



ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Costume Design and Production Process				
Module Code	UAMPF3-40-M	Level	M	Version	4
UWE Credit Rating	40	ECTS Credit Rating	20	WBL module?	No
Owning Faculty	FCA/Bristol Old Vic Theatre School	Field	Stage Management		
Department	Arts and Cultural Industries	Module Type	Professional Practice		
Contributes towards	MA Professional Theatre Design (WN4A12)				
Pre-requisites	UAMPE8-50-M – Design For Performance Projects	Co- requisites	All other modules under the above awards		
Excluded Combinations	Modules included under Awards in Stage Management and Costume.	Module Entry requirements	N/A		
First CAP Approval Date	February 2008	Valid from	September 2008		
Revision CAP Approval Date	20/05/2014	Valid from	September 2014		

Review Date	September 2020
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Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ul style="list-style-type: none"> • produce a complete costume design for a public production, including all necessary drawings and reference material; (A) • complete the production process in the leading role of a costume designer, maintaining close contact with all the relevant production departments throughout the realisation of the designs; (A) • work closely with the director and the set designer as part of a collaborative and creative team, and recognise this team's leadership responsibilities; (A) • engage confidently, throughout the rehearsal process, with the actors and all members of the production departments, motivating, making decisions, helping to solve problems and providing information and guidance as required; (A) • source, evaluate and present any reference material required for the effective realisation of all elements of the costume design for the production; (A) • deliver original creative costume designs on schedule, which meet with any given restrictions set by budget, time and safety; (A) • work under the pressure of long hours and deadlines with imagination and self-

	<p>motivation; (A)</p> <ul style="list-style-type: none"> • communicate effectively and negotiate using interpersonal skills with every one involved in the production. (A)
Syllabus Outline	<p>Supported by the Head of Design and the production staff the student designs the costumes and costume-props for one of the Theatre School's public productions.</p> <p>This involves working for three to four weeks with an experienced director on their design ideas and producing a full set of costume drawings.</p> <p>The student will work to deadlines for the production of preliminary designs and be expected to make any modifications suggested by the production and wardrobe department staff (in order to keep the designs within the budget, the given staffing and the time) before the final design deadline.</p> <p>The student will present the costume designs to the production departments at a final design presentation and have additional meetings with the wardrobe and props departments to discuss details of construction. In keeping with current theatre practice, they will also present the costume designs to the acting company on the first day of rehearsals.</p> <p>During the rehearsal process the student designer attends regular production meetings to co-ordinate all developments arising out of the rehearsal and production processes. The student works continuously, throughout the production period with the wardrobe and stage management departments providing detailed drawings and reference material, making decisions and helping to solve problems as they arise.</p> <p>Finally, the student is closely involved with the technical and dress rehearsals leading up to the opening night of the production.</p> <p>A further opportunity may also arise to design a small-scale production.</p>
Contact Hours	
Teaching and Learning Methods	<p>The student is given full responsibility as designer within the support structure and professional theatre environment provided by the Theatre School. This allows the student to practice and refine skills and techniques acquired in the previous module and experience the production process at first-hand. They are expected to work independently, organising their time and relevant research, and initiating meetings as required.</p> <p>At all stages the student is encouraged to experiment and develop their creative skills and working practices. Regular production meetings ensure that the student has enough information and guidance to make effective decisions regarding feasibility of realising their designs within the restraints of the budget, skill base and time available for the production in hand. Close collaboration, in line with industry practice, with the production's director is required, with supervision of the student's work undertaken by the Head of Design.</p> <p>Scheduled learning includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops; fieldwork; external visits; work based learning; supervised time in studio/workshop.</p> <p>Independent learning includes hours engaged with essential reading, case study preparation, assignment preparation and completion etc. These sessions constitute an average time per level as indicated in the table below. Scheduled sessions may vary slightly depending on the module choices you make.</p> <p>Placement learning: may include a practice placement, other placement, and year abroad.</p>
Reading Strategy	<p>This includes examples of the approach that might be taken to complete this section of the module specification. Please note that these are purely suggestions and are designed to provide information about the strategy rather than the detail. The module</p>

	<p>leader's interpretation will reflect the unique circumstances of the module and should be considered in the context of the possible programme paths that a student may experience, to ensure a streamlined and complementary approach.</p> <p>Detailed reading lists should be made available through relevant channels, e.g. module handbooks, Blackboard, etc, and by using the reading list template which is also available from the above web page.</p> <p>Students are encouraged to become familiar with the subject area, and texts specific to the module, through reading lists and reference material provided in the course handbook. Lists are updated annually to maintain currency and relevance. Each department holds texts and reference material, as well as the general access provided to the Schools library and access to the Internet. The specifically vocational nature of training and study, combined with the project based nature of learning on the course, may require that students are guided to reading and research material in the first instance by the module leader.</p> <p>NB: BOVTS students do not have access to UWE Libraries and UWE OnLine'</p>
Indicative Reading List	<p>Author, initial. (date) <i>Title in italics</i>. Place of publication: Publisher. And list in author alphabetical order.</p> <p>See the following web sites for further details of this format: http://www1.uwe.ac.uk/students/studysupport/studyskills/referencing/uweharvard.aspx http://www1.uwe.ac.uk/students/studysupport/studyskills/referencing.aspx</p> <p>The following list is offered to provide validation panels/accrediting bodies with an indication of the type and level of information students may be expected to consult. As such, its currency may wane during the life span of the module specification. However, as indicated above, CURRENT advice on readings will be available via other more frequently updated mechanisms.</p> <p>Production scripts from the English dramatic repertoire, e.g.:</p> <p>T Middleton <i>A Chaste Maid in Cheapside</i>, (London: A & C Black, 1999). J B Priestley <i>When We are Married</i>, (London: Samuel French, 1966).</p> <p>Relevant Material about the period, theatre costume history etc., e.g.:</p> <p>M Hill & P Bucknell <i>The Evolution of Fashion, Pattern and Cut 1066 – 1930</i>, (London: Batsford, 1968). J Paacock <i>Costume 1066 – 1966</i>, (London: Thames & Hudson, 1986). A Racinet <i>The Historical Encyclopedia of Costume</i>, (London: Bestseller, 1989).</p> <p>Fashion Research Centre, Bath Museum of Costume, Bath www.hultongettygallery.com www.vam.ac.uk</p> <p>Directories of fabric suppliers, costume hire companies and accessory hirers and vendors.</p>

Part 3: Assessment

Assessment Strategy	<p>Assessment This is a Professional Practice module with only one component of assessment. This component has only one element of assessment and is Pass/Fail.</p> <p>In assessing Component A there will be meetings between the student and the relevant tutor at formal assessment points over the course of the module to discuss and record the student's progress judged against the learning outcomes for this module. The result of these assessment points (of which there are normally not more than three) are cumulative in nature and give rise</p>
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to a final mark/grade at the end of the module.

ATTEMPT 1

First Assessment Opportunity

Component A

Description of each element weighting

1. Costume Design and Production Process 100%

The student will be assessed during each stage of the module in this way to ensure preparation for each subsequent stage of the production as it arises. These are:

- 1) initial design period in which most contact is with the director, with some input from the head of costume;
- 2) the presentation of the designs to the costume department, to the acting company at the design presentation, and other members of the production team at the initial production meeting;
- 3) realisation of the designs.

In assessing a student's work, particular attention will be paid to:

- the designer's ability to respond to the practical requirements of the production whilst remaining faithful to the original design idea;
- the designer's ability to inspire and inform the other members of the production team, in particular the costume department, to achieve the highest standards of execution;
- the designer's ability to organise their work and meet deadlines;
- the quality of the drawings and artwork provided for the relevant production departments;
- the originality of the design ideas;
- the confidence and maturity the student demonstrates throughout the design process;
- the student's ability to select and integrate any hired costumes with those made for the production.

Second Assessment Opportunity (further attendance at taught classes is required)

Component A

Description of each element weighting

1. Costume Design and Production Process 100%

The student will be assessed during each stage of the module in this way to ensure preparation for each subsequent stage of the production as it arises. These are:

- 1) initial design period in which most contact is with the director, with some input from the head of costume;
- 2) the presentation of the designs to the costume department, to the acting company at the design presentation, and other members of the production team at the initial production meeting;
- 3) realisation of the designs.

In assessing a student's work, particular attention will be paid to:

- the designer's ability to respond to the practical requirements of the production whilst remaining faithful to the original design idea;
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- the designer's ability to organise their work and meet deadlines;
- the quality of the drawings and artwork provided for the relevant production departments;
- the originality of the design ideas;
- the confidence and maturity the student demonstrates throughout the design process;
- the student's ability to select and integrate any hired costumes with those made for the production.

SECOND (OR SUBSEQUENT) ATTEMPT Attendance at taught classes is required.

Identify final assessment component and element	Comp A	
% weighting between components A and B (Standard modules only)	A:	B:
	100%	
First Sit		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1. Costume Design and Production Process	Pass/Fail	
Component B Description of each element	Element weighting (as % of component)	
N/A		

Resit (further attendance at taught classes is not required)		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1. Costume Design and Production Process	Pass/Fail	
Component B Description of each element	Element weighting (as % of component)	
N/A		
<p>If a student is permitted a retake of the module under the University Regulations and Procedures, the assessment will be that indicated by the Module Description at the time that retake commences.</p>		