BA (Hons) Performance Design and Film Costume

ARTS UNIVERSITY BOURNEMOUTH

Programme Specification

This Programme Specification is designed for prospective students, current students, graduates, academic staff and potential employers. It provides a summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if they take full advantage of the learning opportunities that are provided.

Whilst every endeavour has been made to provide the course described in the Programme Specification, the University reserves the right to make such changes as may be appropriate for reasons of operational efficiency or due to circumstances beyond its control. Any changes are made in accordance with the University's academic standards and quality procedures.

This document is available in alternative formats on request.

ARTS UNIVERSITY BOURNEMOUTH

PROGRAMME SPECIFICATION

The Programme Specification provides a summary of the main features of the **BA (Hons) Performance Design and Film 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 within this Handbook and the online Unit Information.

Key Course Information	
Final Award	BA (Hons)
Course Title	Performance Design and Film Costume
Award Title	BA (Hons) Performance Design and Film 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	W453
Language of study	English
External Examiner for course:	Allie Edge Royal Welsh College of Music and Drama
Please note that it is not appropriate for students to contact external examiners directly	
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 figure drawing, model-making and design skills 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 design for screen, scenography.

Course Aims

A1   To develop a comprehensive understanding and knowledge of Performance Design and Film Costume through the acquisition of specific discipline skills and abilities

A2   To develop knowledge and understanding of Performance Design and Film Costume 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 Performance Design and Film Costume 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 Performance Design and Film Costume work

Course Outcomes

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

LO1   demonstrate and evaluate a comprehensive understanding and knowledge of Performance Design and Film Costume through the acquisition of specific discipline skills and abilities

LO2   synthesise and evaluate understanding of Performance Design and Film Costume and its place within the broader cultural context through the acquisition of specific discipline skills in research and critical thinking and academic writing

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 Performance Design and Film Costume work

Reference Points

UK Quality Code for higher education, including:
- Subject Benchmark Statement: Art & Design, Dance, Drama and Performance
- 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 and AUB Graduate Attributes.

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 direct 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. This is made available through the online Unit Information.

A minimum of one unit at Level 4 will be assessed on a pass/fail basis, with written feedback but no numerical grade. Details of this will be clearly expressed on the Unit Information Sheet. 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 Performance Design and Film 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.

The curriculum is taught by an accomplished academic and technical team who embody a diverse range of creative and professional experience. Students also work with a wide range of external collaborators. The curriculum focus ensures currency and relevance in the skills and academic knowledge acquired by our graduates. This learning is developed by a series of study units that scaffold in depth and complexity through a range of opportunities, both speculative and in 'live' contexts.

The close proximity of students from other related courses (Costume, Acting, Film Production, Dance, Commercial Photography and Make- up for Media and Performance) allows for a significant amount of collaboration. This produces 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 students' conceptual and creative ability, contextual knowledge, technical understanding, practical expertise and employability.

The sequence of study units undertaken demonstrates how both traditional techniques and current developments in technology affect the production, manufacture, design processes and communication of ideas within the Performance Design and Film Costume 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, film costume designer and performance designer can be placed. Students will learn to critically evaluate contemporary and historical fields of practice. They are encouraged to extend their creative and technical abilities alongside their personal research interests. Throughout their degree, students are encouraged to critique a range of practice-focused assumptions, abstract concepts and research sources in a quest for independent judgement and 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 with students on BA (Hons) Costume. From week 1 – 24, 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.

First year units also include a focus on transitions to University-level study and skills development work in collaboration that is essential to Performance Design and Film Costume practice. First year students are also introduced to Contextual Study relating to costume and performance design by way of academic research and performance analysis training, and via learning objectives that develop their ability in academic writing.

Level 5: Advanced knowledge and skills:
The focus of Level 5 is to develop advanced knowledge and skills. Ideas and concepts relating to historical context are introduced in the first unit of study *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.

The focus on this year is to develop creative problem solving and experimentation in relation to design for film and theatre. All units connect film and theatre learning, first within a historical context (*Historical Design*), then within a more design – led context (including processional, site-specific design). The focus in *Design-led Practice* is to allow the student designer to develop their own understanding of how to create and curate material for performance possibly without the constraints of a text. The *Creative Projects* unit will introduce film analysis skills and puppetry. The concluding weeks of this unit will allow students to design for the productions that will be staged in the Autumn term. Working with a director will be a key aspect of this unit and though competition it is possible that the outcome designed in this unit will be realised in Level 6. Throughout Level 5, designers (film and performance design students) will be learning how to articulate their ideas through their preferred professional contexts.

Students' critical investigation of costume and performance design practice is taught in the *Critical Contexts* unit. This unit introduces them 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, and pageant. In this unit, students develop their academic research abilities and apply their critical understanding to a written 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 Film or live performance 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 the reflects industry expectations. This is because graduates from the course go on to work in every area of the performance industries as:, 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

Unit code	Unit title	Credit Weighting
Level 4		
PFC487	Core Skills	40
PFC488	Design and Making	40
PFC489	Costume Design for Screen	40
Level 5		
PFC501	Historical Design	40
PFC503	Critical Contexts	20
PFC502	Design-led Practice	20
PFC504	Creative Projects	40
Level 6		
PFC601	Production Practice: Performance Design and Film Costume	40
PFC602	Research Dissertation	20
PFC603	Major Project: Performance Design and Film 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.

Level 4

	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**									
Induction week	**PFC487 Core Skills Weeks 1-10** (40 credits)											**PFC488 Design and Making Weeks 11-20** (40 credits)										**PFC489 Costume Design for Screen Weeks 21-30** (40 credits)									

Level 5

	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**									
	PFC501 Historical Design (40 credits) Weeks 1-12													Assessment	**PFC502 Design-led Practice** (20 credits) Weeks 13-19						Assessment	**PFC504 Creative Projects** (40 credits) Weeks 20-30									Assessment
												PFC503 Critical Contexts (20 credits) Weeks 11-30																			Assessment

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**						

Autumn Term	Assessment	Spring Term	Summer Term
PFC601 Production Practice: Performance Design and Film Costume (40 credits) Weeks 1-12	Asses sment	**PFC603 Major Project: Performance Design and Film Costume** (60 credits) Weeks 14-30	Asses sment
PFC602 Research Dissertation (20 credits) Weeks 1-17		Assessment	

Generic Resource List

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

Reading List
The resources listed here are relevant to many units, rather than specific units. For further guidance on resources please speak to your Unit Leader or Subject Librarian.

Design books:

Key
Barbieri, D.   (2016) *Costume in Performance: Materiality, Culture and the Body.* London: Bloomsbury Academic.
Collins, J. & Nisbet, A. (eds.) (2012). *Theatre and performance design: a reader in scenography.* [ebook] Abingdon: Routledge.
Cunningham, R.   (2009). *The magic garment: principles of costume design.* Long Grove: Waveland Press Inc.
Howard, P.   (2019). (3rd Ed.) *What is scenography?* [e-book]. London: Routledge.
Jones, E.E.   (2013). *A Practical Guide to Greener Theatre: Introduce Sustainability Into Your Productions.* New York: Routledge
Landis, D. N. (2012). *Filmcraft: Costume Design.* Burlington: Focal Press.
La Motte, R. (2010). *Costume design 101 – the business and art of creating costumes for film and television.* Studio City: Michael Wiese Productions.
Neat, D.   (2008). *Model-Making: Materials and Methods.* Wiltshire: Crowood Press Ltd
Pride, R.   (2018). *A Costume Superviser's Toolkit: Supervising Theatre Costume Production from First Meeting to Final Performance.* USA: Routledge.
Schechner, R.   (2013). *Performance Studies: An Introduction.* [e-book]. London: Routledge.
Huiaxiang, T. (2013). *Character Costume Figure Drawing. 'Step by Step Drawing Methods for Theatre Costume Designers'.* [ebook] London: Focal Press.

Recommended
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.
The Association of British Theatre Technicians (2009) *'ABTT Model Technical Rider Guidance Notes,'* Technical Resources,
http://www.abtt.org.uk/includes/pdf/guidance-notes/guidance-8.pdf, (accessed 15.5.2014)
Auslander, P.   (2008). *Liveness: performance in a mediatized culture.* [ebook] London: Routledge.
Ayres, N.   (2008). *Creating Outdoor Theatre: a Practical Guide*. Marlborough: The Crowood Press.
Barozzi da Vignola, G. (1669). *Canon of the Five Orders of Architecture (Dover Architecture)*. London, William Sherman.
Baer, N.   (1991). *Theatre in revolution - Russian avant-garde stage design 1913-1935.* Thames and Hudson. London.

Barranger, M. S. (1990). *Theatre: A Way of Seeing*. Wadsworth Publishing. London.

Brecht, B. (1974). *Brecht on theatre - the development of an aesthetic*. Methuen. London.

Baugh, C. (2013). *Theatre, performance and technology: the development and transformation of scenography.* Basingstoke : Palgrave Macmillan.

BBC News UK. (2012). *London 2012: Torchbearers seaside sailing celebration*. [online] Available from: http://www.bbc.co.uk/news/uk-19036342 [Accessed 30th April 2013]

Bell. J. (ed) (2001). *Puppets, Masks and Performing Objects*. New York: New York University and Massachusetts Institute of Technology.

Bellantoni, P. (2005). If it's purple, someone's gonna die – the power of color in visual storytelling. [ebook] Burlington: Focal Press.

Benedetto, S. (2012). *An introduction to theatre design.* [e-book]. London: Routledge.

Bennett, S. (1997). *Theatre Audiences: A Theory of Production and Reception*. London: Routledge.

Benjamin, W. (2008). *The work of art in the age of mechanical reproduction*. London: Penguin.

Berger, J. (1972) Ways of Seeing, London, British Broadcast Corportation and Penguin.

Beudert, P. and Crabtree, S. (2012). *Scenic Art for Theatre: history, tools and techniques*, 3rd Ed., Waltham, MA, Elsevier.

Bicât. T. (2012). *Costume and Design for Devised and Physical Theatre.* Wiltshire: The Crowood Press Ltd

Bicât. T. (2007). *Puppets and Performing Objects – A Practical Guide*. Wiltshire: The Crowood Press Ltd

Birch, A. and Tompkins, J. (eds.) (2012) *Performing site-specific theatre: politics, place, practice.* Palgrave Macmillan: London.

Brook. P. (1993). *There Are No Secrets - Thoughts on Acting and Theatre*. London: Methuen Drama

Brook, P. (1990). *The Empty Space*. London: Penguin Group.

Blackman, C. (2012). *100 years of menswear.* London: Laurence King.

Blurton, J. (2001). *Scenery Drafting and Construction.* New York: Routledge.

Bowen, J and MPA (1998) 'Museums around the UK on the web,'

Brown, J. (ed.) (2001). *Oxford Illustrated History of theatre.* Oxford: Oxford University Press.

Brown, S. (2013). *ReFashioned: Cutting-Edge Clothing from Upcycled Materials.* London: Laurence King Publishing

Burnett, K. (ed.) (2015). *Make Believe: UK Design for Performance 2011-2015.* London: Society of British Theatre Designers.

Burnett, K. (ed.) (2013). *World Stage Design 2013.* London: Society of British Theatre Designers.

Burnett, K. (ed.) (2007). *Collaborators: UK design for performance 2003-2007.* London: The Society of British Theatre Designers.

Clancy, D. (2014). *Designing Costume for Stage and Screen.* London: Batsford Ltd.

Cohen-Cruz, J. (ed.) (1998). Radical street performance: an international anthology. [ebook] London: Routledge.

Cole, H. & Burke, K. (2005). *Costuming for film: the art of the craft.* Los Angeles: Silman-James Press.

Cook, P.   (1996). *Fashioning the nation: costume and identity in British cinema.* London: BFI Publishing.

Counsell, C. & Wolf, L. (2001). *Performance Analysis.* [ebook]. London: Routledge.

Crawley, G. (ed.)   (2011). *Transformation and revelation: UK design for performance, 2007-2011.* London: The Society of British Theatre Designers.

Davies. G.   (2004). *Stage Source Book: Props*. London: A&C Black Publishers Limited

Dixon, S.   (2015). *Digital performance: a history of new media in theatre, dance, performance art, and installation.* Cambridge, Mass.: Leonardo.

Donger, S.   (2018). *Scenography*, Wiltshire: Crowood Press Ltd.

Fortier, M.   (2002). *Theory/theatre: An introduction*. [ebook]. London: Routledge.

Fraser, N.   (1994). *Lighting and Sound.* London: Phaidon Press.

Friendship, E.   (2013). *Creating historical clothes: pattern cutting from Tudor to Victorian times.* London: Batsford.

Fukai, A.   (2015). *Fashion – a history from the 18th to the 20th century.* London: Taschen.

Holden, A. and Sammler, B. (1999). *Structural Design for the Stage*. Woburn, MA, Focal Press.

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.

Ingham, R.   (1998). *From Page to Stage: How Theatre Designers Make Connections Between Scripts and Images*. Portsmouth, NH: Heinemann Educational.

Kyoto Costume Institute. (2011). *Fashion – a history from the 18th to the 20th century – the collection of the Kyoto Costume Institute.* Koln: Taschen.

Landis, D.N. (2012). *Hollywood Sketchbook: A Century of Costume Illustration.* USA: Harper Design

Landis, D. N. (ed.)   (2012). *Hollywood Costume.* London: V & A.

Landis, D. N. (2007). *Dressed: A Century of Hollywood Costume Design*. USA: Harper Design

Landis, D.   (2003). *Costume Design (Screencraft Series)*. UK: RotoVision

Larmann, R.M.   (2007). *Stage Design.* Cologne: daab

McAdams, D.A.   (1996). *Caught in the Act - A Visual History of Contemporary Multimedia Performance*. New York, Aperture Foundation.

McKinney, J. & Butterworth, P. (2009). *Cambridge Introduction to Scenography.* Cambridge: Cambridge University Press.

McKinnon, P. & Fielding, E. (2012). *World Scenography 1975-1990.* London: Nick Hern.

McKinnon, P. & Fielding, E. (2014). *World Scenography 1990-2005.* London: Nick Hern.

Monaco, J.   (2009). *How to Read a Film: the world of movies, media, multimedia – language, history, theory.* USA. Oxford: Oxford University Press.

Munich, A. (ed.).   (2011) *Fashion in Film (New Directions in National Cinemas).* USA: Indiana University Press

Moran, N   (2014) Electric Shadows, an introduction to working with video and projection on stage Cambridge, Entertainment Technology Press

Orton, K.   (2004). *Modelmaking for the Stage: A Practical Guide*. Wiltshire: Crowood Press Ltd

Palmer, S.   (2013). *Light.* New York: Palgrave Macmillan.

Pavelka, M.   (2015). *So, You Want to be a Theatre Designer.* London: Nick Hern Books

Payne. R. D. (1993). *Scenographic Imagination* – Third Edition. USA: Board of Trustees, Southern Illinois University

Pearson, M. (2010). *Site-specific performance.* New York: Palgrave Macmillan.

Petrov, J. & Whitehead, G.D. (2019). *Fashioning Horror: Dressing to Kill on Screen and in Literature.* USA: Bloomsbury Visual Arts.

Pilbrow, R. and Tern, N. (1997). *Stage Lighting Design: The Art, The Craft, The Life, London.* Nick Hern Books.

Pitches, J. & Popat, S. (2011). *Performance perspectives.* [ebook]. New York: Palgrave Macmillan.

Prendergast, M. & Saxton, J. (eds.). (2009). *Applied theatre: international case studies and challenges for practice.* [e-book]. Bristol Intellect.

Pride, R. (2016). *Drawing Theatre: Pamela Howard.* AUB: The Gallery

Reid, F. (1995). *The Staging Handbook.* Portsmouth, NH: Heinemann Drama.

Ruthven Hall, P. & Burnett, K. (eds.). (2002) *2D/3D: Design for Theatre and Performance.* London: Society of British Theatre Designers.

Schechner, R. (1988) Performance Theory, rev. ed. New York: Routledge.

Stam, R. (2000). *Film theory: an introduction.* Oxford: Blackwell.

Street, S. (2001). *Costume and Cinema: Dress Codes in Popular Film.* London: Wallflower Press

Thompson, R. (2013). *Sustainable Materials, Processes and Production (The Manufacturing Guides).* London: Thames and Hudson Ltd

Waugh, N. (1991). *The Cut of Men's Clothes 1600-1900.* [ebook]. USA: Routledge.

Waugh, N. (1996). *Corsets and Crinolines.* [ebook]. London: Routledge.

Wilson, A. (2003). *Making Stage Props: a Practical Guide.* Marlborough, Crowood Press.

Study Skills
Grosz, E (1990) *The Body Of Signification.*

Irigaray, L. (1985) *This Sex Which Is Not One.* Cornell University Press.

Lott, E. (2013). *Love & Theft: Blackface Minstrelsy and the American Working Class.* Oxford University Press.

Meyer, M. (2005) *The Politics And Poetics Of Camp.* Routledge.

Mulvey, L. (1989). Visual pleasure and narrative cinema. In *Visual And Other Pleasures*, Palgrave Macmillan, London.

Tuan, Y.F. (1990) Space and Context. *By Means of Performance: Intercultural Studies of Theatre and Ritual. Cambridge University Press: Cambridge.*

Turner V (1969) *The Ritual Process: Structure and Anti-Structure,* London, Routledge & K. Paul.

Weimann, R. and Schwartz, R., (1978) *Shakespeare and the Popular Tradition in the Theater: Studies in the Social Dimension of Dramatic Form and Function.* Baltimore: Johns Hopkins University Press.

Wilson, E. (2003) *Adorned in dreams: Fashion and modernity.* IB Tauris.

Journals:
Costume: Journal of the Costume Society
Film Quarterly
International Journal of performance arts and digital media
Scenographer: international journal of production & costume design
Screen
Studies in Costume and Performance
Studies in Musical Theatre
The Stage

Theatre Record
Theatre research international

Library resources:
a-n The Artists Information Company
American Film Institute Catalog
Art and Architecture Source
Arts & Humanities Database
Artstor
Berg fashion Library
BFI InView
BFI Screen Online
Box of Broadcasts
Digital Theatre Plus
Drama Online

Ebook Central
FIAF international index to film periodicals
Getty Images Open Content
GreenFile
JSTOR
Kanopy
Lynda.com
Newsstand
Performing Arts Periodicals Database
Project muse
ProQuest Media and Perfomance
Theatre in video
Times digital archive
The Vogue Archive
WGSN