

# Costume Design Rubric-METG



**Student Name** \_\_\_\_\_ **School** \_\_\_\_\_  
**Name of Play/Scene** \_\_\_\_\_ **Playwright** \_\_\_\_\_

**Character one-name** \_\_\_\_\_  
**Brief description of the character** \_\_\_\_\_

**Character two-name** \_\_\_\_\_  
**Brief description of the character** \_\_\_\_\_

**Character three-name** \_\_\_\_\_  
**Brief description of the character** \_\_\_\_\_

**Character four-name** \_\_\_\_\_  
**Brief description of the character** \_\_\_\_\_

<b>Is the applicant's design concept original?</b>	<b>Yes</b> _____	<b>No</b> _____	<b>Comments</b> _____
<b>Is the design illustrated on 11"x17" paper in color?</b>	<b>Yes</b> _____	<b>No</b> _____	<b>Comments</b> _____
<b>Are there designs for four characters?</b>	<b>Yes</b> _____	<b>No</b> _____	<b>Comments</b> _____
<b>Do the designs contain fabric swatches?</b>	<b>Yes</b> _____	<b>No</b> _____	<b>Comments</b> _____

Student Name \_\_\_\_\_



Final Score \_\_\_\_\_

Category	4 points- Excellent	3 points- Proficient	2 points- Developing	1 point- Emerging	Points Earned
<b><u>Concept</u></b> – Do the designs for the four characters have a cohesive, meaningful design concept that is appropriate for the play?	The design for the four characters perfectly created a cohesive, meaningful design concept that is appropriate for the play.	The design for the four characters almost always created a cohesive, meaningful design concept that is appropriate for the play.	The design for the four characters sometimes created a cohesive, meaningful design concept that is appropriate for the play.	The design for the four characters rarely created a cohesive, meaningful design concept that is appropriate for the play.	
<b><u>Color/Texture/Pattern</u></b> Do the design elements work to establish character, location, and enhance the mood of the piece?	The dramatic elements perfectly worked to establish character, time, location, and enhance the mood of the piece.	The dramatic elements almost always worked to establish character, time, location, and enhance the mood of the piece.	The dramatic elements sometimes worked to establish character, time, location, and enhance the mood of the piece.	The dramatic elements rarely worked to establish character, time, location, and enhance the mood of the piece.	
<b><u>Design</u></b> – Do the designs of the costumes show an understanding of social class, age and historical period?	The designs of the costumes show an excellent understanding of social class, age and historical period.	The designs of the costumes show a good understanding of social class, age and historical period.	The designs of the costumes show a fair understanding of social class, age and historical period.	The designs of the costumes show little or no understanding of social class, age and historical period.	
<b><u>Costume Pieces</u></b> – Are all costume pieces accounted for in design: clothing, appropriate undergarments, footwear, hats, outerwear, etc?	The design included all costume pieces that are appropriate for the particular characters.	The design included most costume pieces that are appropriate for the particular characters.	The design included some costume pieces that are appropriate for the particular characters.	The design included few costume pieces that are appropriate for the particular characters.	

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## SEW...YOU WANT TO COSTUME?

### How do you begin the process?

#### Did you know?

Only a few shows have won the triple crown of Tony Awards (best costume, lighting and scenic design).

They include:

*Fiddlers Green* (1972),

*My Darling Clementine* (1946)

*Chicago* (1988),

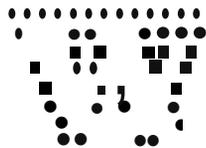
*The King and I* (1998),

*The Producers* (2001)

and *The Light in the Piazza* (2005).



You may be able to use some of those old clothes in the attic for costumes. Thrift stores are also a great source for inexpensive outfits.



Who?  
Where?  
When?  
How?

These are the questions that you need to ask when starting your research before you design costumes for a production.

1. **Who** is the character? What is the social class? Age? Note relationships to other characters.
2. **What** is the style of the production? Is it being done in a realistic style so that all of the costumes have to be designed true to period or is it a fantasy

piece?

3. **Where** does the play take place? Note exact geographical location and text references.
4. **When** does the play take place? Day, month, year. Note special significance of the day or season.

Once you have answered all of these questions, you can begin designing the costumes!



## ! Dress with Success!

You don't always have to sew to make great costumes. Existing clothing can work-

even for period pieces. Try layering clothing for effect or adding a sash to change the

line of an outfit. Trim, ribbon or lace adds some pizzazz to an old garment.

# Some Costuming Terms



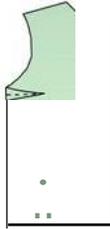
**Costume Atting** The initial meeting between the costumer and the cast member to see if the garment needs altering to ensure a proper fit.

**Costume Parade:** A review of the costumes worn by the actors under the stage light. The actors "parade" across the stage so the designers can see what changes need to be made before the first dress rehearsal.



**Dress form:** An adjustable figure on which you construct costumes

to guarantee a perfect fit.



**Pattern:** The template used as a guideline to cut out the fabric for a garment.

**Seamstress:** A member of the wardrobe staff who operates the sewing machine and carries out sewing tasks.

**SWatch:** A fabric sample used by the designer to give the director an indication of the material for a particular costume.



**Tape Measure:** A tape marked in a linear scale used to take measurements.



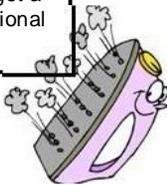
**Wardrobe:** The general name of the costume department and the space they occupy.

## Wardrobe Plot

(sometimes called **Costume Plot**): A breakdown scene by scene, character by character of the production showing the costume changes and with a detailed list of every separate item in each costume.

### Asewingtip

Once you have sewn a seam, press the seam open with an iron at the highest setting the fabric will tolerate. You'll get a much more professional looking garment!



# Fabric Mania!

Once you have done your research, as a designer, you need to start looking at fabrics, patterns and designs-

Here are some tips when choosing fabric for costumes:

- Try to vary the texture in your costumes- You might want to try pairing a satin with a tweed or linen with a brocade for

visual interest-

Try to avoid using a bright white on stage unless it is for a specific effect- White washes out the actors' faces and causes lighting designers to cringe!

- Upholstery fabrics can be used for costumes too! The weight of the fabric makes it a good choice for jackets.



When costum- ing groups of people in a production (for exam-

ple a family or a group of dancers), try to coordinate the fabrics in their costumes by using similar colors, styles, textures or patterns. It's subtle, but it makes a more cohesive production.

Don't be afraid to mix patterns. Just make sure that the patterns vary in size (for example: you can use a large floral with a small geometric) and it will work.



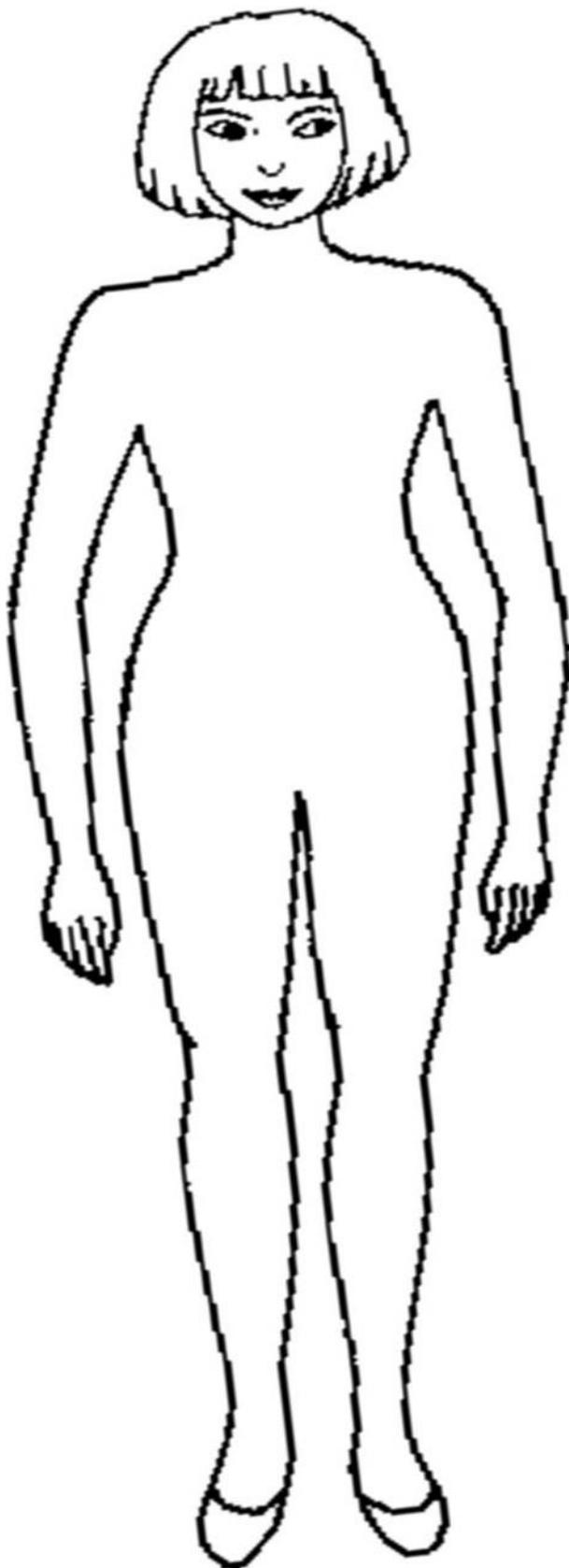
# Costuming: Worksheet

Actor

Character

Measurements/size

Notes



**Fabric Swatches**