

ERIN CARIGNAN

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# *CV SECTION 1: EMPLOYMENT HISTORY/AWARDSLine 33*

### (2019**EDUCTION**

2006 MFA Theatre Design and Technology, San Diego State University School of Television, Film, and Theatre.

2003 BS Geological Sciences, San Diego State University School of Geological Sciences.

# ACADEMIC POSITIONSLine 33

### (2019- CURRENT), Assistant Professor of Theatre, Costume Design, Colorado State University.

### (2017-2019), Visiting Assistant Professor of Theatre, Costume Design Purdue University.

### (2015-2017) Visiting Assistant Professor of Costume Design & Technology Weber State University.

# OTHER POSITIONSLine 33

2813 Buckboard Court

Ft Collins, Co 80521

### (2008-2015) Crafts Supervisor, Painter-Dyer, The Old Globe Theatre.

### (2006-2008) Crafts person and Painter-Dyer, The Los Angeles Opera.

### (2003-Current) Freelance Costume Designer, Regional and Local Theatres.

# CURRENT JOB DESCRIPTION/ALLOCATIONLine 33

### 50% Teaching 35% Research/Creative Activity 15% ServiceLine 33

# HONORS AND AWARDS

### 2006 MTV Espanol’s Most Wanted: Pestulencia, *Nada Me Obliga.*

### 2006 MTV’s Espanol’s Most Wanted: Pestulencia, *Pacifista.*

1. 2006, SDSU School of Theatre, Film, and Television “Best Costume Design” Award. Awarded for design of The People Vs. Mona.
2. 2005, SDSU School of Professional Studies and Fine Arts Travel Abroad Scholarship. Awarded to partially fund Costume Design Assistant position (to Beeb Salzar) to Russia and Korea, 2005.
3. 2004, Los Angeles County Museum of Art: Awarded Costume Society of America Jack Hanford paid internship, 3-month intensive study of costume and textiles conservation and archival storage, 2004.
4. 2003, *Best Undergraduate Thesis Award,* Department of Geological Sciences: San Diego State University.

# *CV SECTION 2: PUBLICATIONS/CREATIVE & SCHOLARLY RECORDLine 33*

# PUBLISHED WORKSLine 33

### **Refereed Chapters in Books:**

### Carignan, Erin, 2019, “Distilling an Art She Created a Legacy: An Interview with Deb Dryden”, In: Theatre Artisans and Their Craft: The Allied Arts Fields, (edited by Rafael Jean, Holly Poe Durbin, Chris Essin), Routledge, 65-77.

### **Magazines/periodicals/catalogs:**

### Carignan, Erin, 2017. “Flexible Iron: The Fabrication of an Elizabethan Style Corset from Unexpected Sources”, In: USITT td&t Magazine ISSN 1052-6765, USITT, 52-54.

1. Carignan, Erin, “Flexible Iron: The Fabrication of an Elizabethan Style Corset from Unexpected Sources”, In: Wearable Expressions 7th International Juried Exhibition, 2017, 15, 56.
2. Carignan, Erin, “Flexible Iron: The Fabrication of an Elizabethan Style Corset from Unexpected Sources.” In: Technical Expo Poster USITT Tech Expo 2017, 2017, 8-10.
3. Carignan, Erin, 2017, “Flexible Iron: The Fabrication of an Elizabethan Style Corset from Unexpected Sources.” Costume Poster Session United States Institute of Theatre Technology Expo, 2017.

# PERFORMANCE, EXHIBITS, PRODUCTIONSLine 33

### **Juried Activities:**

1. 2020, Hair and Makeup Designer: *Boy Gets Girl*, Colorado State University, Local.
2. 2020, Costume Designer: *She Loves Me*, Utah Festival Opera and Musical Theatre, Regional.
3. 2019, Costume Designer: *Guys and Dolls,*Arkansas Shakespeare Theatre, Regional.
4. 2019, Costume Designer: *John Purdue Costume for a regional book tour:*[*Ever True: 150 Years of Giant Leaps at Purdue University*](http://www.thepress.purdue.edu/titles/format/9781612495446), Local.
5. 2019, Costume Designer: *The Beckett Experience,*Colorado State University, Local.
6. 2018, Costume Designer: *Next to Normal,*Purdue University, Local.
7. 2018, Costume Designer: *Clybourne Park, Purdue* University, Local.
8. 2017, Costume Designer: *A Funny Thing Happened on the Way to the Forum,*Weber State University, Local.
9. 2017, Exhibition, Wearable Expressions 7th International Juried Exhibition: *Flexible Iron: The Fabrication of an Elizabethan Style Corset from Unexpected Sources,*International.
10. 2017, Presentation, Technical Expo Poster United States Institute of Theatre Technology Expo: *Flexible Iron: The Fabrication of an Elizabethan Style Corset from Unexpected Sources,*National.
11. 2017, Presentation, Costume Poster Session United States Institute of Theatre Technology Expo: *Flexible Iron: The Fabrication of an Elizabethan Style Corset from Unexpected Sources,*National.
12. 2017, Presentation, Costume Poster Session United States Institute of Theatre Technology Expo: *Flexible Iron: The Fabrication of an Elizabethan Style Corset from Unexpected Sources,*National.
13. 2016, Costume Designer: *Follow the Dream*: 125th Gala Celebration for Weber State University, Local.
14. 2016, Costume Designer, Weber State President Charles Wight, and partner Gala Costumes, Weber State Ball Room, Local.
15. 2016, Costume Designer, *Nice Work If You Can Get It,*Weber State University, Local.
16. 2017, Costume Designer: *Women in Jeopardy,*Pioneer Theatre Company, Regional.
17. 2016, Costume Designer: *Diary of a Worm, Spider, and Fly,*Salt Lake Acting Company, Regional.
18. 2015, Costume Designer, 9*Circles,*Weber State University, Local.
19. 2015, Costume Designer, *Smokey Joe’s Cafe,*Weber State University, Local.
20. 2015, Crafts Artisan/Dyer/Supervisor, *Baskerville: A Sherlock Holmes Mystery (Dir Ken Ludwig),* Old Globe Theatre, Regional.
21. 2015, Crafts Artisan/Dyer/Supervisor, *Rich Girl,* Old Globe Theatre, Regional.
22. 2015, Crafts Artisan/Dyer/Supervisor, *Buyer and Cellar,* Old Globe Theatre, Regional.
23. 2015, Crafts Artisan/Dyer/Supervisor, *The Twenty-Seventh Man (Dir Barry Edelstein),* Old Globe Theatre, Regional.
24. 2015, Crafts Artisan/Dyer/Supervisor, *The Royale,* Old Globe Theatre, Regional.
25. 2015, Crafts Artisan/Dyer/Supervisor, *Kiss Me Kate (Dir. Darko Tresnjack),* Old Globe Theatre, Regional.
26. 2015, Crafts Artisan/Dyer/Supervisor, *Arms and the Man,* Old Globe Theatre, Regional.
27. 2014, Crafts Artisan/Dyer/Supervisor, *The White Snake (Dir. Mary Zimmerman),* Old Globe Theatre, Regional.
28. 2014, Crafts Artisan/Dyer/Supervisor, *Bright Star (Dir. Walter Bobby),* Old Globe Theatre, Regional.
29. 2014, Crafts Artisan/Dyer/Supervisor, *Two Gentlemen of Verona (Dir. Mark Lamos),* Old Globe Theatre, Regional.
30. 2014, Crafts Artisan/Dyer/Supervisor, *Othello (Dir. Barry Edelstein),* Old Globe Theatre, Regional.
31. 2014, Crafts Artisan/Dyer/Supervisor, *Quartet,* Old Globe Theatre, Regional.
32. 2014, Crafts Artisan/Dyer/Supervisor, *Dog and Pony (Dir. Roger Rees),* Old Globe Theatre, Regional.
33. 2014, Crafts Artisan/Dyer/Supervisor, *Water by the Spoonful,* Old Globe Theatre, Regional.
34. 2014, Crafts Artisan/Dyer/Supervisor, *Bethany,* Old Globe Theatre, Regional.
35. 2014, Crafts Artisan/Dyer/Supervisor, *The Few,* Old Globe Theatre, Regional.
36. 2014, Crafts Artisan/Dyer/Supervisor, *Into the Woods (Dir. Noah Brody),* Old Globe Theatre, Regional.
37. 2014, Crafts Artisan/Dyer/Supervisor, *Vanya, Sonia, Masha, and Spike (Dir. Nicholas Martin),* Old Globe Theatre, Regional.
38. 2014, Crafts Artisan/Dyer/Supervisor, *Time and the Conways,* Old Globe Theatre, Regional.
39. 2014, Crafts Artisan/Dyer/Supervisor, *The Winter’s Tale (Dir.Barry Edelstein),* Old Globe Theatre, Regional.
40. 2014, Crafts Artisan/Dyer/Supervisor, *The Last Goodbye (Dir. Alex Timbers),* Old Globe Theatre, Regional.
41. 2013, Crafts Artisan/Dyer/Supervisor, *Rosencrantz, and Guildenstern Are Dead* *(Dir. Adrian Noble),* Old Globe Theatre, Regional.
42. 2013, Crafts Artisan/Dyer/Supervisor, *Merchant of Venice (Dir. Adrian Noble),* Old Globe Theatre, Regional.
43. 2013, Crafts Artisan/Dyer/Supervisor *A* *Midsummer Night’s Dream,* Old Globe Theatre, Regional.
44. 2012, Crafts Artisan/Dyer/Supervisor, *Gentlemen’s Guide to Love and Murder (Dir. Darko Tresnjack),* Old Globe Theatre, Regional.
45. 2012, Crafts Artisan/Dyer/Supervisor, *Rainmaker,* Old Globe Theatre, Regional.
46. 2012, Crafts Artisan/Dyer/Supervisor, *Other Desert Cities,* Old Globe Theatre, Regional.
47. 2012, Crafts Artisan/Dyer/Supervisor, *Allegiance (Dir. Stafford Arima Starring Lea Salonga and George Takei),* Old Globe Theatre, Regional.
48. 2012, Crafts Artisan/Dyer/Supervisor, *Inherit the Wind (Dir. Adrian Noble),* Old Globe Theatre, Regional.
49. 2012, Crafts Artisan/Dyer/Supervisor, *As You Like It (Dir. Adrian Noble),* Old Globe Theatre, Regional.
50. 2012, Crafts Artisan/Dyer/Supervisor, *Richard III (Dir. Lindsay Posner),* Old Globe Theatre, Regional.
51. 2012, Crafts Artisan/Dyer/Supervisor, *Odyssey,* Old Globe Theatre, Regional.
52. 2012, Crafts Artisan/Dyer/Supervisor, *God of Carnage,* Old Globe Theatre, Regional.
53. 2012, Crafts Artisan/Dyer/Supervisor, *Nobody Loves You,* Old Globe Theatre, Regional.
54. 2012, Crafts Artisan/Dyer/Supervisor, *Anna Christie,* Old Globe Theatre, Regional.
55. 2012, Crafts Artisan/Dyer/Supervisor, *The Recommendation,* Old Globe Theatre, Regional.
56. 2012, Crafts Artisan/Dyer/Supervisor, *Some Lovers,* Old Globe Theatre, Regional.
57. 2011, Crafts Artisan/Dyer/Supervisor, *Somewhere,* Old Globe Theatre, Regional.
58. 2011, Crafts Artisan/Dyer/Supervisor, *Divine Rivalry,* Old Globe Theatre, Regional.
59. 2011, Crafts Artisan/Dyer/Supervisor, *The Scottsboro Boys (Dir. Susan Stroman),* Old Globe Theatre, Regional.
60. 2011, Crafts Artisan/Dyer/Supervisor, *A Room With A View,* Old Globe Theatre, Regional.
61. 2011, Crafts Artisan/Dyer/Supervisor, *Dividing the Estate,* Old Globe Theatre, Regional.
62. 2011, Crafts Artisan/Dyer/Supervisor, *Richard O’Brien’s The Rocky Horror Show,* Old Globe Theatre, Regional.
63. 2011, Crafts Artisan/Dyer/Supervisor, *Amadeus (Dir. Adrian Noble),* Old Globe Theatre, Regional.
64. 2011, Crafts Artisan/Dyer/Supervisor, *The Tempest (Dir. Adrian Noble),* Old Globe Theatre, Regional.
65. 2011, Crafts Artisan/Dyer/Supervisor, *Much Ado About Nothing,* Old Globe Theatre, Regional.
66. 2011, Crafts Artisan/Dyer/Supervisor, *Engaging Shaw,* Old Globe Theatre, Regional.
67. 2011, Crafts Artisan/Dyer/Supervisor, *Life of Riley,* Old Globe Theatre, Regional.
68. 2011, Crafts Artisan/Dyer/Supervisor, *Groundswell,* Old Globe Theatre, Regional.
69. 2011, Crafts Artisan/Dyer/Supervisor, *Death of a Salesman,* Old Globe Theatre, Regional.
70. 2010, Crafts Artisan/Dyer/Supervisor, *Plaid Tidings – A Special Holiday Edition of Forever Plaid (Dir. Stewart Ross),* Old Globe Theatre, Regional.
71. 2010, Crafts Artisan/Dyer/Supervisor, *Welcome to Arroyos,* Old Globe Theatre, Regional.
72. 2010, Crafts Artisan/Dyer/Supervisor, *August of Osage County,* Old Globe Theatre, Regional.
73. 2010, Crafts Artisan/Dyer/Supervisor, *Rafta Rafta,* Old Globe Theatre, Regional.
74. 2010, Crafts Artisan/Dyer/Supervisor, *Jane Austen’s Emma- A Musical Romantic Comedy,* Old Globe Theatre, Regional.
75. 2010, Crafts Artisan/Dyer/Supervisor, *Brighton Beach Memoirs and Broadway Bound,* Old Globe Theatre, Regional.
76. 2010, Crafts Artisan/Dyer/Supervisor, *The Madness of King George III,* Old Globe Theatre, Regional.
77. 2010, Crafts Artisan/Dyer/Supervisor, *The Taming of the Shrew,* Old Globe Theatre, Regional.
78. 2010, Crafts Artisan/Dyer/Supervisor, *King Lear,* Old Globe Theatre, Regional.
79. 2010, Crafts Artisan/Dyer/Supervisor, *The Last Romance,* Old Globe Theatre, Regional.
80. 2010, Crafts Artisan/Dyer/Supervisor, *The Whipping Man,* Old Globe Theatre, Regional.
81. 2010, Crafts Artisan/Dyer/Supervisor, *Alive and Well,* Old Globe Theatre, Regional.
82. 2010, Crafts Artisan/Dyer/Supervisor, *Lost in Yonkers,* Old Globe Theatre, Regional.
83. 2009, Crafts Artisan/Dyer/Supervisor, *I Do! I Do!* Old Globe Theatre, Regional.
84. 2009, Crafts Artisan/Dyer/Supervisor, The *Savannah Disputation,* Old Globe Theatre, Regional.
85. 2009, Crafts Artisan/Dyer/Supervisor, *Robin and the 7 Hoods- A New Musical,* Old Globe Theatre, Regional.
86. 2009, Crafts Artisan/Dyer/Supervisor, *Boeing-Boeing,* Old Globe Theatre, Regional.
87. 2009, Crafts Artisan/Dyer/Supervisor, *Whisper House (Dir. Peter Askin),* Old Globe Theatre, Regional.
88. 2009, Crafts Artisan/Dyer/Supervisor, *Sammy (Dir. Keith Glover),* Old Globe Theatre, Regional.
89. 2009, Crafts Artisan/Dyer/Supervisor, *Coriolanus,* Old Globe Theatre, Regional.
90. 2009, Crafts Artisan/Dyer/Supervisor, *Twelfth Night,* Old Globe Theatre, Regional.
91. 2009, Crafts Artisan/Dyer/Supervisor, *Cyrano De Bergerac (Dir. Darko Tresnjack starring Patrick Paige),* Old Globe Theatre, Regional.
92. 2009, Crafts Artisan/Dyer/Supervisor, *The Mystery of Irma Vep (Dir. Henry Wishcamper, starring John Cariani),* Old Globe Theatre, Regional.
93. 2009, Dyer, *Bonny and Clyde the Musical (World Premiere),* LaJolla Playhouse, Regional.
94. 2009, Crafts Artisan/Dyer/Supervisor, *The Price,* Old Globe Theatre, Regional.
95. 2009, Crafts Artisan/Dyer/Supervisor, *Opus,* Old Globe Theatre, Regional.
96. 2009, Crafts Artisan/Dyer/Supervisor, *Since Africa,* Old Globe Theatre, Regional.
97. 2009, Crafts Artisan/Dyer/Supervisor, *Back Back Back,* Old Globe Theatre, Regional.
98. 2008, Crafts Artisan/Dyer/Supervisor, *The First Wives Club (Dir. Francesca Zambello Starring Cheryl Lee Ralph),* Old Globe Theatre, Regional.
99. 2008, Crafts Artisan/Dyer/Supervisor, *Cornelia,* Old Globe Theatre, Regional.
100. 2008, Crafts Artisan/Dyer/Supervisor, *Working,* Old Globe Theatre, Regional.
101. 2008, Crafts Artisan/Dyer/Supervisor, *Six Degrees of Separation,* Old Globe Theatre, Regional.
102. 2008-2014, Crafts Artisan/Dyer/Supervisor, Dr Seuss’ How the Grinch Stole Christmas (Original Production)*,* Old Globe Theatre, Regional.
103. 2008, Crafts Artisan/Dyer/Supervisor, *The Women,* Old Globe Theatre, Regional.
104. 2008, Crafts Artisan/Dyer/Supervisor, *The Violet Hour,* Old Globe Theatre, Regional.
105. 2008, Crafts Artisan/Dyer, *The Ring Cycle (Dir. Achim Freyer),* Los Angeles Opera, National.
106. 2008, Crafts Artisan/Dyer, *Tannhäuser,* Los Angeles Opera, National.
107. 2008, Crafts Artisan/Dyer, *The Dwarf/Broken Jug (Dir. Darko Tresnjack),* Los Angeles Opera, National.
108. 2007, Crafts Artisan/Dyer, *Luisa Fernanda Dir. Placido Domingo),* Los Angeles Opera, National.
109. 2007, Crafts Artisan/Dyer, *La Rondine,* Los Angeles Opera, National.
110. 2007, Crafts Artisan/Dyer, *The Rise and Fall of the City of Mahagony (Dir. John Doyle),* Los Angeles Opera, National.
111. 2007, Crafts Artisan/Dyer, Tosca*,* Los Angeles Opera, National.
112. 2007, Crafts Artisan/Dyer, *Otello,* Los Angeles Opera, National.
113. 2007, Crafts Artisan/Dyer, *Tristan und Isolde,* Los Angeles Opera, National.
114. 2007, Crafts Artisan/Dyer, *La Boehme,* Los Angeles Opera, National.
115. 2006, Costume Designer for Music Video: Pestulencia *Paciﬁsta,*National.
116. 2006, Costume Designer for Music Video: Pestulencia,*Nada Me Obliga,*National.
117. 2005, Assistant Costume Designer: *Romeo and Juliet,* Maxim Gorky Theatre, Vladivostok Russia, International.
118. 2005, Costume Designer (Feature), *Elise: Silent Scream,*National.
119. 2005, Stylist, Diverse Shoe Company: Print Ad Stylist (2 Ads), National.
120. 2006, Crafts Artisan/Dyer, *Don Giovanni,* Los Angeles Opera, National.
121. 2006, Crafts Artisan/Dyer, Hansel and Gretel*,* Los Angeles Opera, National.
122. 2006, Crafts Artisan/Dyer, *Jenufa,* Los Angeles Opera, National.
123. 2006, Crafts Artisan/Dyer, *The Wiz (Idrese McAnuff)*, LaJolla Playhouse, Regional.
124. 2006, Costume Designer, *Oblong Box (For PBS Special),*Regional.
125. 2006, Costume Designer: *Das Barbecu,*Old Town Theatre, Regional.
126. 2006, Assistant Costume Designer: *Sisters Rosensweig,* Old Globe Theatre, Regional.
127. 2006, Assistant Costume Designer: *Christmas on Mars,*Old Globe Theatre, Regional.
128. 2004, Costume Designer, *The Necklace (For PBS Special),*Local.
129. 2004, Costume Designer, *Oblong Box (For PBS Special),*Local.
130. 2005, Crafts Artisan/Dyer, *Chita Rivera: The Dancer’s Life (World Premiere starring Chita Rivera),* Old Globe Theatre, Regional.
131. 2005, Armorer, San Diego Repertory Theatre Custom Armor, *King Lear,*Local.
132. 2004, Crafts Artisan/Dyer, *The Times They Are A Changin’ (Choreo. Twyla Tharp),* Old Globe Theatre, Regional.
133. 2004, Crafts Artisan/Dyer, *Macbeth (dir. Darko Tresnjack),* Old Globe Theatre, Regional.
134. 2004, Crafts Artisan/Dyer, *The Comedy of Errors,* Old Globe Theatre, Regional.
135. 2003, Crafts Artisan/Dyer, *Antony and Cleopatra (Dir. Darko Tresnjack),* Old Globe Theatre, Regional.
136. 2003, Crafts Artisan/Dyer, *Two Noble Kinsman (Dir. Darko Tresnjack),* Old Globe Theatre, Regional.
137. 2003, Crafts Artisan/Dyer, *As You Like It,* Old Globe Theatre, Regional.
138. 2003, Crafts Artisan/Dyer, *Lucky Duck (Dir. John Rando),* Old Globe Theatre, Regional.

**Clinics/Adjudications/Workshops**:

### 2020, “Create your own fabric? Yes!” Using dye dispersal paste in combination with creating custom stencils students learn to create custom patterns in fabric, KCACTF Region 7 Conference CSU.

### 2020, “Nightmares and Moulages: Burns, cuts, and gashes the new school way!” Students learn how to use SFX products to create realistic wounds, KCACTF Region 7 Conference CSU.

### 2019, “Nightmares and Moulages: Burns, cuts, and gashes the new school way!” Students learn how to use SFX products to create realistic wounds, Colorado Thescon.

### **CONTRACTS AND GRANTSLine 33**

### **Externally-Funded Project as Co-PI**

### 2018, *Repercussions and Reverberations: An exploration of control systems, wearable electronics, and interactivity in live performance,* NEA Grant PI Rich Dionne, $23, 752.

### **Internally-Funded Project as PI**

### 2019, *In-depth studies in Fiber Specific Dyes and Textile Arts*, CSU Start-up Fund, $5,500.

### 2017, Purdue *Create Grant: Repercussions and Reverberations: An Exploration of Control Systems, Wearable Electronics, Interactivity in Live Performance*, PI Rich Dionne, co-awarded with Cat Hickey, and Renee Murray.

1. 2017, Research startup grant, Purdue University, $5,500.
2. 2016, Weber State Dean’s Faculty Development Support, Weber State University, $1000.
3. 2016, Weber State University: RSPG grant. $579 for travel to conference.
4. 2016, Weber State University: ARCC Grant: $7,400.00 for Instructional Technology Grant to secure 24 iPads for costume design students for computer rendering instruction.
5. 2001, FIPSE Grant. Awarded for semester of research and study at Universitat Autonoma, Barcelona. Stipend paid for all expenses and 4-week return trip to 2002 FIPSE Training course. Research informed my comparative study of sewage use in arid Mediterranean climates: Barcelona vs. San Diego.
6. 2001, American Association of Petroleum Geologists Foundation L. Austin Weeks Undergraduate Grant. Awarded to further my undergraduate career.

### **Un-Funded Project as Co-PI**

### 2019, *Repercussions and Reverberations: An exploration of control systems, wearable electronics, and interactivity in live performance,* NEA Grant, $25,000.

### **PAPERS PRESENTED/SYMPOSIA/INVITED LECTURESLine 33**

### 1. 2020, University of Oswego Invited Lecture on Costume Design (appendix D.iv).

### 2019, Where Fantasy, Artistry, and Technology Meet: Fabric Manipulation, USITT Session Presentation, Louisville, KY.

### 2019, “Dirt Be Gone: Entertainment Industry Secrets using Removable Mediums to Age and Breakdown Costumes”, USITT Professional Development Workshop, Louisville, KY.

### 2017, Digital rendering masterclass: teaching rendering for costumes, sets, and props using Autodesk Sketchbook on the desktop, iPad, tablet, Droid, or iPhone, Western Illinois University.

1. 2015, Masterclass: “Devore’ on Velvet and other Cellulose Fabrics,” UC Irvine Costume Design, University of California Irvine.
2. 2015, Masterclass: “Metal soldering and modification in application to accessories used on stage and in film,” San Diego State University.
3. 2015, Modern Macrame: Four series class teaching art students the art of macrame in modern materials, Bravo School of Art.

**Line 33**

**ENGAGED SCHOLARSHIP**

Engaged scholarship in 2020 began with a process very similar to the creative activities in which I've participated for the last 15 years. I was hired to design costumes for a musical called *She Loves Me.*Following my usual process of heavily researching the play, the playwright, the historical period, the regional information, and relationships between all characters I created a research presentation (Appendix B or <https://www.erincarignan.com/she-loves-me>). I presented this research presentation to the director and we collaborated on ideas for each character based on what we both knew about all of the aforementioned information. We were using a set that was already designed so many images of the set were sent to me so I could ensure that my design did not blend or fight with the set. I then created designs from these conversations and submitted them to the costume director of the theater. We were able to work together when she went to Los Angeles for us watching trips to find fabrics that would be close to the fabrics I chose to render for my designs. The collaboration came to a screeching halt because of Covid19; they announced in late April that they were not going to be continuing with the summer season.

I have also been able to engage with several International resources including a colleague of mine who works as a film artist and artisan at the Royal Shakespeare, professional entertainment artisans worldwide, and applied research from webinars and papers from my new membership to the Society of Dyers and Colorists to my upcoming book. I have worked primarily on the theory-focused content of the book this summer and added much content from these collaborations. These sources have given me much to ponder including specific techniques and tips, materials used in other parts of the world (outside the US), the current climate of our employment as artisans in this area, and how it has been impacted by the Coronavirus, and many more thought-provoking ideas.

### ***CV SECTION 3:***

### ***EVIDENCE OF TEACHING AND ADVISING EFFECTIVENESSLine 33Line 33***

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Year** | **Term** | **Course Title** | **Cr.Hrs** | **Enrollment** | **School** |
| 2019 | Fall | TH 163 Costume Construction | 3 | 10 | SMTD |
| 2020 | Spring | TH 386 Assistant Designer Practicum | 1 | 3 | SMTD |
| 2020 | Spring | TH 263 Costume Design I | 3 | 12 | SMTD |
| 2020 | Spring | TH 269 Stage Makeup | 3 | 6 | SMTD |
| 2020 | Spring | TH 400 Theatre Practicum | 1 | 3 | SMTD |
| 2020 | Fall | TH163 Costume Construction | 3 | 12 | SMTD |
| 2020 | Fall | TH 363 Costume Design II | 3 | 4 | SMTD |
| 2020 | Fall | TH 386 Assistant Designer Practicum | 1 | 1 | SMTD |
| 2020 | Fall | TH 400 Theatre Practicum | 1 | 4 | SMTD |
| 2020 | Fall | TH 495 Independent Study | 1 | 1 | SMTD |

### **TEACHING**

**Course syllabi, Assignments, Other Materials**

TH 386, 400, 486: This year I completely reframed and developed the designer deliverables (the previous syllabus used by all design areas) from a chart with dates to a handbook for costume students to use. There was a clear need for this in my area since students needed a complete source with examples of charts, paperwork, thoughts, and ideas to bring to design collaboration, and many other facts and figures. The handbook includes weekly materials due and deadlines that students must find on the calendar and complete themselves (Appendix C or <https://www.erincarignan.com/teaching-innovations>).

Reflecting on my teaching narrative (<https://www.erincarignan.com/education>) and TH 163 Costume Construction and TH 363 Costume Design syllabi (Appendix D.i or <https://www.erincarignan.com/canvas-pics>), it is clear that my narrative carries through in my syllabus. In my narrative, I state “My goals include content mastery, experiential learning, and problem-solving. I also however strongly believe individuals must bring personal discovery, risk-taking, and experimentation with a strong understanding of historical and cultural context to achieve skill mastery and creative discipline”. As evidenced in my syllabus, my course objectives are carefully supported by projects and skill-building activities (as seen in the projects description section) that are built upon week by week. Students must critically understand and examine what they’ve learned to move on to final projects in the class. Project assignments are written in a way that the student comprehends the rubric in the instructions; examples are usually given so the assignment is clear as one can see in my The Lion in Winter project outline (Appendix D.ii). They are assessed and given feedback through comments on rubrics. The class is completely contained within the Canvas TH163/TH363 website, which is easy to navigate and features a live calendar that can be updated when dates and deadlines must be altered.

I was asked to create a recorded lecture for a colleague about the process of a costume designer. This was a fantastic opportunity to create a recoded version of a lecture I am asked to give frequently. I was able to record a 65-minute video complete with a character design assignment at the end (please see appendix D.iii for invitation letter and my website (password CSU) <https://www.erincarignan.com/education>.

**Peer evaluations of teaching**

TH 163 2019(Appendix E.i.i)

**Student Course Surveys**

Please see Appendix E.ii

**Examples of Course Improvements**

This summer I was able to take five TILT courses on teaching strategies in several different scenarios, from CSU. I learned so much in these classes and immediately applied the strategies I learned to all of my fall classes. Some of these strategies include scaffolding assignments, skill-building assessment, resources and student accessibility, examples of excellence, and assessment of prior knowledge.

The process of scaffolding a project-based assignment that I had previously taught was very insightful. I assigned this project in a previous class yet I did not tease it apart into smaller sections that incorporated and assessed many skill-building sets. This part was very exciting for me because it helped me examine exactly what my learning objectives were for the assignment (appendix F)! I loved deconstructing the project through the lens of required student skills which not only helped me to break down exactly which skills are required, but clarified which skills I was not building with this assignment to help me know which gaps I need to fill with the following assignments.

Aside from learning how much deeper I can dive into the projects I assign by breaking them up into small pieces, I became more thoughtful about a variety of materials that I could give the students in addition to the materials I already provide. It is concerning student accessibility and how to use a variety of supporting materials to deliver the same content since the way each student learns is unique. I have always provided supporting materials but now I give students alternate versions of the same materials in hopes that if one source did not sink in, perhaps another would.

Another way I was able to improve my Costume Design II class this semester was to include specific examples of excellence and examples of unsatisfactory work. I found from these improvements the quality of work improved greatly. In the past when I asked for a research presentation and gave them the criteria, I would often get back a presentation with slides that had one primary research image or a completely tertiary research image unaccompanied by any information or sources. After providing my class with examples of excellence and examples of unsatisfactory work, the students' presentations had slides with multiple primary resources on each slide with source citations included. This is very exciting to me because it was clear to me the students took in the examples I gave them and used that information to create their slideshows.

Last, my most basic but greatest teaching improvement has been the assessment of prior knowledge in my TH163 class. It wasn't very long ago that I started teaching and came in at an expert level in my field. While feeling confident I could teach my students well, I completely overlooked the prior knowledge that was needed to understand advanced concepts. Through several years of teaching, I have been able to take several steps back to assess which prior knowledge is lacking related to my courses. Through the “First 4 Weeks” TILT class, I was able to dive deeper and holistically consider the basics that my class requires and many different ways to impart, assess, and break down this prior knowledge and implement this in the first four weeks of class. Last year when I first taught this class at CSU, I talked about the more obscure tools used in a costume shop but I did not talk about the basics because I assumed that students knew the difference between scissors and pinking shears, how to use a quilting ruler, or divide fractions! This semester’s 163 class has been picked apart and I introduce everything at the beginning of each new project no matter how basic it is by providing lectures, readings, and videos. Then I ask if any of the tools or techniques are new to them and what they thought they would like to have in their kit or learn for their skillset and why. This opened up a conversation with the students and helped me gauge how much prior knowledge they are coming into the class with. This also helped me structure my two levels of class- one very introductory and one advanced. Please see Appendix E for my final reflection and submission for the CSU TILT Creating Assignments Class, scaffolding assignments project.

**Integration of Service Learning**

2020 Researched and advised on mask patterns and materials to use for student workers to create for the community, supervised by costume shop manager.

2019 TH163: Students learned to design, pattern, and sew “magic pillowslips” in order to donate finished item to the Poudre Valley Hospital Pediatric Ward for the pediatric patients to use and take home from a hospital stay.

Weber State University: “Sustainable Charity”: Gift and reusable bag project in which students created and filled reusable gift bags with toys and books these were donated to the WSU Women’s Center for single mothers Christmas presents for their children. Project promoted community outreach and sustainability.

**Participation in Professional Development Activities Related to Teaching**

1. 2020 CSU Writes drop-in writing workshops (every Thursday).
2. 2020, Encircle Women’s Faculty Group.
3. 2020, CSU Faculty Professional Development Class: *Designing Your Online Course.*
4. 2020, CSU The Institute for Learning and Teaching (TILT): *Best Practices in Teaching: First 4 Weeks.*
5. 2020, CSU The Institute for Learning and Teaching (TILT): *Best Practices in Teaching: Create Assignments.*
6. 2020, CSU The Institute for Learning and Teaching (TILT): *Best Practices in Teaching: Student Motivation.*
7. 2020, CSU The Institute for Learning and Teaching (TILT): *Teaching Online.*
8. 2020, CSU Writes: One-week women’s writing retreat.
9. 2019, CSU Writes : How to Prioritize Research Writing in 2019-20 (Workshop), Your Writing Group (Workshop), Develop a Sustainable Writing Practice (Workshop). This series of workshops have allowed me to become more efficient at writing which in turn has helped me become a better student advisor in regards to time management.
10. 2019, Canvas Workshop: Learning the Basics of Canvas. This class helped me format my canvas website for TH163 class in a way that was streamlined and easy for the student to use.
11. 2019, Canvas Workshop: The Next Level of Canvas, Tips and Tricks. This class allowed me to learn the next level of canvas by understanding all of the assessment capabilities of the program and how to use the platform to its fullest.
12. Weekly peer writing group, Purdue University, 2017-2018.
13. Interviews and tours with professional painters and dyers in Ashland, Oregon, 2018.
14. 2017, PurdueCLA Curriculum Summit,2017.
15. 2017, Franklin Covey Workshop: Rethinking Stress.
16. 2017, USITT St. Louis Professional Sessions Attended:

Teaching student designers the art of rendering

Fabric Printing

Games in the classroom

1. Presenter in Costume Commission Poster Session: Flexible Iron.

### 2016, HAVEN Sexual Assault Training

### 2016, StrengthsQuest Training

1. 2016, Suicide Prevention Class: 2016 Weber State University.

### 2016, Weber State Technical Fair Sessions:

iOs security

Keynote Program Training Session

Adobe Photoshop Training Session

1. 2016, USITT Salt Lake: Volunteer Costume and Makeup Design Portfolio Reviewer Professional.
2. 2016, USITT Sessions Attended:
3. Histories Mysteries: Patterning for Publication and Exhibition
4. Mask Making Reinvented: The Joys of Expandable Foam Fantastic Plastics: Thermoplastics and Costumes
5. Costume Commission Meeting: The Nuts & Bolts of the Commission Sorcerers and Secret Powers: Board Games and Education
6. URTA- Undergraduate Teachers, Frontline Educators/Mentors/Guides
7. High and Tight: Fitting Period Trousers and Sleeves on Active Actors
8. Becoming the Puppet-master: Unexpected Journeys to Puppetland
9. All-Day Water Color Workshop with Scenic Designer and Artist Nadine Charlsen
10. 2008-2015, Safety Committee Officer, The Old Globe Theatre: Advised safety practices for Old Globe costume shop, lead safety meetings with Costume Shop.
11. 2007, Visit and Day Lecture at the Character Shop in Los Angeles: We learned how to create and finish characters for themed entertainment.
12. 2006, Juries at San Diego State University, featuring Edward Albee, and Bob Morgan (jury members). Costume design and presentation of *Mad Woman of Challiot*
13. 2006, Designers Showcase 2006, UCLA. Represented SDSU MFA program, and presented design and technical portfolio.
14. 2004-5, FIDM:12th & 13th Annual Art of Motion Picture Costume Design Exhibition. Dressed mannequins with Oscar-nominated costumes to be displayed in each exhibition.
15. 2004, The Jack Hanford Internship 2004 Report: The Erin Pearson (Carignan) Report. Costume Society of America Newsletter, Region V, 2004; p. 7.
16. 2001, FIPSE Comparative Study. Universitat Autonoma, Barcelona: Researcher on Doctoral Dissertation of CREAF students D.Tarrason and G.Ojeda; September-December 2001. Research informed my comparative study of sewage use in arid Mediterranean climates: Barcelona vs. San Diego.
17. 2001, FIPSE Training Course. Participated in lectures, field studies, and comparative study workshop for 18 days in Germany, Austria, and Spain. Subject areas: ecology, economics, biology, social science.

### **STUDENT ADVISINGLine 33**

### **Descriptions of Mentoring Activities**

**Student Designers (TH 400, TH486):** Mentoring design students and design assistants through observation and feedback of design and character choices in realized productions. I have mentored seven student designers this year. Mentoring sessions include weekly hour-long meetings where they present new research and findings to me and we discuss how this impacts their character choices. Each of my student designers this year we're in very different places on the design spectrum. Some were on their first show and others were designing their second or third. My designers were comprised of a group of students, most of who are not costume design emphases, rather they were stage managers, dance, and performance majors.

It was an interesting year because I was able to observe a notable contrast between the students who had taken my Costume Design I class who had taken the class previous to my arrival. I was happy to see that students who had taken my class were very prepared to be designers. I was disappointed to see the student who had designed the last few years and had not taken my class, was often unprepared, late, had incomplete charts and paperwork, or had not taken the page of notes I offered from our meetings. The tardiness and lack of preparation were most likely due to personal work ethic and not class-related. Mentorship has been especially difficult in the fall since this is the first time I have ever had to take a student designer off of a show. The student and I were able to have a good discussion of why this was happening and the student understood that we are all after the same goals but that she could not complete the task. On the other hand, I had two wonderful designers in the fall who were prepared, engaged, curious, and always willing to learn new skills or techniques related to costume design. I've been lucky enough to have the time to teach them how to shop for shows at our local mall and stores, and how to communicate verbally and visually with costume technicians. I have also had the good fortune to be able to teach them technical skills related to painting and dying they have been able to incorporate into their designs.

Please see examples of student work in Appendix F to observe work from stage management student Tara Toler-Payne (Appendix G.i) on her humorous designs for *Pirates of Penzance,*costume emphasisHannah Garcia’s (Appendix G.ii) beautiful designs for the musical *Spring Awakening* set in the 1890’s Germany with a punk rock twist, and collages and stills from performance emphasis James Fagen (Appendix G.iii) who engaged in a challenging and time-compressed process for *Boy Gets Girl* creating looks for a “Hitchcockian” style show partially filmed and partially live production.

**Student Assistant Designers (TH386/400):** Mentoring these assistants by teaching them the basics of a costume designer’s organization, how to support the design as an assistant, and how to make choices for the designer based on research and design meetings. The fall semester was a heavy lift for mentoring a particular assistant designer. She was assisting on a feature film, the first she ever worked on, so there was already a learning curve in front of her. This curve paired with high anxiety about the unknown created a very difficult mentoring process with this assistant. I had to spend much more time tracking her down to ask if she was going to be able to accomplish tasks or show up for film shoots. Thankfully, by the latter half of the project she became accountable and dependable, showing up and taking charge when asked. Due to the nature of the pandemic, I was much more forgiving about this type of behavior last semester, and thankfully with patience it paid off with this particular student.

**Design Practicum, technical Projects (TH386):** This semester I am advising/mentoring a student through a project I have created that involves researching types, care, materials, and styles of wigs and creating a catalog for the CSU Theatre Area of searchable images and descriptions of our wig stock.

Special Topics (TH495): If the opportunities are not presented to a student with CSU’s season, I mentor special topics classes. This year I have mentored Lukas White in video game character creation. His project is comprised of creating a world, analyzing which creatures live in actual biomes he is researching to create this world, how these apply to creature development and creation for the video game he is envisioning.

Costume Students: I advise all costume emphasis students in the steps needed to qualify to become a costume designer in Theatre. I help them with their conference presentations, resumes, business cards, and websites. Additionally, I advise them on the steps needed to place in a professional position upon graduation.

**Other Evidence:**

Student Work:

**Case study: Jaden Scott**

In TH 269 Costume Design 1, I had several students that displayed great growth in both rendering skills, research acquisition, and character development. In the first example, renderings of *Collected Stories*, the student had a loose grasp on concepts of regional research and character creation. Her renderings were comparatively good and average to her peers. By the time she completed the last project- Silent Sky, Jaden not only improved in drawing but also in finding excellent regional and historical research, and creating robust characters by her costume designs. Please see Jaden Scott Project 1 and Project 4 for evidence of growth in skill and content (Appendix H.i).

**Case Study: Abby Allison**

Abby was in my TH263 Costume Design Class and I would like to compare her original drawings and designs with the designs she completed near the end of the course. Her choices for*Collected Stories* were much less grounded in how characters connect and their personal arcs and more about the style of the 1990’s making choices more on period silhouettes and less on whether it was right for the character. Her research was in its entirety, from internet searches. By the time she designed *These Shining Lives*she was able to apply rich period research (the 1920s-30s) from books, vintage periodicals, and photographs to each character and morph these period silhouettes to each person as they would have chosen these garments in the time the story is set in. Character development through design was not the only improvement evident, Abby’s rendering skill and research development improved dramatically (Appendix H.ii). Abby continued on to develop rich, humorous, and dramatic characters for CSU’s fall feature film: *Concord Floral.* She pulled her character references right out of today’s high school demographic, studying the characters provenance in Canada. In addition to creating strong modern characters, Abby created fantastical characters as well, including the spirit of a 1950’s greenhouse and a gory apparition of a character in various states of decay. Abby’s design and execution through the filming and production process for *Concord Floral* was a very proud experience for me, as her mentor, to see the improvement in her skill arc.

### ***CV SECTION 4: Evidence of Outreach/Service/Engagement***

### **COMMITTEESLine 33**

SMTD Executive Committee, 2020.

CSU Recruitment and Retention Committee, 2019-2020.

CSU Season Selection Committee, 2019-2020.

KCACTF CSU Planning Committee, 2019.

Search Committee Member-Cutter/Draper Search,2019.

### **PROFESSIONAL AFFILIATIONS AND ACTIVITIES*Line 33***

United Scenic Artists/IATSE 829 Costume Design Union Member

United States Institute of Theatre Technology Member

Society of Dyers and Colourists Member

Costume Society of America Member

KCACTF Vice Chair of Design Tech Management Region 7.

### **OTHER ACTIVITIES/ACCOMPLISHMENTS- SERVICE OUTREACHLine 33**

1. 2020, became Vice Chair of KCACTF Region 7 Design, Tech, and Management division. Built expo website, created deliverables for expo, created videos for website. Attended regional and national DTM/KCACTF meetings.
2. 2020, Northern Texas Tech High School recruitment event, recruiter (virtual).
3. 2020, Booker T. Washington High School for the Arts Theatre Festival Recruitment Event, recruiter (virtual).
4. 2020, Colorado Thescon recruiter (virtual).
5. 2020, Head of Design for the CSU Theatre Design Area.
6. 2020, International Thespians Conference, interviewed and recruited potential students (virtual).
7. 2020, CSU KCACTF CSU Committee Member, helped host the KCACTF region 7 festival.
8. 2020, CSU UCA Mask Project, helped identify community organizations in need of masks; delivered masks on completion.
9. 2019, CSU theatre brochure: Helped to provide edits and improved blurbs for recruitment materials.
10. 2019, CSU Core Curriculum: Assessment of previous core curriculum and future consideration as to how it could work better for design emphases.
11. 2019, Recruitment: Eaton High School Career Day.
12. 2017,USITT Young Designer and Technician’s Forum professional responder.
13. Portfolio reviewer USITT student and peer portfolio review 2016, 2017, 2019.
14. 2019, Costume Design Portfolio Reviewer, USITT
15. 2018-2019, URTA recruiter for MFA Costume Design candidates, Purdue University.
16. 2018, LINK recruiter for MFA Costume Design candidates, Purdue University.
17. 2018, Design Showcase West Purdue Coordinator.
18. 2017, Costume Sale Purdue University, helped organize, sell, and donate previous costumes to the public.
19. 2016, Production media storage & collection coordinator, Weber State University
20. 2017, Department representative regarding practicum course numbers, to the Faculty Senate, Weber State University.
21. 2015-2016, Website Liaison, Weber State University.
22. 2016-2017, Student Jury Coordinator: Coordinated appointments for student juries.
23. 2016, Recruitment expo booth design, Weber State University Theatre Area.
24. 2016, Incoming student jury organization. Provided the logistics for sign-up and paperwork for incoming students in the theatre area, .
25. 2016, Costume Storage reorganization, sale, and culling: helped purge about 30% of costume stock, assisted in organization of remaining costumes and accessories, and assisted the 3-day sale, Weber State University.
26. 2015-17, Juror: Continuing undergraduate assessment: Weber State University.
27. 2015-16, Juror: Incoming Freshman Assessment: Weber State University.
28. 2015, Recruitment materials coordinator: Weber State University.
29. 2016, Search Committee: Costume Assistant to the Costume Studio Director: Weber State University.
30. 2015-2016, Utah Theatre Association Auditions and Recruitment Faculty for Weber State University.
31. 2014-2017, Advisory Board Member: San Diego Mesa College Fashion Department. Board on creating new costume related classes.