

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 he/she takes 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 **MA Historical Costume** course and the learning outcomes that a 'typical' student might reasonably be expected to achieve and demonstrate if he/she passes 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, which is available on your course blog.

<u>Key Course Information</u>	
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
Offered in the School of:	The Graduate School
Contact details: Telephone number	01202 363706
Email	graduateschooloffice@aub.ac.uk
Professional accreditation	None
Length of course / mode of study	Full-time 1 year Part-time 2 years
Level of final award (in FHEQ)	Level 7
Subject benchmark statement	<ul style="list-style-type: none">• QAA Master's degree characteristics• QAA Benchmark Statements for Art and Design
UCAS code	N/A
Language of study	English
External Examiner for course:	To be confirmed
	<i>Please note that it is not appropriate for students to contact external examiners directly</i>
Date of Validation	July 2019
Date of most recent review	N/A
Date programme specification written/revised	July 2019

Course Description

The **MA Historical Costume** course engages the student in all areas of costume history, performance design and costume making to explore complex ideas; some of which could stray into other areas of artistic experimentation. Students may come to the course with a background in costume, fashion, textiles, theatre or performance design. Some students may have studied subjects from across the humanities including arts and performance. This master's programme supports and encourages the student to investigate individual practice within an interdisciplinary framework, whilst developing a critical theoretical context for their work.

MA Historical Costume supports and develops advanced practitioners who have ambition to explore, challenge and redefine the relationship between a historical artefact and the redesigned and interpreted costume in a contemporary context. The MA student will, through research, scholarship, enquiry and the designing and making of work, strive toward innovative solutions to complex and individual creative proposals that are the central focus for their personal and artistic development. All work must be developed with regard for ethical and sustainable practice.

There are four strands of study that you may focus on and all **must include an historical element**, either in terms of the artefact designed or made or literary context of the research undertaken:

1. Costume design for theatre: there may be the opportunity to design for a project within the university season of productions or there may be the opportunity to design for an external venue. Costume may be investigated and the focus is to explore and experiment with design, by creating work that is at the forefront of current professional industry standards.
2. Historical Costume making: any area of historical dress may be investigated either within a making context or in a curatorial situation (if the opportunity is available). Students may come with a specific interest or develop one once they begin their extensive research.
3. Film design: there may be opportunities to work on undergraduate or post-graduate film projects, or on projects with external companies. The focus is to explore film costume design at a professional level and to make work that is at the forefront of the discipline.
4. Theoretical study of a specific area of historical costume: students may use the course to develop their research interests in dress with a view to producing a body of writing that may lead to PhD study or a monograph in the future following graduation.

Students may work on a project that has a unified theme that connects each unit of study and builds towards a completed outcome in *Masters Project 2: Resolution*, or they may choose projects that fit within an historical theme but are otherwise not directly connected e.g. a design focused project for theatre or film followed by a making project, followed by a final resolution that requires an extended written outcome. The intention is to support students in an investigation of their individual interests in relation to Historical Costume practice.

The course is supported by lectures and seminars in areas of dress history, construction and design to enable students to critically reflect on, and to consider the place of their practice within the discipline. Seminar discussion with a diverse range of practitioners and artists will invite critiques of students' work. The intense testing of work and practice in a challenging but safe arena, is a particular element of the MA programme and an innate strength of the learning process that is engendered within the Graduate School.

The exciting potential of this course is the ability to experiment and innovate whilst you hone your skills as a maker, designer or costume historian. It fosters originality and creativity in the application of techniques, in-depth focused enquiry, research and making. It locates your practice in the interdisciplinary and global context, be it theoretically based in historical research and analysis or on 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 practice following graduation.

Areas of expertise within the course team include: Historical Costume Construction, Costume Design Skills, Scenography and Dress History.

Course Structure

MA Historical Costume is designed to enable the student to follow their research interests at masters level whether that interest lies in historical costume design for theatre, costume making, costume design for film or dress history and theory. Working with students and staff from across a breadth of MA disciplines students will enrich the wider post-graduate dynamic at AUB with the individual experience and graduate expertise that they bring with them.

The first unit of study *Strategies for Practice: Identification* allows for investigation into a specific area of study, that will involve research into an area of costume history that may be the focus of the following units of study.

As students' progress through the *Strategies for Practice: Identification* unit they will be expected to choose and connect with a theme and exploit its potential to inform the direction of their *Masters Project 1 (Exploration)* and *Masters Project 2 (Resolution)*.

Areas of Expertise and Engagement with External Professionals

The Undergraduate BA (Hons) Costume and Performance Design course is one of the leading courses in the UK specialising in costume construction, set and costume design (Scenography) and film costume design skills. These specialist areas of study contribute to the quality and breadth of practitioners that Masters students in *MA Historical Costume* have the opportunity to meet, engage and collaborate with in the studio environment, seminar and lecture theatre. Collaboration within internal and external contexts is seen as a key component in the context and culture of this course.

All staff within the course team act as senior members of practice led societies including The Costume Society, the Performance Design Educators Collective (PDEC) and The Society of British Theatre Design (SBTD) as well as OISTAT and USITT. All Masters students are invited to contribute to the course Industry Liaison

Group (ILG) which will always include members from both the theatre and film industries.

Course Aims

The course aims to:

1. Provide a stimulating forum for critical debate, innovative and inter-disciplinary approaches to Historical Costume
2. Support students to instigate and systematically develop original new directions in the development of their work
3. Encourage students to reflect on their practice with the purpose of maximising their potential, advancing and synthesising their knowledge and understanding as experts in historical costume
4. 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.
5. Enable students to exercise personal responsibility and initiative when evaluating their work and its place within a wider cultural and historical context
6. Support students to manage and synthesise their in-depth exploration of a specific advanced research area with consideration for environmental sustainability and ethical responsibility
7. Prepare students for a range of employment opportunities in the creative industries or for progression to PhD and further research practice

Course Outcomes

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

1. Debate and contextualise all aspects, both traditional and innovative, of historical costume practice and recognise the inter-disciplinary and diverse nature of the field
2. Demonstrate an advanced ability, through making and thinking to develop, instigate an original direction for your work
3. Demonstrate and apply highly developed, synthesised and advanced critical and reflective understanding of your work and its relation to the forefront of current industry practice
4. Demonstrate your acquisition of the appropriate professional historical costume making and/or design skills that relate to current industry practice in a national and international context.

5. Evaluate your practice with respect to relevant issues of the wider cultural and historical context that may include: diversity, sustainability, ethics and social history
6. Demonstrate the ability to comprehensively manage and synthesise your in-depth and ethical exploration of a specific research area with due regard for environmental sustainability
7. 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 practice

Reference Points

UK Quality Code for higher education, including:

Subject Benchmark Statement: *Masters degree characteristics*

Framework for Higher Education Qualifications (FHEQ)

QAA Benchmark Statements for Art and Design

AUB Regulatory Framework and Postgraduate Assessment Regulations

AUB Creative Learning Plan

AUB Strategic Plan

AUB Employability Framework

Learning and Teaching Strategies

Lectures and Gallery Talks

Lectures are used to focus on issues and provide information for you as you progress through the course. They are generally followed by question and answer sessions.

Gallery talks usually take the form of an event supporting an exhibition and would include a presentation of work and/or dialogue with exhibitors that are drawn from a broad range of practitioners – such as artists, photographers, performers, designers, crafts persons, writers, critics and curators.

Seminars

Seminars are important opportunities for generating dialogue and interrogating practice. These explore issues related to practice in context and opportunities follow with student-led response seminars for specific aspects, issues or areas of individual and/or collective inquiry to be developed in detail.

Tutorials

Supervisors ensure that all students receive tutorials, academic guidance and pastoral care. Tutorials provide an opportunity to discuss your individual progress on the unit and on the course. They are used to air specific issues raised through the work, provide critical observation and recommend new direction and research strategies. The tutorial following a formal assessment is known as an assessment feedback tutorial. Supervision may be provided to you by a tutor delegated from another course if appropriate.

Group Criticism

Group criticism involves all students and forms distinctive learning and teaching points in the year. These events may occasionally be led by a visiting lecturer (see

below) and supported by the MA Course Leader and other MA course tutors. Discussion primarily focuses on the individual work produced in the units and takes place mid-way through each phase.

Visiting Professionals

The course invites several visiting artists/designers to contribute to the discussion in seminars and group criticism. In a newly established MA Visiting Lecturer programme, visiting practitioners describe and discuss their work and maintain a lively and current debate.

Industry Liaison Groups

Set up to recognise the importance of maintaining awareness of current developments/practices within the professional workplace and as a pro-active element with subsequent influence on curriculum design, and meeting at individually predetermined points throughout the academic year, Industry Liaison Groups comprise members drawn from professional practice and organisations, AUB academic staff, AUB technical support staff, AUB alumni and representatives from the student cohort. Their aim is to support and advise on matters relating to student progression into the work environment and they play a significant role in informing course reviews, course revalidation and the development of the professional aspects that are intrinsic to particular course units.

As an informal group, the industry related members, in view of personal commitments, do not necessarily attend every meeting, rather, an organic approach is adopted where different 'voices' are invited to be involved. The revolving nature of the group can in this way bring a more enlightened and diverse range of conversations and sharing of views.

Study Visits

These involve visits to galleries and museums, theatres and performances, design collections, trade fairs, expositions, biennales and design practices here in the UK, the EU and worldwide. There are added costs notified in advance of the visit. Student attendance at academic and discipline specific conferences is encouraged. Using technology to assist learning

Using Technology to Assist Learning

The University is systematically developing technology-enhanced approaches to learning. AUB learning technology provides access to a full range of course documentation and provides an effective mechanism for the maintenance of course and broader institutional communication.

Postgraduate network

While students at undergraduate level are encouraged to learn through their peers, at MA Level this is an imperative through peer learning and group work. Each member of the MA cohort across the Graduate School is an active participant in learning and teaching, and through this postgraduate network, the sharing of good practice is established. Through involvement in cross-course groups, shared lectures and other MA activities you will work together with other MA students to form the postgraduate network that will facilitate a wider dialogue around the Arts, sustainability, ethics, the political and the creative industries.

Full and Part Time Modes of Study

The part-time and full-time overlap offers the students several opportunities. The part-time students will have the valuable and informative experience of attending the critiques, group and individual presentations scheduled for full-time students providing them with relevant skills and knowledge. This will provide a real understanding of what is expected of them. In addition, the full-time students will gain from part-time students' assistance in the preparation of their MA show. All new fulltime and part-time cohorts will be welcomed by existing part-time students in their second year of study and will be able to learn from their experiences of the course and of the University. Part-time students in their second year will be able to act as mentors to the new students.

As well as this dynamic synergy between the full- and part-time modes of study, it has to be recognised that the course is driven by the individual student's practice and research, and how they choose to contextualise this and make it work within the structure of the course. There are considerable points of contact between full and part-time (some of which are also noted above), but there are also key points where the PT and FT delivery diverge and during which the part-time students are required to work independently. An ability to study independently is the underlying principle of postgraduate courses and, students opting for the PT route on this course allow themselves the further 'space' in which to develop their practice and thinking. A consequence of this is more independent study, but progress is monitored via meetings with tutors, such as the mid-unit reviews for PT students.

It is important to note, then, that the course seeks a specific commitment from students, where they are able to balance the demands of periods of independent postgraduate study with the discussions, seminars, group critiques and tutorials/reviews. It is also crucial that the different study modes (PT and FT) are seen as something to be embraced, as a positive contribution to the course as a whole, enabling as they do, the integration of a wide range of approaches and experiences to practice and theory.

It is important to recognise that 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 must be understood commensurately. The longer study periods (x2) of each unit for PT students ensure that parity is clearly evident and accounted for between the two modes (FT and PT) of study. In this way, the overall study hours and proportionate access for each unit sustain parity of experience for FT and PT students.

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 Unit Information, which is on your course blog.

You will receive a final mark for each unit in the form of a percentage, which will be recorded on your 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 passed to successfully complete the unit. You are assessed, broadly speaking in two ways: formatively and summatively. Formative assessment provides feedback that will help you to develop your learning. It should be seen as 'ongoing' assessment in the sense that it enables you to pinpoint strengths and weaknesses and address them appropriately. Formative assessment may take place in tutorials, seminars, critiques and other discussions about your work.

Summative assessment generally takes place at the end of a unit of study. It is an overall evaluation of your acquisition of the skills and knowledge developed in that part of the course.

There will be specific tutorials and formative assessment events once per term to make you fully aware of your progress on the course and monitor your development.

Assessment of collaborative work

In the event of collaborative work being produced and submitted for collaborative assessment it will generally follow the procedure outlined below.

1. The intention for assessed collaboration should be identified through the individual student's Study Plans and PDPs, and must have the prior agreement in principle of the Course Leader/relevant tutor(s).
2. A parity meeting will devise and implement an academically rigorous assessment method/procedure that will be submitted for approval of, and ultimately confirmation by, the Course Leader. Such confirmation will be conveyed to each student involved in the collaborative activity and agreement made with each that the procedure is fully understood.
3. An important component of this procedure will be a requirement for each student to provide a written (qualitative and quantitative) self-evaluation and evaluation of others' role within, and contribution to, the development and outcome of the 'submitted work'. These evaluations will be used to inform the assessment process.
4. Following assessment and the subsequent parity meeting, individual marks will be agreed that will create the 'practice' component of the overall unit mark.

*Submitted work – understood here as a generic term to cover whatever the manner or form in which this may be offered – presentation / performance / artefacts / et al.

Distinction

A Masters Degree with Distinction may be awarded. Only units at Level 7 contribute towards the determination of a Distinction.

For further information on assessment and awards, and the criteria for the award of Distinction please visit: <https://viewpoint.aub.ac.uk>

Course Structure

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

For the award of Postgraduate Certificate (PGCert) you 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), you 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), you 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.

Course Content

Strategies for Practice: Identification, comprises of a range of self-identified projects and a set brief that directs you to re-visiting the fundamental nature of historical costume practice. If you are an experienced costumier or not, your chosen project should challenge you to articulate and question some of the basic assumptions that may underpin your current practice.

As the *Strategies for Practice: Identification* unit progresses you will be encouraged to survey promising areas of investigation in preparation for your Masters Projects 1 & 2. You will identify theories relevant to your emerging study focus and research methodologies appropriate to these concerns for generating new knowledge and understanding. You will be working on your own practical project and research and will articulate the trajectory of your work through a study proposal that is included within your PDP (Personal Development Portfolio) – (see contents and details below).

Masters Projects 1 & 2 involve periods of study that determine your major body of practical work. They contrast with the predominantly taught mode of delivery in *Strategies for Practice: Identification* and sustain and fuse the understanding and application of research methods, completion of plans and presentations to students and staff.

Masters Project 1: Exploration will require you to formalise and articulate your intentions in a Study Plan, and to interrogate contextual issues relevant to your study focus through your practice, research, critical reflection and evaluation.

In *Masters Project 2: Resolution* you will carry through your plan of action identified in the Study Plan. You will establish ways of presenting, resolving and disseminating the outcomes of your project in ways that communicate to both specialist and non-specialist audiences work that demonstrates new insights, originality in application and systematic understanding and research.

In each unit of the course you will contribute ideas, research and findings to your PDP (Personal Development Portfolio). The expectations in terms of content for this far-reaching document are included at the end of each unit description. The PDP will allow you to reflect on your learning, develop your knowledge as a historical costume specialist and will provide a repository for research that will inform each subsequent unit until the course is completed. The PDP also contextualises your study within business, curatorial and academic domains. It is widely recognised as an on-going, working document in which skills learnt, understanding and knowledge gained are recorded in order to facilitate planning, the identification of new learning needs and the dissemination of a profile that reflects your research interests and articulates your practice. A key aspect of the PDP is the reflection and evaluation that is evident in relation to your own practice and in a contextual review of relevant literature, exhibitions, live performance and films.

Course Units

Unit Code F/T	P/T	Unit Title	Credit Weighting
HCF751	HCP751	Strategies for Practice: Identification	60
HCF752	HCP752	Masters Project 1: Exploration	60
HCF753	HCP753	Masters Project 2: Resolution	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 (45 weeks over 53 weeks)														
	Term One				Term Two				Term Three					
0	Weeks 1-15				Weeks 16-30				Weeks 31-45					
	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUNE	JULY	AUG	SEP		
Induction week	HCF751 Strategies for Practice: Identification (60 credits)				Assessment	HCF752 Master's Project 1: Exploration (60 credits)				Assessment	HCF753 Master's Project 2: Resolution (60 credits)			Assessment of Masters Project 2
					Submission and assessment of PDP Professional Evaluation									

Level 7 Part-time mode of study (90 weeks over 105 weeks)												
	Term One				Term Two				Term Three			
0	Weeks 1-15				Weeks 16-30				Weeks 31-45			
	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUNE	JULY	AUG	SEP
	HCP751 Strategies for Practice: Identification (60 credits)							HCP752 Master's Project 1: Exploration (60 credits)				

Level 7 Part-time mode of study (90 weeks over 105 weeks)												
	Term One				Term Two				Term Three			
0	Weeks 46-60				Weeks 61-75				Weeks 76-90			
	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY	JUNE	JULY	AUG	SEP
	HCP752 Master's Project 1: Exploration <i>(continued)</i> (60 credits)				HCP753 Masters Project 2: Resolution (60 credits)							