

# UNIVERSITY COLLEGE OF THE FRASER VALLEY

## COURSE INFORMATION

**DISCIPLINE/DEPARTMENT:** Theatre **IMPLEMENTATION DATE:** Sept. 2000

**Revised:** \_\_\_\_\_

<u>Theatre 395</u>	<u>Costume Practicum I</u>	<u>4</u>
<b>SUBJECT/NUMBER OF COURSE</b>	<b>DESCRIPTIVE TITLE</b>	<b>UCFV CREDITS</b>

**CALENDAR DESCRIPTION:** This course will provide students the opportunity to integrate theory and practice in the area of costume studies. By undertaking intermediate responsibilities in costume construction and management, students will develop skills and knowledge.

**RATIONALE:** This course addresses the need for costume students to learn through the intensive experience of providing costumes for a major production. This experience will be similar to working in a professional situation.

**COURSE PREREQUISITES:** Permission of instructor

**COURSE COREQUISITES:** None

<b>HOURS PER TERM FOR EACH STUDENT</b>	<b>Lecture</b>		<b>hrs</b>	<b>Student Directed Learning</b>		<b>hrs</b>
	<b>Laboratory</b>		<b>hrs</b>	<b>Other - specify:</b>		<b>hrs</b>
	<b>Seminar</b>	<b>10</b>	<b>hrs</b>			<b>hrs</b>
	<b>Field Experience</b>	<b>80</b>	<b>hrs</b>			<b>hrs</b>
				<b>TOTAL</b>	<b>90</b>	<b>HRS</b>

**MAXIMUM ENROLMENT:** 18

**Is transfer credit requested?** 9 **Yes** : **No**

### AUTHORIZATION SIGNATURES:

**Course Designer(s):** I. Fenwick **Chairperson:** \_\_\_\_\_  
**Curriculum Committee** (E. Davis)

**Department Head:** Ian Fenwick, BA, MFA **Dean:** J.D. Tunstall, PhD

**PAC: Approval in Principle** \_\_\_\_\_ **PAC: Final Approval:** October 28, 1998  
**(Date)** **(Date)**

**SYNONYMOUS COURSES:**

(a) replaces N/A  
(course #)

(b) cannot take N/A for further credit  
(course #)

**SUPPLIES/MATERIALS:**

Basic sewing and drafting supply kit.

**TEXTBOOKS, REFERENCES, MATERIALS** (List reading resources elsewhere)

**TEXT:**

Textbook will vary.

The play chosen for production, e.g., The Crucible by Arthur Miller, will vary.

**REFERENCES:**

De Marly, Diana. Costume on the Stage: 1600-1940., New Jersey: Barnes and Noble Books, 1982.

Ingham, Rosemary and Liz Covey. The Costume Designer's Handbook. New York: Prentice Hall, 1983.

Jackson, Sheila. Costumes for the Stage: A Complete Handbook for Every Kind of Play. New York: New Amsterdam Press, 1988.

Russell, Douglas. A Period Style for the Theatre. Boston: Allyn and Bacon, 1980.

-----Stage Costume Design: Theory Technique and Style. New Jersey: Prentice Hall, 1973.

**OBJECTIVES:**

1. Develop the relationship between costume theory, design and practice.
2. Increase ability to problem solve and find creative solutions.
3. Increase sensitivity to awareness of the interrelation of costumer and the development of characterization.

**METHODS:**

1. Use seminar setting to challenge students to critically read/observe, analyze and discuss a variety of theatre costume applications.
2. Emphasize problem-solving techniques and teamwork to broaden students' skills.
3. Place students in intermediate responsibilities for costuming a major production.
4. Review progress through production meetings and feedback sessions.
5. Increase awareness of impact of costuming an audience through a series of performances.
6. Increase critical reflections through post-production discussion and report.

**Theatre 395****NAME & NUMBER OF COURSE**

---

**STUDENT EVALUATION PROCEDURE:**

Ongoing discussions with costume faculty and staff, participation in feedback sessions and production meetings, short reports	30%
Final project/evaluation of the primary work agreed upon as forming the student's practicum	40%
Journal/ongoing reflection on the practicum process and assessment of what was learned and achieved	30%

**COURSE CONTENT**

The practicum is divided into four parts:

- 1) pre-production preparation for the production is undertaken including receiving designs, researching methods and materials, timetabling and organization (3 weeks).
- 2) rehearsal and preparation period - usually 8 weeks in length in which costumes are constructed, fitted, reviewed and finished. This involves feedback sessions and production meetings (7 weeks)
- 3) performance - usually last 3 weeks. Management and maintenance of the costumes is a high priority as is assessing impact of costumes on characterization and audience (3 weeks)
- 4) post production - evaluation of what was learned, cleaning, sorting, storing and inventory of the costumes (2 weeks)