance coverage should consider obtaining Student Health Insurance. Brochures for student insurance are available in the UNT Student Health and Wellness Center. Students who are injured during class activities may seek medical attention at the Student Health and Wellness Center at rates that are reduced compared to other medical facilities. If students have an insurance plan other than Student Health Insurance at UNT, they should be sure that the plan covers treatment at this facility. If students choose not to go to the UNT Student Health and Wellness Center, they may be transported to an emergency room at a local hospital. Students are responsible for expenses incurred there.

EMERGENCY NOTIFICATIONS AND PROCEDURES

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to the UNT Learning Management System (LMS) for contingency plans for covering course materials.

ACCEPTABLE STUDENT BEHAVIOR

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at

UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at deanofstudents.unt.edu/conduct.

SURVIVOR ADVOCACY

UNT is committed to providing a safe learning environment free of all forms of sexual misconduct, including sexual harassment sexual assault, domestic violence, dating violence, and stalking. Federal laws (Title IX and the Violence Against Women Act) and UNT policies prohibit discrimination on the basis of sex, and therefore prohibit sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking, and/or sexual assault, there are campus resources available to provide support and assistance. UNT's Survivor Advocates can assist a student who has been impacted by violence by filing protective orders, completing crime victim's compensation applications, contacting professors for absences related to an assault, working with housing to facilitate a room change where appropriate, and connecting students to other resources available both on and off campus. The Survivor Advocates can be reached at SurvivorAdvocate@unt.edu or by calling the Dean of Students Office at 940-565-2648. Additionally, alleged sexual misconduct can be non-confidentially reported to the Title IX Coordinator at oeo@unt.edu or at (940) 565 2759.



Weekly Schedule

I reserve the right to change the dates and due dates as I deem necessary for the fulfillment of course objectives.

YELLOW HIGHLIGHTED SECTIONS INDICATE ONLINE WORK. WE WILL NOT MEET AS A CLASS THESE DAYS.

Week 1	August 19th	Tuesday: Syllabus and Introduction "From Page to Stage" Lecture	Assign: Sketchbook
		Thursday: Elements of Design Lecture <ul style="list-style-type: none"> Name that Element activity 	
Week 2	August 26th	Tuesday: Research Methods and Sourcing with Rebecca Barhum	
		Thursday: Research Methods and Sourcing continued Visit Fashion Collection with Annette Becker	
Week 3	September 2nd	Tuesday: Script Analysis-"Getting to the why" Hamlet Selections-Padlet Group Activity	Assign: <i>The Revolutionists</i> Play Planet
		Thursday: Script Analysis-Continued <i>The Revolutionists</i> Selections activity.	
Week 4	September 9th:	Tuesday: Brief <i>The Revolutionists</i> Discussion <ul style="list-style-type: none"> Distribute iPads Mini Group Project 1- Research Scavenger Hunt 	Due: <i>The Revolutionists</i> Play Planet Assign: <i>The Revolutionists</i> "Big Idea"
	EoD: LINE & SHAPE	Thursday: Procreate Lesson 1: Intro To Procreate <ul style="list-style-type: none"> Gallery and Canvas Intro to the Menus Drawing and Painting +shortcuts Action menu part 1-Preferences and Sharing 	Assign: PM#1-Lines and Shapes
Week 5	September 16th	Tuesday: <i>The Revolutionists</i> "Big Idea" Presentations and Critique	Due: <i>The Revolutionists</i> "Big Idea" Due: PM#1-Lines and Shapes Assign: <i>The Revolutionists</i> Prelims
	EoD:	Thursday: Procreate Lesson 2: Importing and Manipulating images	Assign: PM#2-Creative Character

	SPACE/SILHOUETTE	<ul style="list-style-type: none"> Action menu part 2 Transform menu (arrow select icon) 	
Week 6	September 23rd EoD: COLOR	Tuesday: Procreate Lesson 3: Introduction to collage Rendering <ul style="list-style-type: none"> Adjustments menu Selection (Tape measure icon) Menu Working in Layers 	Due:PM#2-Creative Character Assign:PM#3-Collage a Character
	EoD:TEXTURE	Thursday: Procreate Lesson 4: Coloring techniques <ul style="list-style-type: none"> Color Drop Layers menu-Clipping mask, Alpha lock etc 	Due:PM#3-Collage a Character Assign: PM#4 Color inside the Lines
Week 7	September 30th	Tuesday: <i>The Revolutionists</i> Prelims Presentations and Critique	Due: <i>The Revolutionists</i> Prelims Due: PM#4 Color inside the Lines Assign: <i>The Revolutionists</i> Final Renderings
	EoD-VALUE & FORM	Thursday: Procreate Lesson 5: Highlights and Shadows <ul style="list-style-type: none"> Stacking Clipping Masks Shade Spheres Manipulating Opacity 	Due: Assign:PM#5 Color inside the Lines part 2
Week 8	October 7th VARIETY	Tuesday: Procreate Lesson 6: Paint styles <ul style="list-style-type: none"> Sphere shading Exercise in Pencil, Watercolor, Airbrush/blend smudge tool 	Due:PM#5 Color inside the Lines part 2 Assign:PM#6 Paint Styles Spheres
		Thursday: Procreate Lesson 7: Blend Modes	Due: first ½ of sketchbook Due:PM#6 Paint Styles Spheres Assign PM #7 Blend Modes Sampler
Week 9	October 14th	Tuesday: <i>The Revolutionists</i> Final Presentations	Due: <i>The Revolutionists</i> Final Renderings Due: PM #7 Blend Modes Sampler Assign: <i>Silent Sky</i> Play Planet
		Thursday: Sourcing, Shopping, & Organization Lecture	Assign: Shop the Look (In Class)
Week 10	October 21st	Tuesday: <i>Discuss Silent Sky</i> Procreate Lesson 8: Tracing Techniques	Due: <i>Silent Sky</i> Play Planet Assign: <i>Silent Sky</i> "Big Idea" Assign: PM#8 Tracing Exercise
		Thursday: Principles of Design Lecture <ul style="list-style-type: none"> Name that Principle Activity 	Due:PM#8 Tracing Exercise
Week 11	October 28th	Tuesday: ASYNCHRONOUS LEARNING-Drawing Lesson 1 The Body and Face	Assign: AL#1-Body and Face
		Thursday: ASYNCHRONOUS LEARNING-Drawing Lesson 2 Hands and Feet	Due:AL#1-Body and Face Assign: AL#2 Hands and Feet
Week 12	November 4th	Tuesday: ASYNCHRONOUS LEARNING-Drawing Lesson 3 Clothing 1-Drag lines in fabric	Due:AL#2 Hands and Feet Assign: AL#3 Drag Lines
		Thursday: ASYNCHRONOUS LEARNING-Drawing Lesson 4 Clothing 2-Fabric Textures	Due:AL#3 Drag Lines Assign:AL#4 Fabric Textures
Week 13	November 11th	Tuesday: <i>Silent Sky</i> "Big Idea" Presentations and Critique	Due: <i>Silent Sky</i> "Big Idea" Assign: <i>Silent Sky</i> Prelims
		Thursday: Procreate Lesson 9: Custom Brushes and Textures	Assign: PL#9 Texture and Trims

Week 14	November 18th	Tuesday: <i>Silent Sky</i> Work Day	Due:PL#9 Texture and Trims
		Thursday: Trends and Fashion <ul style="list-style-type: none"> Assign Aesthetic Community topics to students. 	Assign: Aesthetic Community
Week 15	November 25th	THANKSGIVING BREAK NO CLASS	
Week 16	December 2nd	Tuesday: <i>Silent Sky</i> First Pass of Color Critique	Due:Aesthetic Community Due: <i>Silent Sky</i> Prelims Assign: <i>Silent Sky</i> Final Renderings
		Thursday: <i>Silent Sky</i> Work Day LAST DAY IN CLASS	
Week 17	December 9th	Tuesday: NO CLASS	
		Thursday: <i>Silent Sky</i> Final Designs Due.	Due: <i>Silent Sky</i> Final Renderings Assign: