

FALL FESTIVAL – VARSITY DIVISION COSTUMES/MAKEUP

Are we supposed to *make* costumes?

- No. You draw the costumes, and you have one or two costumes fully realized (i.e., you assemble them by using clothing you buy or borrow).
- Fully realized means you have all the pieces of the costume that the audience will see.
- You may not rent a costume or any of its pieces.

If we have a fully realized costume, does someone have to wear it?

- Most schools will have people wearing the costumes.
- If you don't have a model, the presentation team can hold up the pieces. Some might be on hangers, some not.

How many costumes?

- You must create five (5) rendering of costumes with makeup. That means well-done drawings for four entire costumes.
- You must have one rendering for each of the costumes your models will wear, plus 3 or 4 more costumes, for a total of 5.
- Costumes can be for different characters, or for the same character in different scenes, or a combination (for example, 3 characters, with 3 costumes for one of them).
- On the front of each design, write the name of the character. If the costume is for a particular scene, include the act and scene.
- Create a legend (a box or area that explains things) for each page. In it, list what makeup is needed and the types of fabric intended.
- You will need swatches (small pieces of fabric) for each design, to show what material you would make it from. (You do not need swatches for the fully realized costumes.) These are glued or stapled to the page.

How much money can we spend?

- You can spend no more than \$100 total on the fully realized costumes, even if you're doing 2 of them.
- If someone gives or lends you part the costume, you have to find the fair market value of it on the internet, print a page that proves what it would cost, and include that in the \$100 total.
- If you use something of your own, you also have to find the fair market value of it.
- All the pieces of the fully realized costume(s) have to fit in the \$100 total.
- Save all your receipts and print-outs from the internet and bring them in case the judges ask for them.

How many people can work on this?

- Involve as many students at your school as you like, while planning the costumes and preparing the notebook, concept paper, and renderings.

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- The presentation team at festival will have 1 to 4 students. At least one of those students must have been on the design team and know all the reasons for your choices and decisions.

What will the judges expect?

1. You must have at least one fully realized costume.
2. You must have colored renderings (drawings) of each costume and its parts, on clean white paper, with fabric swatches stapled or glued in place. That includes the costume that's fully realized.
3. You must identify each page with your school code, the name of the character, the title of the play, and perhaps the act and scene.
4. You must have a notebook and concept paper, showing all the research you have done and the work that went into preparing your costume.
 - Read instructions for the Notebook and Concept Paper.
5. You must have a form signed by your drama coach that says all the work was done by students, and verifies how much money you spent.
 - Print a copy of the Verification Form and get it signed before festival.
6. You must have a presentation team of 1 to 4 persons to tell the judges about your work.
 - The presentation can take up to 8 minutes.
 - The judges may or may not ask questions after your presentation.

What if we don't have everything?

- You'll still do the presentation, but you won't get as high a score.
- You'll still get share sheets with judges' comments.
- However, if you are missing any required element, you may not be eligible for a trophy.

What do we say in our presentation?

Talk about the items listed under RESEARCH on the Notebook and Concept Paper guide, but you can do it in any order that seems natural for you.

Suggestions:

- Briefly explain which scene(s) and character(s) you have chosen to costume.
If there are different scenes, you can explain each scene briefly before showing the costume for it.
- What research you did about the characters, the play, the time period, clothing styles, etc.
- Why each costume is appropriate for the character – style, fabric, color, ease in getting into and out of it, how it works with costumes worn by other characters, how it allows whatever movement the character needs for the scene, etc.
- What meanings, emotions and stylistic goals each costume communicates to the actor(s) and to the audience (how it relates to the theme of the play and your artistic vision)
- What other choices (costume, colors, fabric, style, accessories) you considered, and why you didn't use them
- What makeup you selected to go with each costume, and why
- Problems you had, and how you solved them
- How many other students besides the presentation team were involved (if there were more – there might or might not have been), and how you divided up responsibilities
- What you learned from working on this project

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- What you might do differently next time
- Your greatest successes and personal rewards from working on this project, and your reasons for feeling that way

What are the judges likely to ask us?

- If the judges ask questions, they might ask about why you chose a particular fabric or style or color, what a particular item of clothing would say to the audience, whether the actor will find it easy to move and to change costumes, things like that.
- Judges in this category tend to concentrate on construction, color and fabric choices, and how costume selections relate to the theme of the play, the concept, and the character.
- If the judges don't ask questions, don't worry. You may have answered everything in your presentation.

NOTE: The Costume Verification Form is in the DTASC Handbook, E3–27.

The Notebook and Concept Paper page on the back of this is in the DTASC Handbook, E3–24.

COSTUME VERIFICATION FORM

One copy of this sheet must be filled in and signed for EACH costume entry (one entry may be a pair; if so, list both models and the cost of each one's costume). The participant must include this form in the mandatory notebook.

SCHOOL CODE: _____

CREATOR'S NAME: _____

MODEL'S NAME: _____

TOTAL COST: _____

I verify that the accompanying costume was designed and fabricated by student(s) enrolled in the above school indicated by code. I further verify that said costume has never placed in any DTASC competition prior to this date and that it does not exceed the cost of one hundred dollars (\$100).

Signature of Creator/Designer

Signature of Director/Sponsor

COSTUMES/MAKEUP:

A GUIDE TO THE

NOTEBOOK AND CONCEPT PAPER

I. TITLE PAGE

1. School Code
2. _____ Division Festival
3. Title and author of play

II. TEACHER'S SIGNATURE SHEET (see E3–27)

III. CONCEPT PAPER (1–2 pages maximum)

Please write in short, simple sentences.

A. Essential Play Information

1. Title (again)
2. Author (again)
3. Genre (tragedy/comedy, etc.)
4. Historical period/cultural context
5. Settings and time passage
6. Style (romantic, etc.)

B. Interpretation of Play

1. Very brief plot summary — key conflict/resolution
2. Significant roles played by key characters
3. Dominant theme or message
4. Playwright's intent — How play reflects author's purpose

C. Designers' intent — Values of the play/playwright that the designers are committed to expressing through their designs

1. Mood, emotional tone, meanings
2. Stylistic and/or practical design goals

IV. RESEARCH

The following are **recommendations** of things to include in this section. Include as few or as many as are appropriate for each entry.

A. State specific design choices and explain in more detail how they help to communicate the practical needs, as well as meanings, emotions, and stylistic goals stated in the introduction.

B. Drawings/sketches/renderings/models/plots (Explain in more detail how they support the play based on the characters, their actions, the time period, script requirements, and authentic research)

C. Practical choices — cost, time, materials, ease of use, ease in staging

D. Artistic choices — color, texture, line, shape, composition, silhouette, balance, terminal accents, special effects

E. Artistic license — unique choices based on an artistic vision (visual metaphors)

F. Special design problems faced and how you resolved them

G. Changes that you would make a second time and why

H. Your greatest successes/personal rewards and why

CA Theatre Arts Standard
3.2 - Advanced
Students design theatre pieces
in specific theatrical styles
including classics by such
playwrights as Shakespeare.