

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 in the Unit Descriptors, which forms part of this Handbook.

<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">• <i>QAA Master's degree characteristics</i>• QAA Benchmark Statements for Art and Design
Language of study	English
External Examiner for course:	Allie Edge Royal Welsh College of Music and Drama
<i>Please note that it is not appropriate for students to contact external examiners directly</i>	
Date of Validation	2019
Date of most recent review	N/A
Date programme specification written/revised	2020

Postgraduate Taught Degree Ethos

The Master's course recognises individuals and their aspirations, and celebrates ideas, making, and creative risk-taking. Our guiding principle is to offer distinctive, exciting and challenging opportunities for you to engage in your respective subject

disciplines in order to critically engage with, and redefine, your particular approaches to your practices and position them within your chosen external, creative, economic, and cultural environment.

We support this principle through our passionate engagement with interdisciplinary and collaborative practices, with the integration of theory and practice, with our understanding of the particularities of individual practitioners and the broader world, global view, and with an attitude to career development that creates a dialogue between professionalism and risk taking.

Such a context affords possibilities to engage with fresh, often unpredictable and certainly challenging methodologies and techniques with which you can research, test, develop, interrogate and challenge, through forms of making that enable you to reflect on your own practice and subject discipline. Whilst you will be encouraged to develop your own themes, relationships between the aesthetic, the political, the ethical and 'value' are ever-present and the courses support your engagement with what are often difficult contemporary issues.

Crucial to this endeavour, is that you demonstrate a committed passion for your practice and the particular media within your chosen subject discipline or field of study. Each course devises specific discipline-focused project work to enable you to be suitably informed in taking the right path towards your chosen career in a diverse range of professions /industries or progress to further study at doctorate level. This discipline focus is, however, enhanced by your experience of interdisciplinary and collaborative approaches and activities which enrich your journey. Different levels of teaching delivery structure your learning experience in such a way as to enable you to take broad, overarching transdisciplinary issues or questions, and ground them within the specificities of your discipline and individual practice. Our focus on the relationships between personal professional development and the development of communities of practice through sharing and collaboration is underpinned by the unique AUB reputation for truly collaborative working across disciplines. Through involvement in cross-course groups, shared lectures and other MA activities you will have opportunities to work together with other MA students to form a 'postgraduate network' that will facilitate a wider dialogue around art and design, sustainability, ethics, the political and the often-global reach of creative industries and professions. Our ethos focuses on not only developing your systematic and critical understanding of knowledge and of the application of that knowledge in an appropriate, professional context but also in having the resolve, the skills and the acumen to exercise initiative and personal responsibility in a world which is asking many questions of all of us with respect to our abilities and desires in coexisting with a global community.

In other words, our ethos focuses on the ability for our graduates not only to develop their careers and be employable but also to be engaged in the redefinition of what employment might look like in what are times of tremendous social, political, economic, and ecological change, and indeed upheaval.

Course Description

The MA Historical Costume course allows students the freedom to choose which area of costume history, performance design or costume making will be their focus, investigating complex subject specific ideas. 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 a cross-disciplinary framework, whilst developing a critical theoretical context for their work.

MA Historical Costume supports and develops advanced practitioners who have the ambition to explore, challenge and redefine the relationship between a historical artefact and the redesigned and interpreted costume in a contemporary context. Through research, scholarship, enquiry and the designing and making of work, students of MA Historical Costume will strive toward innovative solutions to complex and individual creative proposals and problems all work must be developed with regard for ethical and sustainable practice.

There are four strands of study that you may focus on but all must include a 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 for an external venue.
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 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 history to produce 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. They may choose projects that fit within a historical theme but are otherwise not directly connected: 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 interests concerning Historical Costume practice.

The exciting potential of this course is the ability to experiment and innovate while 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 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 practice following graduation.

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

Course Structure

The MA Historical Costume course 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 BA (Hons) Performance Design and Film Costume courses are some of the leading courses in the UK specialising in costume construction, set and costume design (performance design) 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 within the studio environment, seminar and lecture theatre. Encouraging Collaboration within internal and external contexts is seen as a key component in the context and culture of this course and the University.

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

Learning and Teaching Strategies

The Postgraduate Network Model (see diagram at end of this section)

All teaching sessions delivered across the postgraduate taught courses are located in a network of learning, which has three different levels. The top level—the *macro* level—is predominantly made up of lectures delivered to the whole Graduate School. These lectures are transdisciplinary in nature in that they address issues and understanding common to all postgraduate courses at the AUB.

These overarching broad themes at the *macro* level can be interpreted differently by clusters of disciplines. The next level in the network—the *meso* level—therefore involves learning and teaching sessions that provide a disciplinary interpretation and focus to macro level lectures. These are more relevant to students on allied or cognate courses, and preference is given to students from such allied courses to attend these sessions, however students from across the Graduate School can elect to attend any sessions as long as space and resources permit.

The final level in the network—the *micro* level—involves course specific: tutorial sessions, critiques, and project launches. This level contextualises the learning from the top two levels within your individual practice. The diagram below shows an example of how this may work, the exact structure of the teaching sessions will depend on the unit of study.

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.

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. Tutorials can often be face-to-face but can also be delivered online.

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 and enhance learning

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

where lectures, demonstrations, and tutorials can occur on-line via channels such as Zoom as well as face to face. Third-party content is also integrated within the network model and sessions are collected, scheduled and disseminated through the University's virtual learning infrastructure. Lectures and other sessions within the Graduate School are normally recorded and available to access at times appropriate to your study. This blended learning approach preserves opportunities for on-campus studio culture to emerge through the social and interactive nature of traditional face-to-face learning and teaching, while providing greater flexibility through a wider range of learning experiences that can be accessed off-campus as well as on-campus. This is particularly useful to those with family or work commitments; providing greater flexibility to learn in a time and place of your choosing.

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 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.

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 Contextual Journals, 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.

Award of Merit/Distinction

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

For further information on assessment and awards, please visit:

<https://aub.ac.uk/regulations>

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 costumer 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 *Contextual Journal* – (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.

The three Contextual Journals reflect upon the Body of Work and integrated research of each unit, enabling you to focus your learning, development and planning. These are ongoing self-referential, reflective documents, updated continuously and made available for assessment at the completion of each unit. In identifying your strengths and weaknesses, your Contextual Journals enable you to take remedial action to improve and/or develop new relevant skills in preparation for the future. As such they evidence a wide range of academic engagement, reflective evaluation, critical analysis, processual thinking, specialist capabilities and professionalism in:

- The **context** that informed your practice: the relevant: theories, subjects, issues, political perspectives, designers, artists, images, literature and so forth.
- The **research** that is 'on', 'for', or 'in' your practice – this includes: research on the ways you practice/the outcomes of your practice; your own research undertaken to enable your practice; and research that is embedded in the practice.
- The **developmental** aspect of the project: both in terms of your own personal development as a creative practitioner, and the processual development of an emerging body of work.

Intellectual Property Rights for the Creative Industries

Intellectual Property Rights for the Creative Industries is a much-discussed topic when considering the social and economic impact such rights may on the success of new creative businesses and enterprise initiatives.

Intellectual Property Rights are the rights given to persons over the creations of their minds. They usually give the creator an exclusive right over the use of his/her creation for a certain period of time.

Intellectual Property Rights [IPR] for the Creative Industries can be complex; the changing technology landscape has clearly impacted on previous business models and IPR strategies.

It is recognized that any IPR for the Creative Industries needs to strike a balance between the protection of innovation and the interests of society as a whole. New Creatives entering industry need a keen awareness of the new synergies emerging between direct income generating opportunities and the wider more diversified

business strategies that include: value, brand, shareholder value etc. The creation of value through providing services is now at the heart of many new business plans, the key challenge being how to translate free services/value/brand into income generation and financially viable business models.

A series of specialist Lectures and workshops will offer an introduction to IPR for the Creative Industries. Each subject specialism will have a specific 'take' and present Case Studies of new business concepts which have successfully implemented IPR.

Course Units

Unit Code F/T	P/T	Unit Title	Credit Weighting
HCF755	HCP755	Strategies for Practice: Identification	60
HCF756	HCP756	Masters Project 1: Exploration	60
HCF757	HCP757	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						
	Trimester One (weeks 1-15)		Trimester Two (weeks 16-30)		Trimester Three (weeks 31-45)	
Induction	HCF755 Strategies for Practice: Identification (60 credits)	Assessment	HCF756 Master's Project 1: Exploration (60 credits)	Assessment	HCF757 Master's Project 2: Resolution (60 credits)	Assessment

Level 7 Part-time						
	Trimester One (weeks 1-30)		Trimester Two (weeks 31-60)		Trimester Three (weeks 61-90)	
Induction	HCP755 Strategies for Practice: Identification (60 credits)	Assessment	HCP756 Master's Project 1: Exploration (60 credits)	Assessment	HCP757 Masters Project 2: Resolution (60 credits)	Assessment

Suggested Reading list for course:

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

Costume making and Costume supervision:

Aldrich, W. (2012). *Fabrics and Pattern Cutting: Fabric, form and flat pattern cutting*. Oxford: Blackwell.

Aldrich, W. (2015). *Metric Pattern Cutting for Women's Wear*. 6th edition Oxford. John Wiley & Sons.

Aldrich, W. (2011). *Metric Pattern Cutting for Men's Wear*. 5th edition Oxford. John Wiley & Sons.

Arnold, J. (1966). *Patterns of fashion – Englishwomen's dresses and their construction; 2 - c1860-1940*. London: Macmillan.

Arnold, J. (1977). *Patterns of fashion - Englishwomen's dresses & their construction; 1- c.1660-1860*. London: Macmillan.

Arnold, J. (2018). *Patterns of Fashion 5: the content, cut, construction & context of bodies, stays, hoops & rumps c.1595-1795*. London: School of Historical Dress.

Ashelford, J. (1996). *The Art of Dress Clothes and Society 1500-1914*. London: National Trust Enterprises Ltd.

Barrington, M. (2015). *Stays and Corsets: Historical Patterns Translated for the Modern Body*. New York: Routledge.

Barrington, M. (2018). *Stays and Corsets: Historical Patterns Translated for the Modern Body Volume 2*. New York: Routledge.

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

Braun M and Costigliolo, L. (2016). *17th-Century Men's Dress Patterns 1600 - 1630*. London: V&A Publishing.

Breward, C., 1995. *The culture of fashion* (Vol. 1). Manchester University Press.

Boucher, F. (1996). *A History of Costume in the West*. London: Thames and Hudson.

Buckley, C., Fawcett, H. and Moreton, H., 2002. *Fashioning the Feminine: Representation and Women's Fashion from the Fin de Siècle to the Present*. IB Tauris

Craik, J., 2003. *The face of fashion: Cultural studies in fashion*. Routledge.

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

- Friendship, E. (2008). *Pattern Cutting for Menswear*. London: A&C Publishing Ltd.
- Hunnisett, J. (1991). *Period costume for stage and screen: Patterns for Women's Dress 1500-1800*. USA: Players Press.
- Hunnisett, J. (1991). *Period costume for stage and screen: Patterns for Women's Dress 1800-1909*. USA: Players Press.
- Johnston, L. (2005). *Nineteenth-Century Fashion in Detail*. London: V&A Publications.
- Kakita, Y. (2014). *L'art du tailleur. The Art of Tailoring*. Paris: Esmod Editions.
- Kyoto Costume Institute. (2002). *Fashion – A history from the 18th to the 20th century – the collection of the Kyoto Costume Institute*. Koln: Taschen.
- Magill, S. (2017). *Making Vintage 1940s Clothes for Women*. Wiltshire: Crowood.
- Mida, I. and Kim, A., 2015. *The dress detective: A practical guide to object-based research in fashion*. Bloomsbury Publishing.
- Nicklas, C. and Pollen, A. eds., 2015. *Dress history: new directions in theory and practice*. Bloomsbury Publishing.
- Nordheim, T, V. (2012). *Vintage couture tailoring*. Ramsbury: Crowood Press.
- North, S. and Tiramani, J. Ed (2011). *Seventeenth Century Women's Dress Patterns. Book One*. London: V&A Publications.
- North, S. and Tiramani, J. Ed (2012). *Seventeenth Century Women's Dress Patterns. Book Two*. London: V&A Publications.
- Pride, R. (2018). *The Costume Supervisor's Toolkit: Supervising Theatre Costume Production from First Meeting to Final Performance*. New York: Routledge.
- Ribeiro, A., Breward, C., Conekin, B. and Cox, C., 2002. *The Englishness of English Dress*.
- Shaeffer, C. B. (2013). *Couture sewing: tailoring techniques*. Newtown: Taunton.
- Sobel, S. (2013). *Draping Period Costumes*. Oxford: Focal Press.
- Taylor, L., 2002. *The study of dress history*. Manchester University Press.
- Taylor, L., 2004. *Establishing dress history*. Manchester University Press.
- Veblen, S. (2012). *The complete photo guide to perfect fitting*. Creative Publishing International.
- Waugh, N. (1991). *The cut of men's clothes 1600-1900*. USA: Routledge.

Waugh, N. (1996). *Corsets and crinolines*. London: Routledge.

Waugh, N. (1985). *The Cut of Women's Clothes 1600-1930*. New York: Theatre Arts Books.

Costume Design:

Baer, N. (1991). *Theatre in revolution - Russian avant-garde stage design 1913-1935*. Thames and Hudson. London.

Barbieri, D. (2016) *Costume in Performance: Materiality, Culture and the Body*. London: Bloomsbury Academic.

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

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

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

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

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

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

Cunningham, R. (2009). *The magic garment: principles of costume design*. Long Grove: Waveland Press Inc.

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

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Other resources:

Journals:

Journal of the Costume Society

Blue Pages

Fashion Journal

Studies in Costume & Performance

The Stage

Theatre Record

Theatre research international

Library databases:

Artsource

Box of broadcasts

International index to the performing arts full text

Kanopy

Lynda.com

Newsbank

Project muse

Routledge performance archive

Theatre in video

Times digital archive

Library resources:

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 Performance
Theatre in video
Times digital archive
The Vogue Archive
WGSN

Useful websites relating to sustainability in film and theatre:

Albert Website
<http://wearealbert.org/>

Fashion Fibres designing for sustainability
https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=43415&query_desc=kw%2Cwrdl%3A%20Sustainability

Readings in Performance and Ecology
https://libsearch.aub.ac.uk/cgi-bin/koha/opac-detail.pl?biblionumber=33109&query_desc=kw%2Cwrdl%3A%20ecology%20and%20theatre