Course Specification

MA
HISTORICAL COSTUME



Arts University Bournemouth

About the Course Handbook

This Handbook provides you with basic information about your course. Through the approved course specification, it provides you with the aims and outcomes of your course and outlines the content and how this will be delivered.

The course is subject to a rigorous process of quality assurance and enhancement. This may result in changes to individual units as the course develops, to ensure that the relevance and quality of the course is upheld. You will be consulted by a member of the course team before any changes are made.

Information in this Handbook should be used in conjunction with the HE Assessment Regulations. It is your responsibility to ensure that you are aware of the regulations that apply to your course and you should refer to the regulations throughout your studies. If you have any questions, you should speak to your Course Leader, or member of the course team. The Assessment Regulations can be located on the Induction section of Canvas, or https://aub.ac.uk/regulations

Important information about key policies which apply to your academic studies is available on the Induction section of Canvas. Please view this material on the Induction section of Canvas.

If you would like a copy of this Handbook in an alternative format, please contact equalities@aub.ac.uk.

ARTS UNIVERSITY BOURNEMOUTH

COURSE SPECIFICATION

The Course Specification provides a summary of the main features of the **MA Historical 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 the Course Handbook.

Key Course Information	
Final Award	Master of Arts
Course Title	MA Historical Costume
Award Title	MA Historical Costume
Teaching institution	Arts University Bournemouth
Awarding Institution	Arts University Bournemouth
Professional accreditation	None
Length of course / mode of study	1 year full-time / 2 years part-time
Level of final award (in FHEQ (Framework for Higher Education Qualifications))	Level 7
Subject benchmark statement	Art and Design Communication, Media, Film and Cultural Studies.
Language of study	English
External Examiner for course: Please note that it is not appropriate for students to contact external examiners directly	Details available on request
Date of Validation	July 2019
Date of most recent review	June 2024
Date course specification written/revised	August 2024

Course Description

The MA Historical Costume course is designed to introduce students with a pre-existing interest in historical clothing to a range of historical costume practices and the fundamentals of research in the field of dress and costume history. It then encourages each student to develop an individual specialism in the field that is aligned with their own artistic and professional aspirations, allowing them to demonstrate an advanced level of research and creative output within that specialism.

At the beginning of the course, students are given the opportunity to develop a grounding in different approaches to historical costume, including archival research, historical making and costume design and styling. They are then helped to develop individual research projects

that tie together a specific element of costume with the opportunity to do detailed research into a specific historical period. All students are encouraged to develop these projects with regard for diverse, ethical, and sustainable practice in the creative industries, and to consider the MA as a transformative step towards a future in costume.

Student projects and interests fall into the following types of creative direction:

1. Costume for theatre or film: students are introduced to practical skills required for costume design in each discipline.

2. Historical Costume making: any area of historical dress may be investigated within a making context, which could include making projects connected with either performance or heritage.

3. Costume curation and heritage: students are encouraged to engage with archival research in all projects but may also choose to specialise in costume within a heritage context.

4. Theoretical study of a specific area of historical costume: students may use the course to develop their research interests in dress history to produce a portfolio of work.

In line with AUB's Graduate Futures Framework and strategic plan: 'Collaboration, Connection, Innovation and Passionate,' students are actively encouraged to be involved with live projects and gain experience that will be useful to them in their chosen career path. MA Historical Costume facilitates such live project opportunities both internally within the institution and with external industry partners thus allowing students to gain experience that will be useful to them in their future career.

The exciting potential of this course is the ability to experiment and innovate while honing the skills as a maker, designer, or costume historian in furtherance of a students' individual aims. It fosters originality and creativity in the application of techniques, in-depth focused enquiry, research and making. It locates costume practice in the interdisciplinary and global context, be it theoretically based on historical research and analysis or a live production involving the transformation of costume design or costume making. Students may consider progression to PhD study or a focus on further research following graduation.

Distinctive features of the course

The distinctive features of MA Historical Costume at AUB (Arts University Bournemouth) include:

- Range of historical costume directions supported by the programme: the integration of design, costume making, and heritage means students are given the opportunity to experience a wide range of historical costume research and to see how their own interests and costume outcomes can be located in the discipline.

- Diversity of staff research and expertise: students are given the opportunity to work with staff at the forefront of several historical costume disciplines, to foster interdisciplinary projects and outputs. Students are also encouraged to benefit from staff expertise on the Costume BA, with several collaboration opportunities.

- Ability to integrate live projects into Master's' Level research: this provides students with a real-world experience of projects that will be invaluable to future career

aspirations, and the opportunity to see how rigorous research can be integrated into live projects.

- Collaboration within the student cohort: students benefit from working directly alongside other Master's' students with a diverse range of interests, often collaborating directly with one another.

Course Industry Patron Scheme

All courses at AUB are connected formally with an industry Patron, an industry practitioner or business that acts as a critical friend to the course and course team. Many courses work with several industry partners, but the more formal Industry Patron connection offers the opportunity to collaborate and maintain close relations with industry / business. This is a unique concept that ensures AUB courses are industry relevant and maintain current practices while providing further opportunities for students to engage with industry practitioners.

AUB Strategic vision

The MA Historical Costume fits with the university's strategic vision in several ways:

Collaboration: MA Historical Costume staff, students and alumni work together as a community of practice supporting interdisciplinary collaboration throughout the course and beyond. Close ties with the BA Costume and Performance Design and Film Costumes and other MA programmes enable students to benefit from collaborative projects and joint projects. The course allows for collaboration with students across the university, including with Bournemouth Film School, and collaboration with outside partners who include museums, festivals, and costume collections, providing students with diverse experiences and research opportunities. MA students regularly instigate collaborative and participatory opportunities open to others across other MA courses. Inter-institutional symposia, gallery-based workshops, public exhibitions, open submission competitions, and other public-facing events are always ongoing.

Internationalisation: The course is highly attractive to international students who are motivated to study in this field, and the course encourages students to engage in global costume cultures, embracing the opportunities for learning offered by an internationally diverse student cohort. In contributing to the university's internationalisation goals, these students bring invaluable knowledge and experience to their peers and the institution in terms of challenging, decolonising and diversifying the curriculum.

Inclusivity: Celebration of difference is embedded within an MA Historical Costume course ethos that invites individuals from a vast range of ethnicities, disciplines, backgrounds, and neurodiversity to share, debate, theorise, connect, practise, contextualise and update their artistic activities.

Currency: The focus on Historical Costume as a live and multi-varied discipline and support for students' individual research interests means that students become personally invested in an academic experience which is contemporary, current, relevant, well-informed, and appropriate for roles within the creative industries.

Course Aims

The course aims to provide students with a rounded understanding of contemporary work within the field of Historical Costume, and the opportunity to specialise in one field within that. Students should come out of the course with the skills required to embark on a career in whichever area of Historical Costume they choose as their specialism, and therefore the course aims to:

1. Expose students to a comprehensive range of directions through Historical Costume that represent the sweep of contemporary practice and innovative research in the field.

2. Support students to choose and pursue an individualised specialisation within the discipline of Historical Costume that ties in with their aspirations for their own work and guide them in finding resources to support their research that are at the forefront of academic research.

3. Give students a thorough grounding in the methods required for their chosen field of expertise and support them in developing an advanced set of practical skills to fulfil their projects.

4. Encourage students to reflect upon their own place within wider cultural and historical discourses about costume, including thinking about global perspectives and research into cultural contexts other than their own.

5. Enable students to develop advanced autonomous professional working skills in relation to problem-solving and time-management that relate to current costume industry practice in a national and international context.

6. Prepare students for a range of employment opportunities in the creative industries or for progression to PhD and further research by facilitating them gaining experience with projects, individuals, and institutions that will aid their professional development and provide them with opportunities to understand how their research intersects with industry.

Course Outcomes

By the end of this course, a graduate will be able to:

1. Understand and demonstrate a critical awareness of the current range of Historical Costume research, much of which is at, or informed by, innovative practice and research.
2. Use existing research into Historical Costume to inform and develop a body of original work that furthers their own historical and creative interests.

3. Apply a comprehensive range of advanced and relevant technical skills and methodologies to their individual projects. This may include experimental and interdisciplinary methodologies that push the boundaries and definitions of Historical Costume.

4. Evaluate the work of themselves and others in their chosen research context, to identify gaps in existing research and ways that they can contribute to the field.

5. Understand the breadth of employment opportunities available within the creative industries for the professional historical costume specialist or for progression to PhD and further research and align their own work and professional portfolio accordingly.

6. Utilise academic protocols within their roles as responsible, ethical, and sustainable researchers in their chosen field.

Reference Points

UK Quality Code for higher education, including:

- Office for Students' (OfS's) regulatory framework: 4.17 Degree for a descriptor for a higher education qualification at level 7 on the FHEQ: Master's' degree.
- Subject Benchmark Statements: (a) Art and Design and (b) Communication, Media, Film and Cultural Studies.
- Framework for Higher Education Qualifications (FHEQ), 2nd Edn (2024)
- AUB LTAF (Learning, Teaching and Assessment Framework) and Postgraduate Taught Assessment Regulations (2023).

Learning, Teaching, and Assessment Strategies

MA Historical Costume aligns with other AUB campus courses in reflecting the shared University values of Collaboration, Connection, Innovation and Passionate. In accordance with the pedagogical framework laid out by the institution, postgraduate course delivery is strategically designed to:

- Maintain the highest quality and consistency of student experience.
- Provide teaching and assessment that is credible, progressive, and innovative.
- Apply a curriculum that is enlightened, agile and meaningful.
- Ensure students deploy core techniques of disciplinary enquiry and analysis.
- Enable an experiential and transformative learning journey.
- Enable future professional practice and careers across a diversity of graduate roles.

Students on the MA Historical Costume course benefit from belonging to a community and provision of shared learning opportunities alongside subject specific sessions. At MA level, students are strongly encouraged to engage with their peers, developing essential skills through peer learning and group work. Students are encouraged to play an active role in collaborative learning activities, initiating such activities as part of a continuing experiential learning journey that starts before joining the course and continues afterwards.

Through participation in cross-course collaborative assignments, working groups, transdisciplinary lectures, study skills workshops, drawing lessons, educational trips, and student-led events, MA students work together to establish the roots of good practice and form potentially valuable peer networks. Establishing trust among students is vital in promoting an environment in which collaboration thrives. Through mutual support, students can engage in activities, such as idea testing and peer review. This environment stimulates broader conversations around the arts, sustainability, ethics, socio-political issues, and the creative industries, acting as a catalyst for innovation, enriching the learning experience and empowering students to excel in their creative research activities.

The University embraces blended and technology-enhanced approaches to learning. AUB learning technology effectively provides course, school and institutional-wide communication and is integrated into teaching delivery as appropriate. A range of technical workshops are offered to support you in the use of digital media, from good housekeeping and file

management practices to more sophisticated video, sound, and image-manipulation software.

MA Historical Costume

At course level, discipline specific characteristics or signature pedagogies influence student-centred learning, teaching, and assessment strategies. In common with other creative art and design courses MA Historical Costume embraces a wide range of approaches to teaching, learning and assessment, while maintaining the distinctive inclusivity of the discipline. The teaching environment consists of structured learning activities, but these can be accessed in a flexible way according to individual student needs.

To deliver an overview of the field and to target students' individual interests, the course maintains a balance between group and individualised learning, and there is a strong emphasis on dialogue between students and tutors either in a tutorial or supported studio environment. Students are also offered access to a range of staff support, including Visiting Tutors that supplement the expertise of the permanent course team and support in the studio from technical staff.

Large group teaching is weighted towards the first unit, where students are introduced to different disciplinary concerns through a range of lectures and workshops and are asked to respond to centrally set assignments that are designed to consolidate several Historical Costume skills.

In the second and third units, where students are working on individually devised research projects, teaching is more concentrated on small group seminars and supported studio sessions, and teaching and assessment strategies are designed to promote autonomous learning and self-evaluation. In this context, students and tutors will make use of individualised Learning Agreements to define components that will be submitted for assessment. A portfolio of work in each unit is accompanied by pieces of written reflection.

The following forms of teaching, as defined in AUB's Learning, Teaching and Assessment Framework, may be incorporated at some point over the course of this MA.

Delivery Type	**Description**
Briefing	An academic staff member will deliver unit introduction information in a presentation to the cohort. It will usually include: • Unit introduction • Unit Assessment criteria • Unit schedule/scheme of work • Assessment requirements and submission deadlines • Assessment feedback deadlines • Assessed Presentation dates
Lectures	An academic staff member of guest speaker will deliver information via a presentation to a cohort.
Workshops	Interactive learning sessions in a practise-based setting
Seminar Activity	A group session that usually relates to a lecture topic of subject-related topic aligned to the Learning Outcomes

	and assessment requirements of the unit. This might include: • Group discussion of a topic • Critique (peer and/or staff feedback on work in progress) • Peer Review (students discuss or feedback on each other's work)
Individual Tutorials	Individual engagement of staff with students to discuss their work or progress. These can be scheduled or sign-up tutorials.
Educational Visit	Supervised trips organised for students off campus to a destination, organisation, or business relevant to their learning for the unit.
Open Studio with Support	Opportunity for students to use studio space in their own time with academic or technician demonstrator support available.

Teaching, learning and assessment across all three units is designed around two key components:

- Portfolio of Work - developing creative, academic, and professional outputs through the application of skill, creativity, knowledge, experience, and artistic enquiry in students' role as Historical Costume practitioners.
- Reflective Journal – supporting evolving practice and thinking through ongoing reflection on action, contextual research and critical analysis that is appropriately deployed, documented, referenced, and communicated.

At the end of each unit, evidence of these components is digitally/physically submitted alongside a Learning Agreement/Industry Report outlining students' plans for subsequent progress. These are graded according to the same weightings throughout the course:

- Portfolio of Work 80%
- Reflective Journal 20%
- Learning Agreement (ungraded)

Student Engagement

Engagement with learning and teaching activities is important to the MA Historical Costume course because the physical learning environment is intrinsic to the discipline. Students are encouraged to work in studio spaces as often as possible because access to workshop spaces reflects the context of professional practice. Staff and students create a community as partners in the process of learning, and presence within the studio allows students to take advantage of the wide range of staff specialities. Students may also be offered the opportunity to attend other on-campus teaching activities, which will allow them to further their academic interests and specialisms. Collaborative studio spaces allow students to learn from their peers, who come to the course with a diverse range of interests and specialties.

Full-Time and Part-Time Modes of study

The option of choosing a Full-Time or Part-Time study mode (FT (Full Time) and PT (Part Time)) is regarded as a highly positive aspect of this course. Allowing for greater inclusivity, diversity and flexibility, this choice enables experiential and cultural integration of huge benefit to our community.

Whilst FT students work throughout the week in AUB studio spaces, those taking the PT mode must ensure they have adequate off-campus space to sustain their developing practice and thinking appropriately. Whether accommodation, visas, jobs, families, or other personal circumstances affect this decision, please be assured that whether PT or FT, students can expect to be taught by the same staff and have equitable access to learning.

As the designated weekly study hours for PT are half of those for FT students, and for reasons of parity, access to subject area resources and academic support are understood commensurately. The longer study periods (x2) of each unit for PT students ensure that parity of study hours and experience are accounted for between the FT and PT modes. However, towards the end of their second year of study as PT2 students, these students join forces with FT to realise final outputs.

Autumn and Spring intakes

MA Historical Costume accepts intakes at two different points in the year (subject to viability). Both FT and PT modes are available to those starting in September (Autumn), whilst January (Spring) only allows for FT mode. The rolling nature of cohorts means that there are always existing students to welcome newcomers onto the course and act as mentors. As well as learning from their skills, experience, and knowledge of the University, students can gain real understanding of what is expected in the Units ahead by attending their critiques and Assessment Presentations.

Assessment

Each unit is assessed separately, and the assessment forms part of the unit. Assessment both provides a measure of student achievement and provides students with regular feedback on how their learning is developing.

For every unit of a course, we will inform students of what they are expected to learn; what they need to submit; how their work will be assessed; and the deadline for presenting work for assessment.

Students will receive a final mark for each unit in the form of a percentage, which will be recorded on a formal record of achievement (transcript). 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 achieved with a minimum mark of 50 to successfully pass the unit.

On successful completion of a Master's' Degree (MA), a Merit or Distinction may be awarded. Only units at Level 7 contribute towards the determination of a Merit of Distinction.

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

The following forms of assessment, as defined in AUB's Learning, Teaching and Assessment Framework, may be incorporated at some point over the course of this MA. Alternative forms of assessment, such as recordings, web-based content, and oral reports, are possible outcomes in all units.

Assessment Type	**Description**
Assessed Presentation	Assessed Presentation – Students will individually or in a group present their work to a panel for assessment.
Portfolio of Work	A compilation of academic, professional, developmental, or creative materials that demonstrate a students' skills, creativity, knowledge, and experience in response to a brief. This can be hard copy or digital, and the amount of work required will be specified in the unit brief or a learning agreement.
Research File	Work that demonstrates diligent, focussed, and considered research. This might include, but is not limited to: • Evidence of visual or written enquiry or examination of a subject, designer, creative approach, era, artistic style, or industry. • Investigation or experimentation intended to assist with the discovery and interpretation of facts. • Creative or written exploration of theory or practice. • Practical investigation of new or revised theory or practice. • Collecting of a range of information about a particular subject appropriate to the level and area of study. • Audience, industry, business, creative or design investigations. The extent of the research file required will be specified in the unit brief or a learning agreement.
Essay	An academic written piece of work (containing visuals), that: • Responds to a question or approaches a subject from an informed individual perspective. • Is based on academic research. • Presents arguments, showing subject and critical awareness. • Demonstrates academic methodology, utilising aims objectives and academic referencing in line with AUB requirements. Word counts for essays will be specified either in the unit brief or a learning agreement.
Creative Artefact	A clear description of the expective creative artefact and the extent of the submission will be outlined either in the unit brief or a learning agreement
Process Work	Documentation of a series of development work that creatives go through to generate ideas and outcomes. These might include, but would not be limited to:

	• Project Planning • Developmental Research • Developmental Experimentation • Annotation of development work The extent of the process work required will be specified in the unit brief or a learning agreement.
Technical File	Selection of work that contributed to an outcome. These might include, but would not be limited to: • Samples/Prototypes • Patterns/Technical Drawings • Construction Notes • Materials The extent of the technical file required will be specified in the unit brief or a learning agreement.
Reflective Journal	A personal record of a student's reflections on their learning experiences during a unit. Usually taking the form of a written document or blog, it is a space where students record and reflect upon their own work, progress, and outcomes, providing personal responses to situations that have occurred during their study. This could also include visual or creative work and could also be in response to work experience. Word counts for all reflective journals will be specified in the unit brief or a learning agreement. Alternative forms of assessment may be agreed in discussion with course tutors.
Reflective Commentary	An overview of a student's reflection upon their learning experience once they have reached the end of a project or placement. Word counts for all reflective commentaries will be specified in the unit brief or a learning agreement.

Assessment at AUB is aligned to the unit Learning Outcomes and consists of two types:

Formative Assessment is used throughout the learning process to assess students' progress and understanding. It may take place in tutorials, seminars, critiques, and other discussions about their work and provides ongoing feedback on students' learning-in-process. By identifying positive practices and thinking to potentially take forward and develop it serves to enhance their progress. This kind of dialogue-based, written, or recorded feedback (or 'feedforward') is usually ungraded.

Summative Assessment is used at the end of each study period, reflecting upon what students have achieved. It evaluates evidence of their outcomes, skills acquisition and learning achievements. Marks are graded using a matrix of assessment criteria aligned to the Learning Outcomes to ensure the greatest possible clarity.

Unit Assessment Feedback

Students can expect to receive Assessment Feedback four weeks after the submission deadline. Assessment Feedback for all units provides Summative explanation of what has been done well and what could have been done better, as well as feedforward commentary on how the work might be further developed.

Assessment of Collaborative or Group Work

In the event of collaborative or group work produced and submitted for assessment, the contribution of each student will be assessed individually against the Learning Outcomes according to their specific input. The Learning Agreement will serve to indicate the individual contribution to the task for each individual student and is confirmed by a member of the course team. Consideration is given to how any unsuccessful group work might be rectified for resubmission. In theory, this approach allows students who participate in a collaborative project with a final group output that is subpar or fails to still have the opportunity to receive a high grade based on their individual contribution.

Course Structure

All students are registered for the award of Master of Arts; however, exit awards are available if a student leaves the course early. If students successfully complete a level of the course, they will automatically be entitled to progress to the next level.

For the award of Postgraduate Certificate (PGCert) students must have achieved a minimum of 60 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Postgraduate Diploma (PGDip), students must have achieved a minimum of 120 credits at Level 7; and any specific requirements of the course as outlined in the Course Handbook.

For the award of Master of Arts (MA), a student must have achieved 180 credits, of which a minimum of 120 credits must be at Level 7; and any specific requirements of the course as outlined in the Course Handbook. This qualification will be awarded upon successful completion of the course.

Core Values and Skills

In developing courses, the University aims to create a curriculum that reflects its values and ethos. It should prepare students for the future not only in enabling them to have a successful career, but also empower students with the knowledge, skills, and passion to have a positive impact on the world and be an agent for change. AUB has 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.

Equity, 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 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 has been defined that we feel are particularly appropriate to the creative courses that we deliver and to AUB's core values; during our courses, both curricular and extra-curricular activities will give student the opportunity to prepare for their working careers.

The course will introduce students to topics which are integrated with the curriculum at every stage of learning. This will allow the student to structure their career development journey through the course and consider the following stages: Self Awareness, Opportunity Awareness, Decision Making and Transitioning into Work. These align to the AUB Career Readiness stages: Explore, Focus, Engage and Achieve.

In practice, this means that each unit of the course will include elements of career development, and these will be shown explicitly in unit descriptors and outline syllabuses. Whilst students engage with these as they go through each unit, they will all come together in the final unit. Such an approach is designed to support students in the next steps they take after graduation, in whatever direction those may be, and is fundamental to degree studies.

Maintaining Health and Wellbeing

Throughout the course students are encouraged to reflect on their own health and wellbeing, and to develop themselves as a healthy creative practitioner. Students will consider how to develop study and work strategies and habits which maintain and promote their own wellbeing, and to manage their professional activities in a way which safeguards their mental and physical health.

Course staff have designed the course in order that, as far as is reasonably possible, health and wellbeing are promoted. Therefore, it is vital students maintain constructive communication with their colleagues and their staff throughout their time on this course.

Course Content

The MA Historical Costume course is structured around three 60 Credit Units as consecutive and equally weighted phases of study:

- Master's 1: Exploration
- Master's 2: Development
- Master's 3: Progression

Master's 1: Exploration exposes students to the sweep of different Historical Costume directions covered by the course. Students will be offered a lecture course outlining the basic

shape of Historical Costume across a range of time periods and geographical contexts, and a variety of different workshops on subjects that may include archival research, basic sewing skills, fabric choice, pattern cutting, and design for film. To support the development of individual interests, students are asked to complete a series of short responses to set briefs in this unit, which will enable them to explore different areas of Historical Costume and experiment with different forms of costume practice. At the end of this unit, students are asked to think about developing a research area and project to carry forward into Master's 2: Development, and Master's 3: Progression.

In Master's 2: Development, students will have identified a specific area of interest that is linked to a historical and geographical costume and will develop a research portfolio and creative response to this costume form based on one of the areas of Historical Costume encountered in Master's 1: Exploration. Students will also be expected to engage with academic literature surrounding their chosen area, and to engage with theoretical and contextual reading on costume in general; this is facilitated through seminar teaching. Using an individualised Learning Agreement, students will establish an appropriate outcome for this module with tutors, which will normally comprise written research and some creative output.

For most students, Master's 3: Progression will follow the same research area as Master's 2: Development, with more emphasis on creative output and professional development. Students are supported in this unit to link their projects to their future work in industry or to research, and to work on live projects as well as their own independent projects. As with the previous unit, students and tutors will make use of the individualised Learning Agreement to determine the desired outcomes from each project. At the conclusion of the Master's 3 unit, students will have the opportunity to display or present their work in an appropriate professional context. For example, this could be an exhibition, website, show, screening, or publication.

Over the course of the three units, students should develop a body of work that will establish them as advanced, skilful, and reflective practitioners in historical costume that are ready to proceed to a professional context or further research. In each unit, students develop a reflective written component alongside their body of creative work to aid their evaluation of their learning journeys and processes.

Specialist resources

MA Historical Costume students have access to the following resources:

- Wood and metal workshops with related technical support
- The Innovation Studio facilities including laser cutters, metal milling, CNC and 3D printing.
- Central media store / equipment loans. Library and related digital resources
- Institutional accounts for Microsoft Office and Adobe Creative Suite to use on own computer.

Costume-specific resources, including:

- Juki Industrial Sewing Machines and Overlockers
- Industrial Irons
- Brother Computerised Embroidery Machine
- Industry Standard Mannequins
- Cutting tables and studio facilities

Course Units

Unit Code		Unit Title	Credits
(F/T)	**(P/T)**		
HCF701	HCP701	Master's 1: Exploration	60
HCF702	HCP702	Master's 2: Development	60
HCF703	HCP703	Master's 3: Progression	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 7 Full-Time mode of study Autumn start (45 weeks)												
	Trimester One				**Trimester Two**				**Trimester Three**			
Wk. 0	Weeks 1-15				Weeks 16-30				Weeks 31-45			
	SEP	OCT	NOV	DEC	JAN	FEB	MAR	APRIL	MAY	JUNE	JULY	AUG
Induction	**HCF701 Master's 1: Exploration (weeks 1-15)** (60 credits)			Assessment	**HCF702 Master's 2: Development (weeks 16-30)** (60 credits)			Assessment	**HCF703 Master's 3: Progression (weeks 31-45)** (60 credits)			Assessment

Level 7 Full-Time mode of study January start (45 weeks)												
	Trimester One				**Trimester Two**				**Trimester Three**			
Wk. 0	Weeks 1-15				Weeks 16-30				Weeks 31-45			
	JAN	FEB	MAR	APRIL	MAY	JUNE	JULY	AUG	SEP	OCT	NOV	DEC
Induction	**HCF701 Master's 1: Exploration (weeks 1-15)** (60 credits)			Assessment	**HCF702 Master's 2: Development (weeks 16-30)** (60 credits)			Assessment	**HCF703 Master's 3: Progression (weeks 31-45)** (60 credits)			Assessment

Level 7 Part-Time mode of study September start (90 weeks)																						
	Trimester One								**Trimester Two**								**Trimester Three**							
Wk. 0	Weeks 1-30								Weeks 31-60								Weeks 61-90							
	S	O	N	D	J	F	M	A	M	J	J	A	S	O	N	D	J	F	M	A	M	J	J	A
Induction	**HCP701 Master's 1: Exploration (weeks 1-30)** (60 credits)							Assessment	**HCP702 Master's 2: Development (weeks 31-60)** (60 credits)							Assessment	**HCP703 Master's 3: Progression (weeks 61-90)** (60 credits)							Assessment

Image: Anne Thomson | MA Historical Costume