



Accredited

OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN **PERFORMING ARTS**

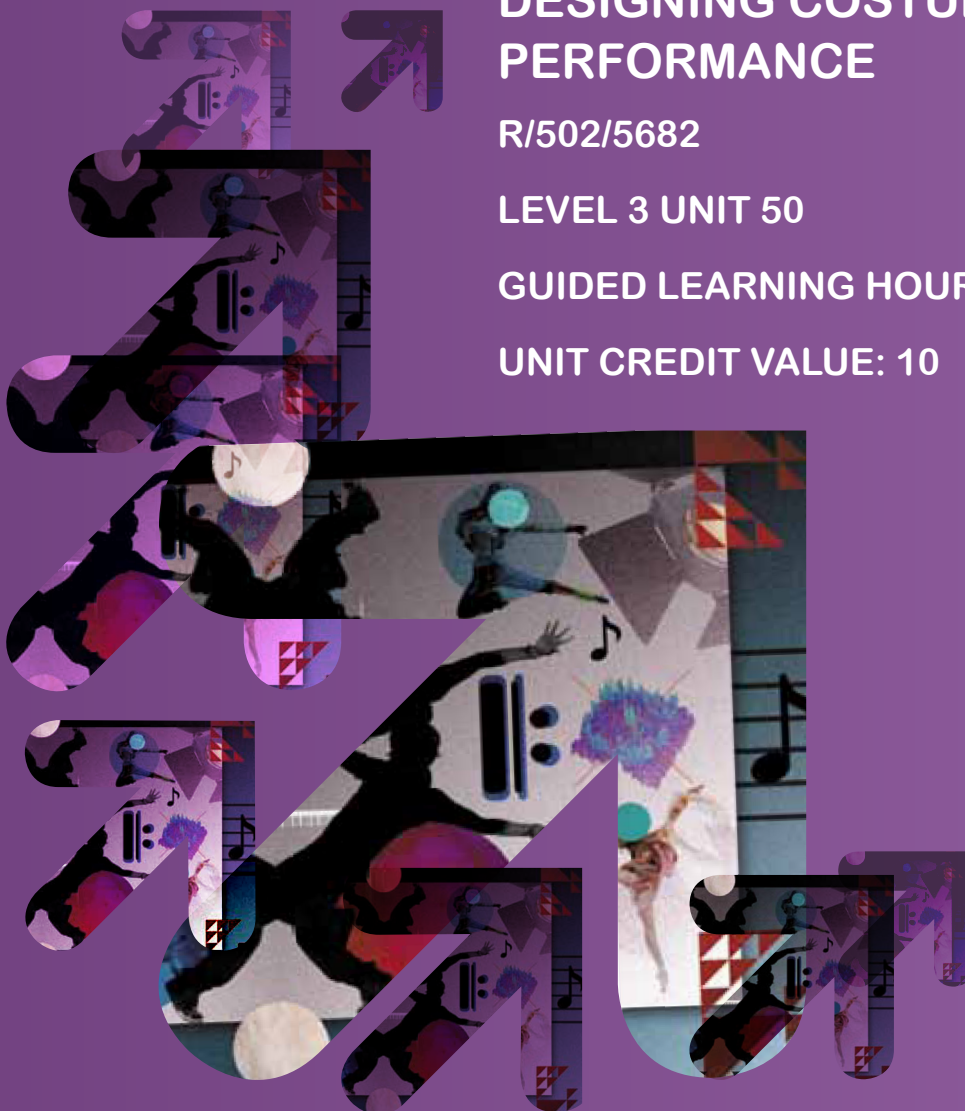
DESIGNING COSTUMES FOR PERFORMANCE

R/502/5682

LEVEL 3 UNIT 50

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



DESIGNING COSTUMES FOR PERFORMANCE

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AIM OF THE UNIT

The skills and vision of the costume designer make them an integral member of a collaborative theatrical design team.

This unit takes the learner through the process of designing for the stage, allowing them to develop their ideas and skills whilst understanding the role, responsibilities and integration of the costume designer within a production team.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)		Pass	Merit	Distinction
		The assessment criteria are the pass requirements for this unit.	To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
The learner will:		The learner can:		
1	Be able to develop costume design ideas	P1 develop costume design ideas in response to the director's brief	M1 justify the choice of costume designs using relevant research	
2	Be able to communicate costume design ideas	P2 present 2D sketches of design ideas P3 communicate costume construction plans in notes and sketches	M2 present the design ideas and respond to feedback	
3	Be able to manage the costume construction process	P4 demonstrate the ability to cost, select and purchase materials, trimmings and accessories, as appropriate, for costume construction throughout the costume construction process P5 use communication techniques to manage the construction team during the costume construction process	M3 provide evidence of working to and managing a budget	D1 review the costume construction and specify alterations
4	Be able to fulfil the roles and responsibilities of a costume designer	P6 carry out the responsibilities of the costume designer P7 apply health and safety considerations to the design and construction of costumes	M4 communicate the costume maintenance requirements	D2 produce a wardrobe report on the costume

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative. It should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work although these do not need to be the same ones specified in the unit content.

Be able to develop costume design ideas

The learner should be aware of:

- Analysis of text – WHERE are they? WHEN are they? WHO are they? Events prior to the play, playwright's intentions and directions, themes, issues, sub plots, synopsis, type of dialogue, use of language, time span.
- Character analysis – age, gender, function of the character, relationships, politics, religion, view of the world, status.
- Type of performance space.
- Director's intentions and brief.
- Other design elements – set, props, costume, lighting, make-up, sound.
- Research – references and sources, historical and contemporary – paintings, books, DVDs of era or previous productions, photos, old production programmes, magazines, historical research.
- Action/environment chart.
- Designer's handbook.
- Costume plot.
- Quick changes.
- Physicality of actor and measurements.

Be able to communicate costume design ideas

The learner should be made aware of:

- Initial sketches – size of sketches, type of paper, drawing/ painting materials, correlation, labelling, use of stock figures/free hand, proportion.
- Three dimensional figures.
- Colour, use of colour wheel, effects, lighting.
- Costume breakdown and detail – accessories, hair style, wig, underwear, foot wear, gloves, hats, jewellery.
- Types of material, collecting swatches, colour, texture, weight of material, effect on stage, under stage lighting, durability, suitability.
- Accompanying notes.
- Reflection and evaluation.
- Responding to feedback.

- Further designs/final designs.
- Retaining copies.

Be able to manage the costume construction process

The learner should be made aware of:

- Estimating and managing a budget – labour, materials.
- Time management, meeting deadlines.
- Acquiring materials, recycling.
- Select and manage construction team – lists, organisational skills, communication skills, thinking ahead, prioritising, fittings, use of subject specific vocabulary.
- Liaising with director, other production designers, actors.
- Responding and giving feedback, instigate alterations.
- Attending rehearsals, monitor progress of rehearsals.

Be able to fulfil the roles and responsibilities of a costume designer

The learner should be made aware of:

- Awareness and application of health and safety.
- Professional approach.
- Communication skills.
- Punctuality, meeting deadlines.
- Distribution of designs.
- Detail, organisation and correlation of designs.
- Liaising with director, production team, actor, costume constructors.
- Keeping detailed notes – research, ideas, designs, notes, charts, lists, schedules, details of suppliers, receipts and budgets sheets lists, photos.
- Attending meetings, rehearsals and performances.
- Professional response to feedback.
- 'Build up' a list of suppliers.

DELIVERY GUIDANCE

This unit should be delivered using a variety of teaching methods including, lectures, discussion, workshops, demonstrations and discussions. The tutor may find it helpful to use professionals within the field of costume design for the delivery of parts of the unit. Ideally the learner should work as part of a production team on a live/in house production, or work in conjunction with learners who are making stage costumes. This unit offers cross curricula opportunities with the History/Art/Textiles departments.

Be able to develop costume design ideas

The learner should be introduced to the play/performance and be given an overview of the style and genre. The text and characters should be analysed as it is read and the tutor should provide the learner with a questionnaire/headings to allow the learner to record the appropriate analysis which should form the basis for their design research. The learner should be acquainted with the director/tutor's design intentions for the production with particular reference to costume. The learner should be enabled to discuss and ask questions of the 'director' so as to fully understand their brief. Learners should be instructed in how to construct and correlate 'character, action and environment' charts. They should be equipped to undertake independent research around the play/characters. They should feedback their findings and creative ideas in an agreed format, either filmed or on paper which can be accessed by the moderator. Such formats might include a presentation to tutor and peers, a mood board and accompanying notes, a selection of ideas which form the basis for a discussion with tutor/director.

Be able to communicate costume design ideas

Learners should be taught how to realise a design on paper, experimenting with a range of drawing and painting mediums. Throughout this process, the learner should be able to access a range of completed designs from a variety of sources for reflection and evaluation. The learner should be taught the rudiments of using colour, combining colours and the effects of different colours/combinations under stage lights. The tutor should combine the teaching of colour with the introduction, characteristics and effect of a range of fabrics. The tutor should ensure that the learner considers the flame retardency of any materials that are considered for the costume. Learners should either be provided with or make their own fabric 'Burn Test' chart. Working with guidance and support, learners should develop their creative design ideas as drawings and sketches and respond to feedback from the

tutor/director drafting further changes as required. Where possible, they should develop their ideas in conjunction with other designers working as a member of the production design team. They should be shown how to develop their ideas further in note form and how to provide a 'costume breakdown' detailing accessories, shoes, hairstyles etc. They should understand how to correlate their designs and notes with accompanying material swatches. Tutors should ensure that designs and notes contain sufficient creative and practical detail as required by the costume maker/wardrobe.

Be able to manage the costume construction process

Having had their design/s accepted by the tutor/director, the learner should ensure that the designs and notes contain sufficient creative and practical detail as required by the costume maker/wardrobe. The tutor should facilitate the learner in their understanding of how much budget they are allowed and how, when and where they should spend their budget. The tutor should enable the learner to enter into discussions with the costume maker so that they are confident in answering any questions, can communicate their ideas with clarity and are proficient in using subject specific vocabulary. The learner should have the understanding to be able to instigate a schedule with deadlines for the collection and buying of necessary material, trimmings, accessories, as well as the fitting of the costume including sufficient time for feedback and alterations prior to the technical rehearsal. The learner should be supported and monitored as they manage their budget – selecting, finding and purchasing the materials, trimmings and accessories and paying any labour costs as required. The learner should be taught how to define the maintenance requirements for the costume and accessories. The tutor should be available for guidance and support, ensuring the learner is able to maintain communications with the costume maker and fulfil their remit.

Be able to fulfil the roles and responsibilities of a costume designer

From the onset of the unit, it is important that the tutor reinforces the qualities that make a good costume designer. It is not enough to be creative; the role of the costume designer is multi-faceted. The designer must be able to work both independently and as part of a team. They must be able to take and give constructive feedback, be extremely organised and work to deadlines and under pressure. Good communication skills and building a rapport with the director, actors, other designers, wardrobe and suppliers

are essential. Tutors will need to support and guide learners throughout the unit to varying degrees to ensure they have the attitude, confidence and skills to fulfil their potential as a costume designer within the unit. To aid the learner in their understanding of the role of costume designer, the tutor should provide a comprehensive breakdown of the duties of a costume designer for the learner to both reflect on and use as a check list as they process through the unit. The learners should be instructed to compile a list of subject specific vocabulary. Throughout the unit, the learner should be taught to collect and organise their drawings, notes etc. into an organised compendium such as a designer would keep both during and after a production. The learner should be taught to consider the health and safety aspects of the role and responsibilities of the costume designer including their own health and safety when working in and around a rehearsal, production and wardrobe environment.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

The assessment criterion should be evidenced by tutor observations and supporting notes and documentation detailing the aptitude and progress of each learner. The learner will chart their journey through the unit with a substantial compendium of evidence, which could include – written notes, annotated handouts, research material, sketches, material samples, photos, budget details, etc. The compendium could be supplemented with formatted DVD evidence of presentations and the final designs realised within a ‘performance situation’.

Assessment and Grading Criteria P1, M1

Working on one production, the learner should be responsible for up to five costume designs. The learner should provide a completed questionnaire detailing the relevant analysis of the play/characters as the basis for their research. Charts detailing ‘character action and environment’ should also be completed. Spring-boarding from the questionnaire/charts, the learner should provide further evidence of research in an agreed format, e.g. a mood board, a filmed presentation to peers/tutor, a collection of pictures and notes and discussion with tutor. All evidence should form the basis of the learner’s compendium of work. The summative evidence for **P1** should be a series of costume designs. To gain **M1** the learner should offer detailed justification for their choice of designs duly reflecting on their research material.

Assessment and Grading Criteria P2 P3 M2

Learners should prepare 2D sketches/notes/material samples. To gain **M2** they should present their ideas to the director/production design team/tutor/peer group as appropriate. They should respond to feedback and alter and change designs in response to the feedback. The learner should evidence ‘the journey’ they have taken throughout the designing process within their compendium.

Assessment and Grading Criteria P4, P5, M3, D1

To gain **P4** the learner should source, select and buy materials and trimmings as necessary. To gain **M3** the learner should work to and manage their budget keeping detailed accounts. For **P5** the costume construction process should be overseen by the learner, who must ‘drive’ the construction process, attend fittings and instigate any changes. The learner should document the process, detailing the outcome of discussions/meetings. To gain **D1** the learner should reflect and review the costume construction process and justify any changes and alterations. Throughout the process the tutor should monitor and record the approach, progress and skills of the learner.

Assessment and Grading Criteria P6, P7, M4, D2

To provide evidence for **P6**, the tutor should document and evidence the creative abilities of the learner, their understanding of the design process and the organisational skills necessary to the role of the costume designer. The professionalism and ability of the learner in communicating the ideas and demands of the design as well as an understanding of the health and safety concerns will also be monitored by the tutor throughout the unit. The finished design should be filmed being worn in rehearsal or the production. To evidence **M4** the learner should provide a detailed maintenance report for the costumes. To gain **D2** the learner should provide a wardrobe report, detailing how the costumes have performed in terms of comfort, practicability and artistic integrity. Both the maintenance report and the wardrobe report should be included within the compendium which on completion should be made available for the moderator.

RESOURCES

Art equipment including sketch books and drawing and painting materials

Range of resources for research including – costume books, paintings, photos, old theatre programmes, DVDs of plays, news reels, fashion magazines, access to the internet

Play text/s

Performance conditions for the realisation of the costume designs to be viewed

Books

Designing and Making Costumes	Motley		
Fashion Design, Drawing and Presentation	P J Ireland		0 – 7134 3519 -4
Costume Design and Illustration	E Traphajen	Forgotton Books	978 – 144008505-5
Costume Cavalcade	H.H. Hansen	Methuen	413 – 288005
Costume 1066 to the Present Day	J Peacock	Thames & Hudson	500-28602-7
Designing Stage Costumes	G Thorne	Crowood Press	1-86126-416
The Costume Designer's Handbook	R Ingham & L Covey	Heinemann	435-08607-3

LINKS TO NOS

Suite	Ref	National Occupational Standard
CCSWHM	8	Make and finish costumes
CCSWHM	10	Maintain costumes and equipment
EUSNCO	303	Ensure your own actions reduce risks to Health & Safety



CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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