1. **KentVision code and title of the module**

ARTS5030 Costume and Fashion

1. **Division and Department or partner institution which will be responsible for management of the module**

Arts and Humanities (School of Arts)

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5

1. **The number of credits and the ECTS value which the module represents**

30 credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The course(s) of study to which the module contributes**

BA Drama & Theatre
BA Art History
BA Film

Available as an elective (wild) module

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**
	1. Demonstrate a broad knowledge of the history of costume and fashion, particularly in Europe from the Renaissance period to the present day.
	2. Demonstrate a familiarity with representative examples of costumes from different historical periods in collections such as the V&A, their material culture, and the purposes for which they were made and contexts in which they were used.
	3. Analyse key examples of the representation of costume in art works, notably in portraits, and the connections between fine art and fashion design.
	4. Analyse key examples of the use of costume in stage productions, and their relation to stage design and to the interpretation of dramatic texts.
	5. Analyse key examples of the use of costume in films, for example in adaptations, or as a narrative device.
	6. Show a knowledge of a range of thinkers and critics who have studied costume and fashion (e.g. Carlyle, Baudelaire, Barthes etc) and to the work of a range of representative fashion designers.
	7. Apply a knowledge of 1-6 above through examples of creative design appropriate to an I level practice-based module within the School of Arts (e.g. in the fashion show described at 16 below).
2. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**
	1. Demonstrate a familiarity with the concept of cultural history, and in practice have a knowledge of the underlying concepts and principles associated with cultural history, evaluating and interpreting these in the context of the area of study (costume and fashion).
	2. To present, evaluate and interpret cultural historical data, developing lines of argument (in interdisciplinary ways, in this context, to make connections between different art forms and broader cultural phenomena), and making sound judgments and critical evaluations in line with basic theories introduced in this module.
	3. To communicate the results of study accurately and reliably, with structured and coherent arguments.
	4. Develop study skills in order to research and present their work, including appropriate Information Technologies.
	5. Develop qualities of personal responsibility in completing assessment tasks to deadline, working in a self-motivated manner, thereby enhancing transferable skills necessary for employment.
3. **A synopsis of the curriculum**

The art historian Aby Warburg – an avid reader of Thomas Carlyle’s philosophical novel about clothes Sartor Resartus (1836) – said that a good costume, like a good symbol, should conceal as much as it reveals. This module will take an interdisciplinary approach to the study of costume and fashion – the art that can be worn – in order to explore their roles in drama, film and the visual arts. The social values encoded by clothes, their relation to class or sexual identity, will be discussed, along with how these assumptions inform the use of costume in adaptations or stagings of texts, or how they colour our view of a character, or of a director’s interpretation (for example, using deliberate anachronism). The role of clothing and costume in the history of art will be analysed from artists’ representation of clothes, contemporary or otherwise, to their involvement in fashion design.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Barthes, R. (2013) The Language of Fashion, trans. Andy Stafford, London: Bloomsbury Academic.

Breward, C. (1995) The Culture of Fashion, Manchester: Manchester University Press.

Bruzzi, S. (1997) Undressing Cinema: Clothing and Identity in the Movies, London: Routledge.

Doy, G. (2002) Drapery: Classicism and Barbarism in Visual Culture, London and New York: I. B. Tauris.

Hollander, A. (1993) Seeing Through Clothes, Berkeley and Los Angeles: University of California Press,(first published 1975).

Jeffers McDonald, J (2010), Hollywood Catwalk: Exploring Costume and Transformation in American Film, London and New York: I. B. Tauris.

Laver, J (2012) Costume and Fashion: A Concise History, 5th edition, London: Thames & Hudson.

Nadoolman Landis, D. (ed.), (2013) Hollywood Costume, London: V&A Publishing.

1. **Contact Hours**

Total contact hours: 50

Private study hours: 250

Total study hours: 300

1. **Assessment methods**
	1. Main assessment methods

The module will be assessed 100% by coursework:

• Creative Portfolio (2000-4000 words) (40%)

• Critical Essay (2500 words) (40%)

• Fashion Show (20%)

13.2 Reassessment methods
Like for Like

1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods and methods of assessment**

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | 8.1 | 8.2 | 8.3 | 8.4 | 8.5 | 8.6 | 8.7 | 9.1 | 9.2 | 9.3 | 9.4 | 9.5 |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |
| **Private Study** | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** |
| Lectures | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** |
| Seminars | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
|  |  |  |  |  |  |  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |
| Creative Portfolio | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** |
| Critical Essay | **X** | **X** | **X** | **X** | **X** | **X** |  | **X** | **X** | **X** | **X** | **X** |
| Fashion Show | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |

1. **Inclusive module design**

The Division recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

The module addresses a range of international fashion designers from across the world. The curriculum takes into account the international nature of both the School of Arts and the student body and it is intended to prepare students for study abroad. The module team is drawn from the School of Arts, which includes many members of staff with international experience of teaching and research collaboration.

In compiling the reading list, consideration has been given to the range of texts that are available internationally and a selection of texts has been identified to complement the delivery of the material.

The support the School provides to its students is also internationally attuned given our international student body.

**DIVISIONAL USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

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| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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