

BA (Hons)

# Costume



ARTS UNIVERSITY BOURNEMOUTH

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### PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **BA (Hons) Costume** course and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if they pass the course.

Further detailed information on the learning outcomes, content and teaching and learning methods of each unit may be found in the Unit Descriptors, which forms part of this Handbook.

<b><u>Key Course Information</u></b>	
Final Award	BA (Hons)
Course Title	Costume
Award Title	BA (Hons) Costume
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Offered in the School of:	Bournemouth Film School
Professional accreditation	None
Length of course / mode of study	3 years full-time
Level of final award (in FHEQ)	Level 6
Subject benchmark statement	Art and Design and Dance, Drama and Performance
UCAS code	
Language of study	English
External Examiner for course:	Allie Edge Royal Welsh College of Music and Drama
<i>Please note that it is not appropriate for students to contact external examiners directly</i>	
Date of Validation	2019
Date of most recent review	2019
Date programme specification written/revised	September 2022

### **Course Description**

The course is structured in a way that builds systematically in a logical sequence. The course consists of three levels, each one lasting one academic year with each level building in complexity and demands.

In the introductory stages of the course the students undertake a series of basic skill gathering that informs the learning throughout the course. These consist of basic pattern manipulation, costume making, textile workshops, together with an introduction to research and writing skills through text evaluation and analysis. As the

course progresses, artistic and intellectual enquiry deepen to adapt to individual needs and career aspirations within costume supervision and costume making.

### **Course Aims**

- A1 To develop a comprehensive understanding and knowledge of costume production through the acquisition of specific discipline skills and abilities
- A2 To develop knowledge and understanding of costume production and its place within the broader cultural context, through the ability to research and utilise critical thinking
- A3 To develop creative, aesthetic and technological skills in order to communicate costume making and costume supervision solutions through a variety of methods
- A4 To develop an understanding of the broader vocational context of individual practice and how it sits within the professional environment
- A5 To provide opportunities for participation in collaborative working situations, which will develop interpersonal and practical skills
- A6 To provide strategies for identifying and evaluating personal strengths and needs through self-reflection and self-management that will relate to future career aspirations and potential postgraduate study
- A7 To provide the opportunity to develop understanding of the wider ecological context and sustainability of costume production

### **Course Outcomes**

By the end of the course you will be able to:

- LO1 demonstrate and evaluate a comprehensive understanding and knowledge of costume production through the acquisition of specific discipline skills and abilities
- LO2 synthesise and evaluate understanding of costume production and its place within the broader cultural context through the acquisition of specific discipline skills in research and critical thinking
- LO3 illustrate your ability to use creative, aesthetic and technological skills to communicate costume making and supervision solutions through a variety of methods
- LO4 demonstrate a broad understanding of your vocational aspirations and individual practice and how your practice sits within the professional environment
- LO5 participate in collaborative working situations that will develop your practical skills and the ability to work with others

LO6 synthesise and evaluate your personal strengths and needs through self-reflection and self-management that will relate to future career aspirations and potential postgraduate study

LO7 understand the importance of sustainability and the wider ecological context of costume production

### **Reference Points**

UK Quality Code for higher education, including:

- Subject Benchmark Statement: *Art and Design*
  - Framework for Higher Education Qualifications (FHEQ)
- AUB Regulatory Framework and Undergraduate Assessment Regulations

### **Learning and Teaching Strategies**

The course objectives are met by deploying a wide variety of teaching and learning methods including projects, lectures, seminars, group critiques and tutorials. In consultation with the Course Leader, staff are responsible for co-ordinating individual units of study, and for selecting appropriate methods of delivery according to subject matter and student experience. The methods employed induct you to the disciplines required of a creative practitioner and promote the development of transferable skills.

The study time allocated to each unit in the course incorporates a balance of formal teaching, tutorial support and independent learning. The course is structured progressively to provide increased opportunities for independent learning as you reach the later stages of the course.

The progressive promotion of independent learning reflects your anticipated maturity as a student and allows you to guide your learning towards individual goals. The teaching is directed at providing you with the knowledge, concepts and skills to take increasing responsibility for the management of your own learning.

Although teaching is directed at supporting individual engagement in learning there will be opportunities for you to work in teams to enable you to learn the value of peer co-operation.

The integration of theory and practice is promoted and reinforced through a team-teaching approach. Lectures, seminars and tutorials may be delivered by team members, as appropriate, in the creative environment of the studio.

There may also be occasions where digital delivery is appropriate. Where this is the case, this might include on-line lectures, seminars, presentations, and one to one tutorials. It is important that you engage with on-line course delivery in the same way that you would if you were on campus.

### **Assessment**

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of your achievement, and also gives you regular feedback on how your learning is developing.

For every unit of your course, we will inform you of what you are expected to learn; what you have to submit; how your work will be assessed; and the deadline for presenting your work for assessment.

A minimum of one unit at Level 4 will be assessed on a pass/fail basis, with written feedback but no numerical grade. All other units will be given a percentage mark.

The final mark for each unit will be recorded on your formal record of achievement (transcript). With the exception of the pass/fail unit, each component of assessment is graded using a notched marking scale, whereby only certain marks are used within each grade. The only marks available within any ten-point band are \*2, \*5 and \*8 (e.g. 62, 65, 68). These marks correspond to a low, mid, and high level of achievement within each grade band.

All learning outcomes must be passed to successfully complete the unit.

On successful completion of your Honours degree course, you will be awarded a degree classification based on your unit marks. The final classification is determined using all unit marks at Levels 5 and 6.

If you have joined Level 6 through either the Recognition of Prior Learning (RPL) route or having completed a Foundation Degree (FdA), the final classification is determined using only your unit marks at Level 6.

For further information on assessment, progression, awards and classifications, please visit <https://aub.ac.uk/regulations>

### **Course Structure**

All students are registered for the award of BA (Hons); however, exit awards are available if you leave the course early, having successfully completed one or two levels. If you successfully complete a level of the course, you will automatically be entitled to progress to the next level.

For the award of a Certificate of Higher Education (CertHE), you must have achieved a minimum of 120 credits at Level 4. This qualification may be awarded if you leave the University following successful completion of the first year of your course.

For the award of a Diploma of Higher Education (DipHE), you must have achieved a minimum of 240 credits of which a minimum of 120 must be at Level 5. This qualification may be awarded if you leave the University following successful completion of the second year of your course.

For the award of a BA (Hons) you must have achieved a minimum of 360 credits of which a minimum of 240 must be at Level 5 or above, of which a minimum of 120 credits must be at Level 6. This qualification will be awarded upon successful completion of your course.

A BA without Honours may be awarded if you have achieved 300 credits, at least 180 of which are at Level 5 or above, and at least 60 of which are at Level 6.

## **Core Values and Skills**

In developing courses, the University wanted to create a curriculum that reflected its values and ethos. It should prepare you for the future not only in enabling you to have a successful career, but we also want to empower you with the knowledge, skills and passion to have a positive impact on the world and be an agent for change. We have drawn from the United Nations Sustainable Development Goals (SDGs) (<https://sdgs.un.org/goals>) which have informed our values of Equality, Diversity and Inclusion as well as our Graduate Attributes.

### **Equalities Diversity and Inclusion (EDI)**

“We are better for our diversity. We are enriched by the depth of respect we have for each other and the strength of our relationships with our people, our places and the planet. Through our commitment to working with those who are different to us, or challenge us, we grow stronger together, creating new synergies, global connections and sustainable futures.” (AUB Strategy 2030)

As an organisation we have moral, social and legal obligations to fulfil in terms of EDI, and in doing so our commitment is to put EDI at the heart of every area of activity. It is not covered as a separate, stand-alone section, rather it forms an integral part of the curriculum, throughout your study here.

### **Graduate Attributes (GA)**

Over recent years, there has been an increasing pace of change, technological, social, environmental. This has been further impacted by the world-wide pandemic effecting significant change in the global economy and the employment market.

In this context, the University has recognised the importance of developing AUB graduates who have the attributes to be able to build their career, adapting to different circumstances and embracing changes. A suite of attributes have been defined that we feel are particularly appropriate to the creative courses that we deliver and to AUB’s core values; during your course, both curricular and extra-curricular activities will give you the opportunity to prepare for your working career.

## **Course Content**

The BA Costume course utilises an experiential model of learning that strives to encourage all students to test the boundaries of their ability in order to develop creative and pro-active responses to problem solving and team working. The course presents students with demanding and valuable projects that will demonstrate the breadth of the costume and performance design disciplines and the focus that is needed to succeed in a highly competitive employment market.

Through the delivery of teaching by a diversely experienced tutorial team and working with a wide range of external collaborators, the curriculum focus ensures the currency and relevance of the skills and academic knowledge of graduates. This learning is developed by a series of study units that build in depth and complexity through a range of opportunities, both speculative and in a ‘live context’.

The close proximity of students from other related courses (Performance Design and Film Costume, Acting, Film Production, Dance, Commercial Photography, Make-up for Media and Performance) allows for a significant amount of collaboration, thereby

producing exciting learning opportunities and an environment that acts as a microcosm of the creative industries. We believe in engaging students with industry by creating work with external professional companies regionally, nationally and internationally, in order to extend their conceptual and creative ability, contextual knowledge, technical understanding, practical expertise and employability.

The sequence of study units undertaken demonstrate how both traditional techniques and current developments in technology affect the production, manufacture, design processes and the communication of ideas within the costume and performance design related industries. Study units connect contextual and critical thinking with the aim of encouraging and deepening knowledge and understanding of the global, ethical, cultural and economic context in which the work of the visual artist, costume maker, supervisor and performance designer for film or theatre can be placed. Students will learn to critically evaluate both contemporary and historical fields and are encouraged to extend their creative and technical abilities alongside personal research interests. Students will objectively question and make judgements on assumptions, abstract concepts and sourced evidence in a quest for independent judgement, critical self-awareness including the ability to experiment and create new theories of working.

#### Level 4: Core knowledge and skills:

In the first year, the course curriculum is partly shared between the BA Costume and BA Performance Design and Film Costume courses from week 1 – 24, when both performance design and costume production are explored equally. For the final six weeks of Level 4, students will either remain in the course on which they originally enrolled or they may change to another through the usual transfer process. From this point onwards students are taught separately, although all are collaborating on projects in a way that reflects industry standards and methods. The focus for both courses is to introduce students to the fundamental skills and behaviours required for the professional costume and performance design practitioner and for conceptual thinking and experimentation to develop as core skills are mastered and refined.

Contextual study relating to performance study theory is taught together to both courses. Students will be introduced to the politics of representation by looking at how costume and performance design reflect critical notions of ideology, gender, race, the performing body, performance space, ritual, carnival, pageant and play. Live theatre visits underpin students' research and performance analysis work as they develop their ability in academic writing.

#### Level 5: Advanced knowledge and skills:

The focus of level 5 is to develop advanced knowledge and skills. Both courses are introduced to ideas and concepts relating to the historical context of their specific course in the first unit of study *Historical Costume* or *Historical Design*. It is intended that this knowledge, taught through the study of material culture (study of material things) will underpin teaching in Level 5 and 6.

Skills in tailoring are introduced once the *Historical Costume* unit is completed. The technical skills required for the *Tailoring* unit: highly accurate cutting and finishing, will prepare costume makers for the complex costumes that will be made for live performance in Level 6. Students will learn to buy fabrics and notions for their costumes and how to document 'sourcing' within a costume bible. Students will also be required to shadow students who are working as makers and supervisors on live

performance projects in Level 6. The *Experimental Costume* unit will provide students with the opportunity to synthesise both creative and technical abilities and skills to create a costume within a shorter timeline. Throughout Level 5, costume (making and supervision students) will be learning how to articulate their ideas through their preferred professional contexts.

The *Critical Contexts* unit deepens students' critical investigation of costume and performance design by asking them to broaden their theoretical focus and apply their critical understanding to a written research analysis of costume and performance design in a genre of their choice.

Level 6: Live projects, personal responsibility and innovation:

The intention in this final year of study, is to work in a live context on costume making or supervision projects. Students may focus on one specialism but are encouraged to collaborate on a combination of both areas of study.

The final year requires students to define the direction of their practice for the remainder of their studies. They are encouraged to refine their interpersonal skills and professional behaviours in a way that reflects industry expectations. This is because graduates from the course go on to work in every area of the performance industries as: costume makers for theatre and TV/film, costume supervisors in theatre, film costume designers, as well as performance designers in theatre, circus and festivals. Beyond the media and performance industries, graduates have been able to use their transferable skills to work in a wide range of fields including all levels of education, visual merchandising, marketing, arts administration and event production.

*Research Dissertation* completes students' critical study as they explore a further aspect of theory by conducting independent research on a topic relevant to their costume and performance design practice. Students develop a research question and draft a dissertation of 5000 words that combines analysis of costume and performance design with historical research, cultural studies and critical theory approaches.

**Course Units**

<b>Unit code</b>	<b>Unit title</b>	<b>Credit Weighting</b>
<b>Level 4</b>		
COS487	Core Skills	40
COS488	Design and Making	40
COS489	Costume Workshop	40
<b>Level 5</b>		
COS501	Historical Costume	40
COS503	Critical Contexts	20
COS502	Tailoring	40
COS504	Experimental Costume	20
<b>Level 6</b>		
COS601	Production Practice: Costume	40
COS602	Research Dissertation	20
COS603	Major Project: Costume	60



## Course Diagram

This diagram shows the proposed start/end dates for each unit and shows teaching weeks only; holiday periods are not included.

<b>Level 4</b>																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	<b>Autumn Term</b>										<b>Spring Term</b>										<b>Summer Term</b>									
Induction week	COS487 Core Skills Weeks 1-10 (40 credits)										COS488 Design and Making Weeks 11-20 (40 credits)										COS489 Costume Workshop Weeks 21-30 (40 credits)									

<b>Level 5</b>																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
	<b>Autumn Term</b>										<b>Spring Term</b>										<b>Summer Term</b>									
	COS501 Historical Costume (40 credits) Weeks 1-12										Asses sment		COS502 Tailoring (40 credits) Weeks 13-24								Asses sment			COS504 Experimental Costume (20 credits) Weeks 25-30			Assessment			
											COS503 Critical Contexts (20 credits) Weeks 11-30										Assessme nt									

Level 6																														
0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
Autumn Term											Spring Term											Summer Term								
COS601 Production Practice: Costume (40 credits) Weeks 1-12											Asses sment		COS603 Major Practice: Costume (60 credits) Weeks 14-30																	Assessment
COS602 Research Dissertation (20 credits) Weeks 1-17													Assessment																	

## Reading list for course

*These titles are indicative and updated lists will be provided during the delivery of the course.*

### Costume making and Costume supervision:

- Aldrich, W. (2012). *Fabrics and Pattern Cutting: Fabric, form and flat pattern cutting*. Oxford: Blackwell.
- Aldrich, W. (2015). *Metric Pattern Cutting for Women's Wear*. 6<sup>th</sup> edition Oxford. John Wiley & Sons.
- Aldrich, W. (2011). *Metric Pattern Cutting for Men's Wear*. 5th edition Oxford. John Wiley & Sons.
- Arnold, J. (1966). *Patterns of fashion – Englishwomen's dresses and their construction; 2 - c1860-1940*. London: Macmillan.
- Arnold, J. (1977). *Patterns of fashion - Englishwomen's dresses & their construction; 1- c.1660-1860*. London: Macmillan.
- Arnold, J. (2018). *Patterns of Fashion 5: the content, cut, construction & context of bodies, stays, hoops & rumps c.1595-1795*. London: School of Historical Dress
- Ashelford, J. (1996). *The Art of Dress Clothes and Society 1500-1914*. London: National Trust Enterprises Ltd.
- Barrington, M. (2015). *Stays and Corsets: Historical Patterns Translated for the Modern Body*. New York: Routledge
- Barrington, M. (2018). *Stays and Corsets: Historical Patterns Translated for the Modern Body Volume two*. New York: Routledge
- Blackman, C. (2012). *100 years of menswear*. London: Laurence King.
- Braun M and Costigliolo, L. (2016). *17th-Century Men's Dress Patterns 1600 - 1630*. London: V&A Publishing
- Boucher, F. (1996). *A History of Costume in the West*. London: Thames and Hudson.
- Creative Publishing International. (eds.) (2011). *Tailoring – the classic guide to sewing the perfect jacket*. Creative Publishing International.
- Davis, R, I. (2000). *Men's 17<sup>th</sup> and 18<sup>th</sup> Century Costume, Cut and Fashion*. Canada: Players Press.
- Dreher, Denise. (1981). *From the Neck Up: An Illustrated Guide to Hatmaking*. USA: Madhatter Press.
- Duburg, A and Rixt van der Tol. (?) *Draping Art and Craftsmanship in Fashion Design*.
- Friendship, E. (2013). *Creating historical clothes: pattern cutting from Tudor to Victorian times*. London: Batsford.
- Fukai, A. (2012). *Fashion – a history from the 18th to the 20th century*. London: Taschen.
- Friendship, E. (2008). *Pattern Cutting for Menswear*. London: A&C Publishing Ltd.
- Hunnisett, J. (1991). *Period costume for stage and screen: Patterns for Women's Dress 1500-1800*. USA: Players Press.
- Hunnisett, J. (1991). *Period costume for stage and screen: Patterns for Women's Dress 1800-1909*. USA: Players Press.

- Irvin, K. et al. (2013). *Artist Rebel Dandy: Men of Fashion*. New Haven: Yale University Press.
- Johnston, L. (2005). *Nineteenth-Century Fashion in Detail*. London: V&A Publications.
- Kakita, Y. (2014). *L'art du tailleur. The Art of Tailoring*. Paris: Esmod Editions.
- Kyoto Costume Institute. (2002). *Fashion – A history from the 18th to the 20th century – the collection of the Kyoto Costume Institute*. Koln: Taschen.
- Magill, S. (2017). *Making Vintage 1940s Clothes for Women*. Wiltshire: Crowood.
- Nakamichi, T. (2013). *Pattern magic 1*. London: Laurence King.
- Nakamichi, T. (2013). *Pattern magic 2*. London: Laurence King.
- Nordheim, T, V. (2012). *Vintage couture tailoring*. Ramsbury: Crowood Press.
- North, S. and Tiramani, J. Ed (2011). *Seventeenth Century Women's Dress Patterns. Book One*. London: V&A Publications.
- North, S. and Tiramani, J. Ed (2012). *Seventeenth Century Women's Dress Patterns. Book Two*. London: V&A Publications.
- Pride, R. (2018). *The Costume Supervisor's Toolkit: Supervising Theatre Costume Production from First Meeting to Final Performance*. New York: Routledge.
- Shaeffer, C. B. (2013). *Couture sewing: tailoring techniques*. Newtown: Taunton.
- Sobel, S. (2013). *Draping Period Costumes*. Oxford: Focal Press.
- Veblen, S. (2012). *The complete photo guide to perfect fitting*. Creative Publishing International.
- Waugh, N. (1991). *The cut of men's clothes 1600-1900*. USA: Routledge.
- Waugh, N. (1996). *Corsets and crinolines*. London: Routledge.
- Waugh, N. (1985). *The Cut of Women's Clothes 1600-1930*. New York: Theatre Arts Books.
- Wolff, C. (1996). *The Art of Manipulating Fabric*. Wisconsin: Krause Publications.

### **Contextual Studies Reading:**

- Althusser, L. (1971) *Essays on ideology*, London, Verso.
- Bakhtin, M. (1984) *Rabelais and his world* (Vol. 341). Indiana University Press.
- Brecht, B. (1964) "The street scene: a basic model for an epic theatre." *Brecht on theatre: The development of an aesthetic*.
- Bristol, M.D. (2014). *Carnival and Theater (Routledge Revivals): Plebian Culture and The Structure of Authority in Renaissance England*. Routledge.
- Butler, J. (1999) *Gender Trouble*. Routledge.
- Carlson, M. (1993) *Places of performance: The semiotics of theatre architecture*. Cornell University Press.
- Cixous, H. (1997) *Sorties: out and out: attacks/ways out/forays*. New York: Routledge
- De Beauvoir, S. (2012) *The second sex*. Random House LLC
- Fortier, M. (2002) *Theory/theatre: An introduction*. Psychology Press.
- Foucault, M. (1977) *Discipline and punish: The birth of the prison*. Random House LLC.

**Other resources:****Journals:**

Costume: Journal of the Costume Society

Blue Pages

Scenographer: international journal of production & costume design

The Stage

Theatre Record

Theatre research international

**Library databases:**

Artsource

Box of broadcasts

International index to the performing arts full text

Kanopy

Lynda.com

Newsbank

Project muse

Routledge performance archive

Theatre in video

Times digital archive

