



CURRICULUM GUIDE
GRADES 9 - 12



DRESSING FOR DYSTOPIA
THE HANDMAID'S TALE

COSTUMES BY ANE CRABTREE

MAY 1-AUG. 12, 2018

SCAD: The University for Creative Careers

The Savannah College of Art and Design is a private, nonprofit, accredited university, offering more than 100 academic degree programs in more than 40 majors across its locations in Atlanta and Savannah, Georgia; Hong Kong; Lacoste, France; and online via SCAD eLearning.

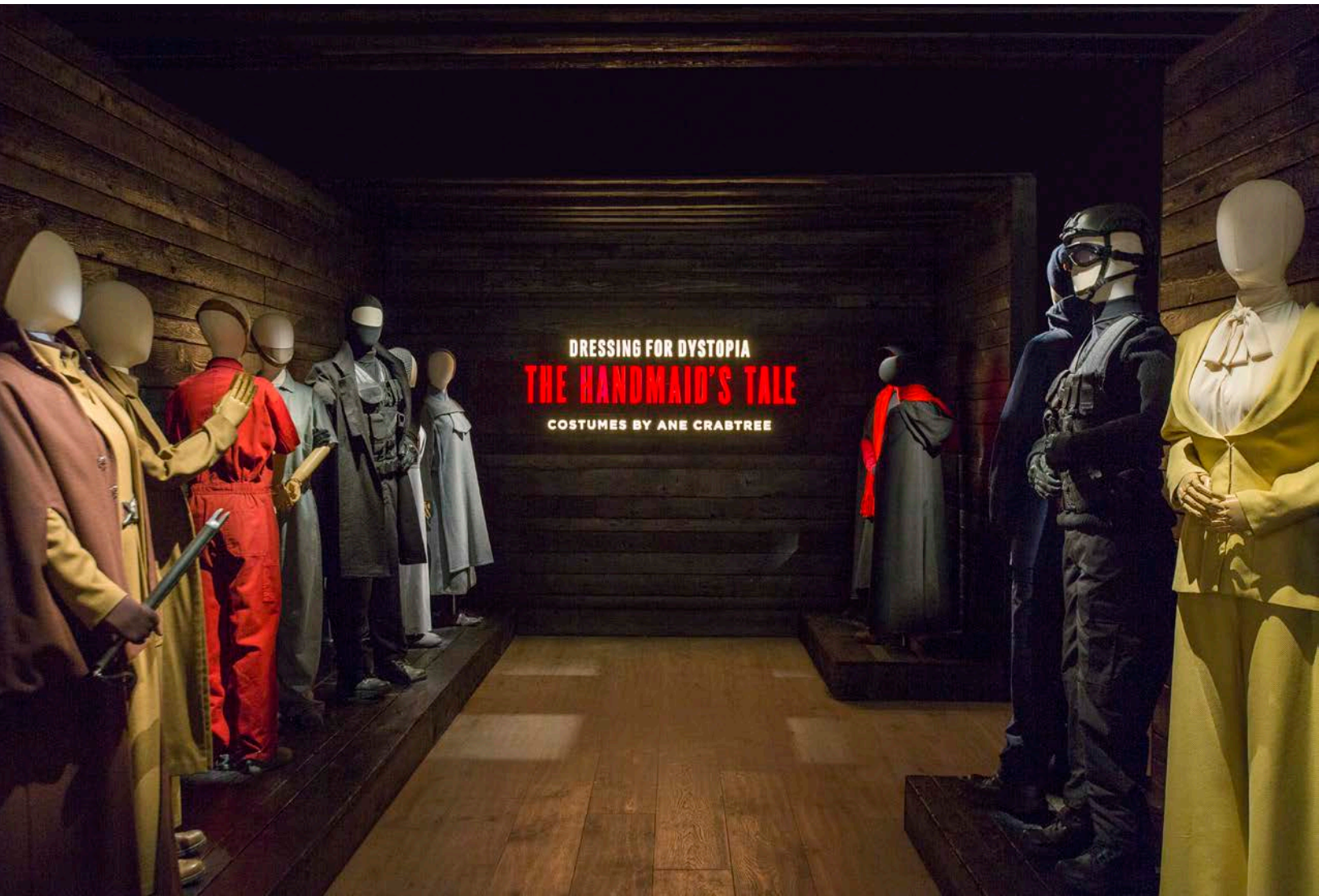
With more than 37,000 alumni worldwide, SCAD demonstrates an exceptional education and unparalleled career preparation. The diverse student body, consisting of nearly 14,000, comes from across the U.S. and more than 100 countries worldwide. Each student is nurtured and motivated by a faculty of nearly 700 professors with extraordinary academic credentials and valuable professional experience. These professors emphasize learning through individual attention in an inspiring university environment. The innovative SCAD curriculum is enhanced by advanced professional-level technology, equipment and learning resources, and has garnered acclaim from respected organizations and publications, including 3D World, American Institute of Architects, Businessweek, DesignIntelligence, U.S. News & World Report and the Los Angeles Times.

For more information, visit scad.edu.

Cover Image: Courtesy of Hulu

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ABOUT SCAD FASH

SCAD FASH Museum of Fashion + Film celebrates fashion as a universal language, garments as important conduits of identity, and film as an immersive and memorable medium. Situated within the SCAD Atlanta campus, SCAD FASH focuses on the future of fashion design, connecting conceptual to historical principles of dress — whether ceremonial, celebratory or informal — and welcomes visitors of all ages to engage with dynamic exhibitions, captivating films and educationally enriching events.

Fortified by the university's strong global presence and worldwide connections to renowned contemporary fashion designers, filmmakers and creative professionals, SCAD FASH is an integral part of the SCAD educational experience.

Like the award-winning SCAD Museum of Art, SCAD FASH serves as a teaching museum and creative resource for students of all ages and a wellspring of inspiration for visitors. Through programming that engages the university's broad array of academic disciplines, SCAD FASH offers diverse exhibitions, films, installations, performances and events to enliven and inspire the greater community year-round. Each program is designed to engage and appeal to visitors with varied backgrounds and interests, from textiles and jewelry to photography and film. Past exhibitions include the work of designers Oscar de la Renta, Daniel Lismore, Carolina Herrera and Guo Pei. Photographic exhibitions include the work of

Jonathan Becker, Bill Cunningham and Omar Victor Diop. Exhibitions are accompanied by curated films designed to complement programming; past films include *Ovation for Oscar*, *The First Monday in May*, *The Leopard* and *Funny Face*, among others.

Within nearly 10,000 square feet of elegant and adaptable exhibition space, SCAD FASH brings a dynamic and distinct schedule of fashion-focused exhibitions and compelling films to the heart of Midtown Atlanta. Beyond its extensive gallery space, SCAD FASH includes a fashion resource room for the presentation of techniques and materials, a state-of-the-art media lounge for educational film and digital presentations, collections storage, and a new grand entrance and lobby. An additional 27,000 square feet of academic and studio space also surrounds the perimeter of the museum, providing students immediate access to the museum and its resources.

Throughout the year at each of its locations around the world, SCAD hosts a spectacular lineup of thought-provoking, sparkling, star-studded events that place art and design education front and center. SCAD FASH promotes valuable career-building connections and continues this rich tradition by affording students and professors across all disciplines the opportunity to celebrate works of wearable art and remarkable filmmaking, and to interact with the renowned and emerging visionary professionals who create them.

Left: *Dressing for Dystopia: The Handmaid's Tale Costumes by Ane Crabtree* at SCAD FASH.



ABOUT THE DESIGNER

SCAD FASH Museum of Fashion + Film presents eminently evocative costumes from the Emmy and Golden Globe award-winning Hulu original series, produced by MGM Television, *The Handmaid's Tale*, designed by Ane Crabtree. Adapted from the classic novel by author and activist Margaret Atwood, *The Handmaid's Tale*, starring Elisabeth Moss, Joseph Fiennes, Samira Wiley, Yvonne Strahovski and Alexis Bleidel, is the story of life in the Republic of Gilead, a modern totalitarian society sited in the former United States.

This debut museum exhibition of Crabtree's work reveals the masterful storytelling inherent in her creations, for which she was recently honored by the Costume Designers Guild. From text to textile, Crabtree elevates the garments to a momentous role as vital to the acclaimed series as the actors' performances. Her conscious use of color to connect and simultaneously separate the state's classes is compelling, and the subtle design details that amplify and advance the humanity and individuality of the complex characters are captivating.

Co-curated by Alexandra Sachs, executive director of SCAD FASH and Atlanta Exhibitions, Rafael Gomes, director of fashion exhibitions, and SCAD alumnus Mangué Banzima (B.F.A., fashion marketing and management, 2014), the exhibition features 48

cinematically styled costume designs from season one and season two of the hit series, which premiered Wednesday, April 25, 2018.

In addition to her 2018 Costume Designers Guild award-winning designs on *The Handmaid's Tale*, Crabtree has earned Costume Designers Guild award nominations for her work on critically acclaimed shows such as *Masters of Sex*, *Pan Am* and *Westworld*. In 2017, Crabtree earned her first Emmy Award nomination for her work on *The Handmaid's Tale*.

Crabtree has worked with a wide range of directors and producers, including Warren Littlefield, Mimi Leder, Michael Apted, Michael Mann, David Milch and Robert Kirkman. She is known for her excellent rapport with actors, collaborating closely with them to create personalized costumes to further the exploration of their characters. She has worked with actors such as Anthony Hopkins, Ed Harris, Thandie Newton, Ann Dowd, Elisabeth Moss, Dustin Hoffman, Viola Davis, Morgan Freeman, Antonio Banderas, Lizzy Caplan and Michael Sheen.

Born in South Dakota and raised in Kentucky, Crabtree studied fine arts at Harlaxton College, Lincolnshire, England, and fashion design at the Fashion Institute of Technology, New York, New York.

Left: Portrait of Ane Crabtree



ABOUT THE CURRICULUM GUIDE

SCAD curriculum guides provide learning opportunities that fulfill the requirements of national education standards and are designed for use within the museum's exhibition spaces and in classrooms. The guides enhance understanding of art and design through investigations that reveal relevant personal, historical and cultural connections while promoting cross-disciplinary links necessary for today's innovative careers.

Recognizing the guides' overall design excellence and ingenuity, the American Alliance of Museums' Museum Publications Design Competition has awarded SCAD curriculum guides first-place prizes and honorable mentions for three consecutive years.

This *Dressing for Dystopia: The Handmaid's Tale Costumes by Ane Crabtree* guide investigates the psychological languages of costume design and its essential contributions to the collaborative art of filmmaking. Through interdisciplinary standards-based activities, students explore costume design, worldbuilding, sound and scriptwriting.

For its generous support of SCAD's award-winning curriculum guides, SCAD gives special thanks to:

Coca-Cola Bottling Company UNITED, Inc.

Left: One of Ane Crabtree's sketches for *The Handmaid's Tale*.

Educational standards are listed on pages 26-27.

Highlighted glossary terms are found on page 29.

Additional learning resources are located in the Curriculum Connections section on pages 30-31.

**“ ... LOOKING AT THESE PEOPLE IN THE COSTUMES ...
IT COULD BE YOUR MOTHER,
YOUR SISTER, YOUR AUNT, YOUR BEST FRIEND —**

WOMEN WITH NO RIGHTS.”

- Ane Crabtree



1. Decipher designs

The Handmaid's Tale television series, adapted from Margaret Atwood's 1985 novel of the same name, tells the story of June, later known as Offred. Set in the near future, a **totalitarian** regime has seized control of the U.S. government, eliminated the justice system, disenfranchised women, and sanctioned ritualized acts of public and domestic violence. June, the **protagonist**, is seized in her attempt to flee and forced into the role of Handmaid, enslaved to bear children for a nearly sterile, dwindling population.

Ane Crabtree's award-winning costumes creatively visualize this **dystopian** world while remaining true to Atwood's text. In order to design costumes for characters who live in a world of strict social roles, Crabtree researched groups from different time periods and cultures who dress alike, including military, religious and occupational.

Explore the exhibition and reflect on the visual impact of the Crabtree's designs for social positions within Gilead society, a selection of which are described below. Start with your immediate impressions of silhouette, accessories, material, etc., then look deeper for associations originating from the uniforms of military, religious and occupational groups. Consider the borrowed elements you observe from these sources and what they suggest about the wearer's status and role.

Men exercise political and moral authority, controlling all property and wealth.	Commanders	Gilead's privileged and wealthy elite, founding fathers of the regime
	Guardians	Soldiers and guards, some act as bodyguards, chauffeurs and handymen to Commanders
All women are restricted from voting, owning property, holding a paid position, traveling alone, reading and writing.	Wives	Highest-ranked women, married to Commanders, oversee female household staff
	Aunts	Older women, indoctrinate and supervise Handmaids
	Marthas	Female servants, domestics for elite families, institutional workers
	Handmaids	Fertile women, child-bearers for Commanders and their sterile Wives
	Unwomen	Women who refuse to comply, work at labor camps in toxic wastelands

Who, what, when and where

The cast and creators of *The Handmaid's Tale* provide an introduction to the series.

<https://vimeo.com/207524191>




Images on pp. 6-7 and p. 9 courtesy of Hulu

For each role, identify costume design decisions that visually convey social status and occupation.

Commanders	
Guardians	
Wives	
Aunts	
Marthas	
Handmaids	
Unwomen	

Crabtree says that small details significantly contribute to storytelling through costume design. Examine the Handmaids' costumes in the exhibition and then brainstorm with your friends over the variations in detail. How do the intricacies of these costumes contribute to the role Handmaids play? How do details reveal nuances of personality among the Handmaids? Record your group's findings below.



A dimly lit room, likely a bedroom, with a bed in the foreground and a lamp in the background. The lighting is dramatic, with strong shadows and highlights. The text is overlaid on the image.

**“MARGARET [ATWOOD] HAS EVERY
COLOR SEGREGATED,
SO I KNEW RIGHT THEN AND THERE
THE SHOW WAS GOING TO
HAVE POWERFUL VISUALS...”**

- Reed Morano, director for the first three episodes of *The Handmaid's Tale*

2. Color code



Images on pp. 10-12 courtesy of Hulu

Directors and costume designers collaborate to select wardrobe colors that achieve particular effects — a sense of unity or contrast, signaling a character’s **temperament**, or referencing a particular era.

In the world of Gilead, each segment of society is color coded according to its role. Commanders and Guards wear gray, navy and black — colors that Crabtree describes as powerful and mysterious. The Aunts are clad in a particular shade of brown from World War II uniforms. The Marthas’ faded green has two sources: a pale-colored moth and an old mop. The selection of the Handmaids’ signature red and the Wives’ teal dresses derived from a photograph of red leaves against a clear sky (found on the facing page). The striking contrast of color reinforces the **antagonism** that exists between the two groups.

Cinematographers and directors often use a color **palette** to create a consistent mood. The scenes to the left have palettes with subdued color themes, as if seen through the light of a gray day. This use of muted colors befits the hushed world of Gilead, where self-expression is strictly controlled.

Explore color’s evocative potential. Following the example on the facing page, sketch in the corresponding scenes. Experiment with color combination by composing a custom palette, or choose one from a compelling photograph. Next, transform the mood by selecting new palettes for each scene and color your sketches.

“IN THE END, THE POETIC FLUIDITY OF THE DRESSES MEANT THAT THE HANDMAIDS LOOKED LIKE LIFEBLOOD MOVING THROUGH A GREY CONCRETE DYSTOPIAN WORLD”

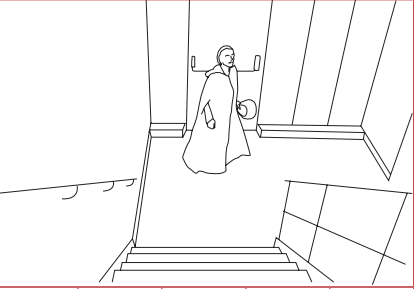

– Ane Crabtree

“ ... To gain respect in the industry ... do every job once at least ... when you become the leader in the crew you can understand everyone’s jobs better ...”

SCAD President Paula Wallace and cinematographer and director Reed Morano discuss creative partnerships, versatility and finding your voice.

www.scad.edu/scadtv/video/reed-morano-and-olivia-wilde-savannah-film-festival

How does changing the palette for costumes influence your perception of the characters? Add your observations on the effect of these new palettes in the areas for notes beneath each scene. Describe the qualities and associations each palette brings to mind. Include comments on new narratives or interpretations the palettes might support.

Sketch			
			
Commentary: new associations/interpretations			

Gather opinions from friends on the associations your new palettes evoke. How similar or different are their interpretations to your own? Do you believe that color associations are primarily universal or personal? Record your thoughts below.



**“ ...IF IT'S A STORY, EVEN IN MY HEAD,
I MUST BE TELLING IT
TO SOMEONE.”**

- June in Margaret Atwood's
The Handmaid's Tale





3. Script a scene



Images on pp. 14-16 courtesy of Hulu

Successful stories require a believable world for their audience. Creating a convincing experience, whether on a page or screen, relies on worldbuilding, a skill that ranges from describing everyday events to creating intricate universes.

“IN MY OWN WORK I LIKE TO KEEP IT GROUNDED FIRMLY IN THE POSSIBLE.”

- Margaret Atwood

When she begins to write, Atwood envisions breakfast — what people would eat, where the food came from and how it’s prepared, how characters dress and what they do or say in the moment. In the process of expanding worldbuilding beyond her initial scene, Atwood observes that, “Breakfast can take you quite far.”

*Imagine a scene shared by three people in the near future. Brainstorm ideas by beginning with Atwood’s breakfast approach. Incorporate your thoughts as scripted dialogues for a **screenplay**. Follow the summarized version of scriptwriter’s formatting on the facing page.*

Script rules

Writing for the camera requires storytelling ability and an eye for the dramatic.

<http://www.movieoutline.com/articles/scriptwriting-for-beginners-learning-the-basics-of-screenwriting.html>

INT. or **EXT.** for interior or exterior, **LOCATION** (i.e. **KITCHEN TABLE**), and **DAY** or **NIGHT**

Slugline

Brief opening

that sets the stage, **PROPS** are capitalized (i.e. a **BOWL OF FRUIT** sits on **TABLE**).

Characters' names are in **ALL CAPS**, along with items like **SOUNDS**.

Action accompanying dialogue is written in parenthesis. For example, (Reaching for a cup).

NAME 1: _____

Fill the rest in according to your imagined scene. Continue your work in the Sketches and Notes section in the back of this guide.

When your script is complete, reflect on the practice of screenwriting. What did writing for the camera reveal to you about the challenges of effective worldbuilding for a near future?



A person is riding a horse through a vast, open field under a dramatic, cloudy sky at sunset. The sun is low on the horizon, casting a warm, golden glow over the scene. In the background, there are several dark silhouettes of barns and a fence line. The overall mood is quiet and contemplative.

**“GILEAD IS REALLY QUIET. THERE'S NO MUSIC. ...
HOWEVER, WHEN WE FLASH BACK, WE MAKE SURE
THAT WE'RE IN THE WORLD THAT WE ALL KNOW, AND
THAT FREEDOM, VIA MUSIC, ISN'T THAT FAR AWAY.”**

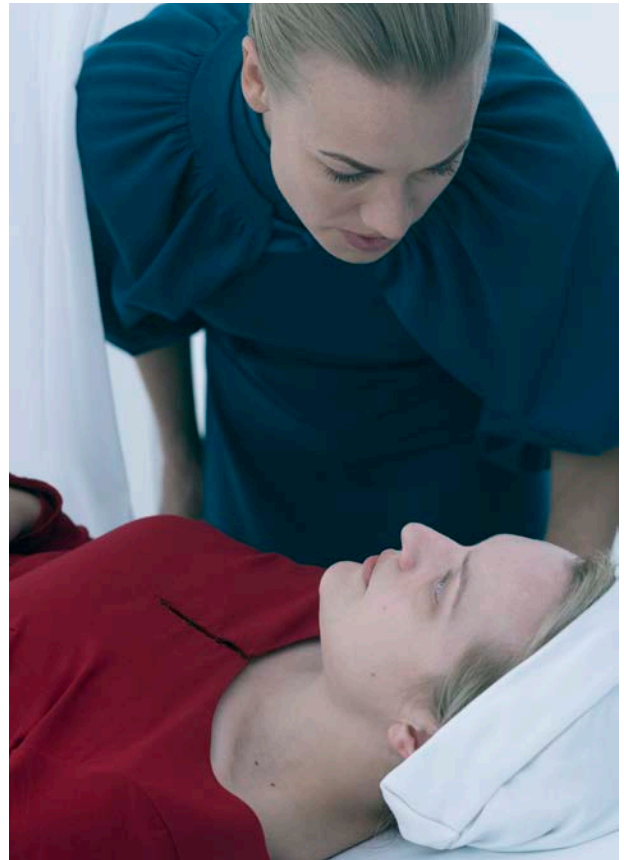
- Michael Perlmutter, *The Handmaid's Tale* music supervisor

4. Analyze the auditory

In film and television, sound can be diegetic — audible to the world onscreen, or non-diegetic — inaudible to the world onscreen. For instance, a dialogue among characters is diegetic. A voice-over, the spoken words of a narrator or a character expressing silent thoughts, is non-diegetic. Similarly, music can be diegetic, heard on-screen as a performance or recording, or non-diegetic, like musical **scores** or songs inaudible to the onscreen world.

Because speech is restricted to **rote** exchanges in Gilead, *The Handmaid's Tale* series relies on June's non-diegetic interior monologues. This access to her thoughts is enhanced with non-diegetic music. Perlmutter describes the selected songs as a collaboration among producers, actors and crew to create “a soundtrack that sounds like freedom.”

In an example from the final episode of Season 1, June heroically commits an openly rebellious act, and in voice-over calmly wonders what punishment awaits her — whether it is an “end or a new beginning.” The moment is followed by Tom Petty’s “American Girl,” a song about a resolve “raised on promises” and one promise “she was gonna keep.”



Images on pp. 18-20 courtesy of Hulu

What additional layers of meaning can a song contribute to a narrative? Consider the soundtrack to a film or television show that you enjoy. How does the music complement characters' thoughts, emotions and actions? How does the music reference or foreshadow the story? Record your thoughts below.

Develop additional layers to the scene you scripted in Activity 3. What musical pieces would you choose? Where would they be placed within the script? What would your choice of music — and if relevant, lyrics — convey about the characters and their situation? How would it foreshadow outcomes?

Selection 1, location in script:
Artist and title of work:
How does the music contribute to the characterization, setting and/or narrative?


Selection 2, location in script:
Artist and title of work:
How does the music contribute to the characterization, setting and/or narrative?

Conceptualize musical possibility

Learn about original scores, licensing music, sound design and more.

www.moviemaker.com/archives/moviemaking/producing/choosing-the-right-film-music-and-understanding-the-costs



A group of actors in black and red costumes standing in a snowy field. One actor in the background is playing a drum. The scene is set in a snowy, wooded area with bare trees. The overall mood is somber and atmospheric.

**“THE PSYCHOLOGICAL PULL
THAT THE COSTUME HAS ON
ACTORS’ MINDS IS BEAUTIFUL.”**

- Ane Crabtree

5. Inhabit character



Image on pp. 22-23 courtesy of Hulu; above, stand variations of the Handmaid costumes at SCAD FASH.

Ane Crabtree refers to the looks she designs as being “cast” like the actors themselves. Her profession strives to produce garments that blend imagery and concepts to transform their wearers. As actors slip into their costumes they slip into character — their postures and movements, moods and attitudes are subtly influenced by clothing created expressly for the role they play.

“WHAT WE TRY TO DO, SINCERELY, IS TO BE ARCHITECTS OF EMOTION.”

– Ane Crabtree

For example, Crabtree developed the Handmaid’s crimson dresses by experimenting with draping and fitting, achieving a graceful flow about the body that swings scenes into motion. The “wings” on their bonnet-like hats shut them away from the world and each other. Constructed from sheer linen, these wings frame the actresses’ heads with soft light to capture their expressions for the camera.

“I want it to be an immersive, experiential moment.”

Ane Crabtree discusses *The Handmaid’s Tale* exhibition at SCAD FASH.

artsatl.com/designer-ane-crabtrees-emmy-winning-costumes-the-handmaids-tale-arrive-scad-fash

Refer to the three characters from your script in Activity 3. Expand them by listing each character's attributes, including age, occupation, appearance and personality type.

Name:

-
-
-
-
-

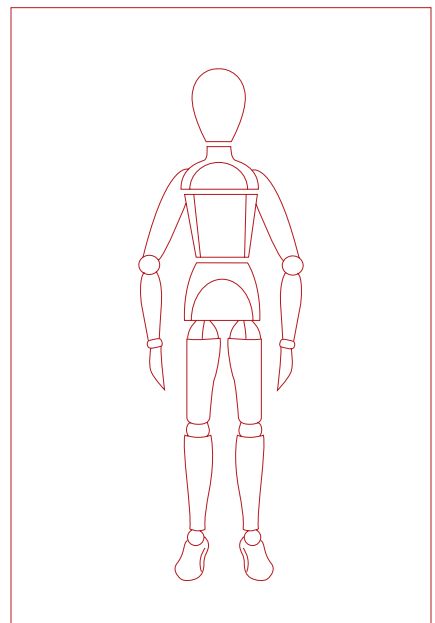
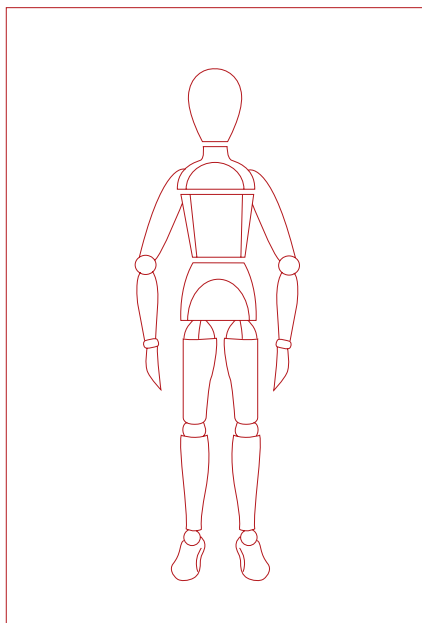
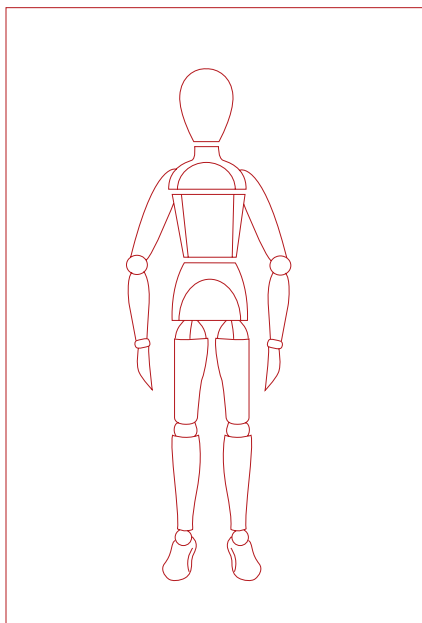
Name:

-
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-
-
-

Name:

-
-
-
-
-

On the models below, create a costume sketch for each character. Your design should reflect the near-future setting, and communicate both a social identity and individual personality.



Imagine an actor's experience wearing these costumes. How would it feel to wear or move about in these garments? Evaluate their potential to contribute to a performance. Choose one costume and make edits to your design that demonstrate a sensitivity to the actor's portrayal. Describe your revisions below.

EDUCATIONAL STANDARDS

National Core Arts Standards

Activity 1 - High School

Responding 8.1

Anchor: Interpret intent and meaning in artistic work.

HSI: Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

HSII: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Activity 2 - High School

Responding 7.2

Anchor: Perceive and analyze artistic work.

HSI: Analyze how one's understanding of the world is affected by experiencing visual imagery.

HSII: Evaluate the effectiveness of an image or images to influence ideas, feelings and behaviors of specific audiences.

HSIII: Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe or culture.

Activity 3 - High School

Creating 1.1

Anchor: Generate and conceptualize artistic ideas and work.

HSI: Use multiple approaches to begin creative endeavors.

Connecting 10.1

Anchor: Synthesize and relate knowledge and personal experiences to make art.

HSII: Utilize inquiry methods of observation, research and experimentation to explore unfamiliar subjects through art-making.

HSIII: Synthesize knowledge of social, cultural, historical and personal life with art-making approaches to create meaningful works of art or design.

Activity 4 - High School

Creating 1.1

Anchor: Generate and conceptualize artistic ideas and work.

HSI: Use multiple approaches to begin creative endeavors.

Connecting 10.1

Anchor: Synthesize and relate knowledge and personal experiences to make art.

HSII: Utilize inquiry methods of observation, research and experimentation to explore unfamiliar subjects through art-making.

HSIII: Synthesize knowledge of social, cultural, historical and personal life with art-making approaches to create meaningful works of art or design.

Activity 5 - High School

Creating 1.1

Anchor: Generate and conceptualize artistic ideas and work.

HSI: Use multiple approaches to begin creative endeavors.

Connecting 10.1

Anchor: Synthesize and relate knowledge and personal experiences to make art.

HSII: Utilize inquiry methods of observation, research and experimentation to explore unfamiliar subjects through art-making.

HSIII: Synthesize knowledge of social, cultural, historical and personal life with art-making approaches to create meaningful works of art or design.

National Core Theatre Arts Standards

Activity 3 – High School

- Creating 1.1c** **Anchor:** Generate and conceptualize artistic ideas and work.
HSII: Use personal experiences and knowledge to develop a character that is believable and authentic in a drama/theatre work.
HSIII: Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic, in a drama/theatre work.

Activity 5 – High School

- Creating 2b** **Anchor:** Organize and develop artistic ideas and work.
HSI: Investigate the collaborative nature of the actor, director, playwright and designers and explore their interdependent roles in a drama/theatre work.

- Creating 3.1c** **Anchor:** Refine and complete artistic work.
HSI: Refine technical design choices to support the story and emotional impact of a devised or scripted drama/ theatre work.
HSII: Re-imagine and revise technical design choices during the course of a rehearsal process to enhance the story and emotional impact of a devised or scripted drama/theatre work.

- Performing 5.1b** **Anchor:** Develop and refine artistic techniques and work for presentation.
HSI: Use researched technical elements to increase the impact of design for a drama/theatre production.
HSII: Apply technical elements and research to create a design that communicates the concept of a drama/theatre production.
HSIII: Explain and justify the selection of technical elements used to build a design that communicates the concept of a drama/theatre production.

Common Core English Language Arts Standards

Activity 1 – High School

- CCSS.ELA-LITERACY.RL.9-10.7** **Integration of Knowledge and Ideas:** Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breugel’s *Landscape with the Fall of Icarus*).

Activity 3 – High School

- CCSS.ELA-LITERACY.W.9-10.3, 11-12.3** **Text Types and Purposes:** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.



GLOSSARY

antagonism *n.* A state of opposition or hostility

dystopian *adj.* Related to a society characterized by suffering and injustice

palette *n.* The range of colors used in a particular work

protagonist *n.* The lead character or a prominent figure in a drama or literary work

rote *n.* A fixed or mechanically repeated procedure

score *n.* Music composed for a film or theatrical production

screenplay *n.* The script for a movie, including acting instructions and scene directions

temperament *n.* An individual's typical behavioral responses

totalitarian *adj.* A system of government requiring complete subservience to the state

Left: "June," cotton outer jacket, cotton jeans, cotton hoodie, cotton shirt, wool gloves and suede and leather sneakers; "Luke," cotton outer jacket with fleece lining, cotton jeans, cashmere sweater, cotton undershirt, cotton shirt, wool scarf and leather boots; "Hannah" (the child), wool outer jacket, cotton jeans, cotton hoodie and suede boots

CURRICULUM CONNECTIONS

pp. 6-9 1. Decipher designs

Additional Resources

Social Media Explore Ane Crabtree's Instagram account to find out what she is researching now: #homework. www.instagram.com/anecrabtree

Q&A Margaret Atwood responds to readers' questions and shares advice for aspiring writers. www.goodreads.com/author/3472.Margaret_Atwood/questions

Video Crabtree describes the design planning and production processes for *The Handmaid's Tale*. www.youtube.com/watch?v=3HCdgia6lb8&t=6s

Video Crabtree shares the stories and influences of *The Handmaid's Tale* costumes. <https://www.youtube.com/watch?v=HP3jHL3NtFg>

Citation

pp. 6-7 "Hulu's 'The Handmaid's Tale': How the iconic costume were created | Code Media." *YouTube*, uploaded by Recode, 13 Feb. 2018, www.youtube.com/watch?v=HP3jHL3NtFg. Accessed 25 April 2018.

pp. 10-13 2. Color code

Additional Resources

Article Color theory provides practical guidance for using particular color combinations, or "schemes." tongal.com/blog/tongal-taught-me/color-and-film-learn-the-rules-of-color-theory-and-how-to-break-them

Article Filmmakers carefully compose each frame using color decisions that affect the audience's experience. www.instagram.com/colorpalette.cinema

Interactive Challenge yourself with this color theory-based matching game. color.method.ac

Citations

p. 11 Newbold, Alice. "'The Handmaid's Tale Costume Designer On Dressing Margaret Atwood's Dystopia.'" *Vogue.co.uk*, 16 July 2017, www.vogue.co.uk/gallery/handmaids-tale-costume-designer-ane-crabtree. Accessed 25 April 2018.

p. 12 Vineyard, Jennifer. "Reed Morano on Directing the First Three Episodes of 'The Handmaid's Tale.'" *The New York Times*, 3 May 2017. www.nytimes.com/2017/05/03/arts/handmaids-tale-director-reed-morano-interview-ofglen.html. Accessed 25 April 2018.

pp. 14-17 3. Script a scene

Additional Resources

Article Discover the worldbuilding collaboration of scriptwriting, directing, cinematography and production design that created *The Handmaid's Tale*. www.youtube.com/watch?v=S8VZRpb-8sY

Article Follow this straightforward advice for writing convincing dialogue. johnaugust.com/2007/how-to-write-dialogue

Social Media Enjoy split screen snippets of iconic movie moments paired with the actual script. www.instagram.com/script.to.screen

Video Margaret Atwood discusses her graphic novel project. www.youtube.com/watch?v=WZ57QbinbLs

- Citations**
- p. 14 Mihaila, Georgiana. "17 Margaret Atwood Quotes to Inspire the Writer in You." *goalcast.com*, 11 Oct. 2017, www.goalcast.com/2017/10/11/17-margaret-atwood-quotes-to-inspire-the-writer-in-you. Accessed 25 April 2018.
- p. 16 Berkowitz, Joe. "How Margaret Atwood Creates Scary-Plausible Future Worlds." *Fast Company*, 28 Oct. 2013, www.fastcompany.com/3020366/how-margaret-atwood-creates-scary-plausible-future-worlds. Accessed 25 April 2018.

pp. 18-21 4. Analyze the auditory

- Additional Resources**
- Article** Learn how diegetic and non-diegetic sound create mood and atmosphere in film and television. the-artifice.com/importance-of-diegetic-and-non-diegetic-sounds-in-film
- Website** Film and television music supervisors draw from vast catalogs of music to find the just-right piece for each scene. tv.avclub.com/an-insider-explains-how-songs-get-into-tv-shows-and-mov-1798281002
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- Article** This essay explains how costume designs become iconic. costumedesignersguild.com/articles-videos/articles-archive/feature-iconic
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RELATED SCAD DEGREE PROGRAMS

Accessory Design

School of Fashion

Accessory designers conceptualize and create an eclectic range of covetable items — from shoes and handbags to heirloom leather goods. SCAD students engage in every facet of accessory design and learn the manifold processes to produce distinctive collections. From sewing technology to computer-aided design, students master high-end tools and hone their personal aesthetic.

Dramatic Writing

School of Liberal Arts

SCAD dramatic writing students learn to employ many modes of creation, from improvisation to collaborative experiences in the SCAD Writers' Room, a unique environment that prepares them for television, film, animation, live performance and beyond. All students complete a full-length original screenplay, often partnering with peers across SCAD degree programs.

Fashion Marketing and Management

School of Fashion

The SCAD fashion marketing and management program prepares students to become strategic, imaginative leaders ready to develop world-class business models for the industry's biggest names and brands. The comprehensive curriculum includes trend forecasting, product development, material sourcing, visual merchandising, retailing and advertising. Each SCAD student works closely with full-time, connected professors to build a career-oriented portfolio.

Cinema Studies

School of Liberal Arts

Cinema studies students acquire an informed understanding of film history and are prepared to thrive in a wide range of arts and entertainment careers. Coursework emphasizes attention to social, cultural and political influences on cinema, addressing everything from literary films to world cinema. The curriculum encourages students to examine developments and genres behind the art of cinematic narrative.

Fashion

School of Fashion

SCAD students explore fashion from the conceptual to the commercial and merge technical dexterity with personal vision to develop original fashion collections. Studio courses culminate in the creation of garments and complete collections that serve as important career-making portfolios. The university's advanced technology allows pursuit of CFDA+ and Adobe certifications.

Fibers

School of Fashion

SCAD fibers graduates are masters of both art and science who combine studio artistry with historic processes and emergent technologies to shape our sensory experiences of the material world. Within the largest fibers program in the U.S., SCAD students learn to knit, weave, and design by hand and digital means, exploring the intricacies of kinetic textiles, surface design, woven structures, digital dobby weaving, fine art and studio production.

From left to right: "Unwoman (Interior Look)," cotton dress, cotton apron, organza membrane, wool headscarf and rubber boots; "Colony Aunt," wool cape, poly-wool dress, poly-wool tabard, cotton sleevelets, cotton gloves, wool neck guard, felted wool hat, plastic gas mask and leather boots with cotton spats; "Unwoman (Exterior Look)," wool coat, cotton sweater, cotton dress, polyethylene apron, organza membrane, wool headscarf, rubberized cotton gloves and rubber boots

Film and Television

School of Entertainment Arts

SCAD students gain hands-on experience and explore every area of filmmaking to build a personally tailored, focused degree track. The department actively mirrors the professional world across all production platforms — multicamera, single-camera, hybrid production — to refine student understanding of what it means to be employed in all arenas of film and television.

Production Design

School of Entertainment Arts

The production design program at SCAD is the only one in the U.S. to offer a comprehensive approach to entertainment design, including film and television, live performance, public events and exhibitions, and themed entertainment. Coursework covers art direction and scenic, costume and lighting design, and incorporates film, dance and theater in both contemporary and historic contexts.

Television Producing

School of Digital Media

SCAD students learn the television business from the inside out in the fastest-growing and most connected film and television production hot spot — Atlanta, Georgia, the epicenter of a \$7 billion statewide industry. Atlanta offers students access to valuable hands-on opportunities, top-tier internships and career-building connections. Top casting directors, writers and producers regularly visit the classrooms and attend SCAD signature events.

Performing Arts

School of Entertainment Arts

SCAD performing artists receive focused instruction paired with opportunities to flourish in projects including multicamera series, stage productions, SCAD films, improvisation performances, dance concerts, original works, new interpretations of classical and modern plays, musicals, and senior projects and thesis shows. The curriculum is complemented by courses in dramatic writing, film and television, dance and vocal performance.

Sound Design

School of Entertainment Arts

SCAD is the first and only university to confer B.F.A., M.A. and M.F.A. degrees in sound design. Here, students become virtuosos who can do it all. To learn the techniques and execution behind masterful sensory narrative, students are immersed in a curriculum that models the tools, workflow and aesthetics of commercial media production.

Writing

School of Liberal Arts

SCAD writing students traverse it all through a comprehensive and contemporary curriculum, that encompasses traditional and emerging media alike. They study magazine journalism, online reporting for a variety of platforms, short fiction, creative nonfiction and promotional writing for companies and organizations. They learn to observe and engage the world around them through a foundation in visual and liberal arts.

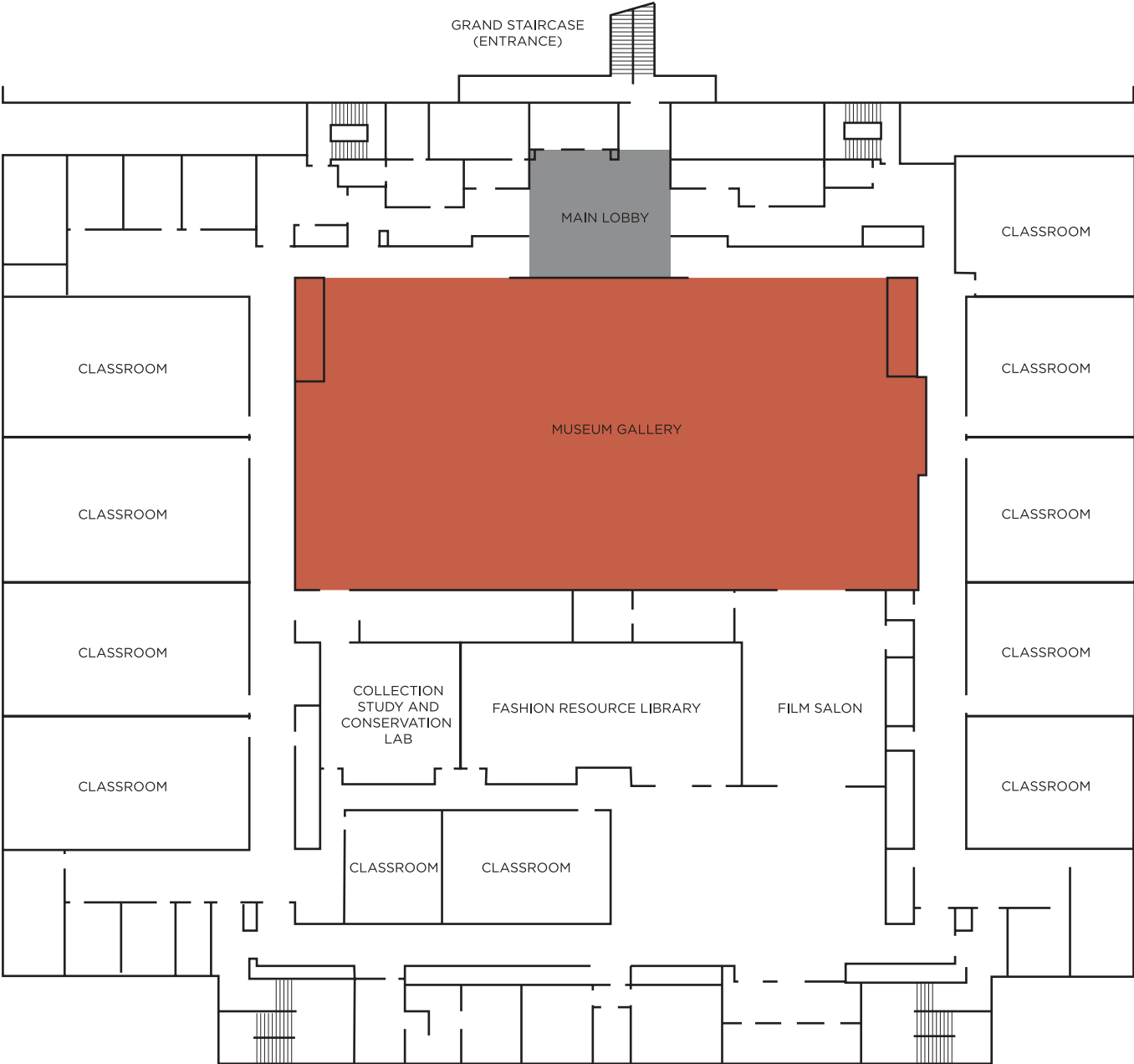


“Ambassador Castillo,” taffeta ball gown with ribbons and lace; “Gilead Children” (from left to right), cotton dress and leather shoes; (two boys), cotton shirt, poly-cotton shorts, poly-cotton tie, cotton knee-high socks and suede boots; “Hannah as ‘Innocent,’” poly-crêpe cape, cotton dress, cotton cardigan, cotton cap, cotton gloves and suede boots



Left: "Serena Joy Waterford," poly-satin ball gown

Museum Map



CURRENT EXHIBITIONS

- S** **Fade Into Black** • Pia Camil
Jan. 25 – July 15, 2018
- S** **Two Works** • Janet Cardiff and George Bures Miller
Feb. 13 – July 18, 2018
- S** **Sedimental** • Tom Burr
Feb. 15 – Aug. 19, 2018
- S** **Moving Mountains** • Yang Fudong
Feb. 20 – Aug. 19, 2018
- S** **To-Day, February 20th** • Mariana Castillo Deball
Feb. 20 – Aug. 5, 2018
- S** **Huh** • Lily van der Stokker
Feb. 20 – Aug. 19, 2018
- S** **I did it again** • Paola Pivi
Feb. 20 – Aug. 19, 2018
- S** **Testing the Name** • Toyin Ojih Odutola
Feb. 20 – Sept. 9, 2018
- A** **Pursuit of the Future** • Pierre Cardin
March 27 – Sept. 30, 2018
- S** **All at Once in Every Place** • Abel Macias
May 3 – Aug. 5, 2018

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