

Course unit title:	Costume Design for Stage				
Course unit code:	AFDI 304				
Type of course unit:	Required				
Level of course unit:	BA				
Year / Semester of study:	3 (2 nd semester)				
Number of ECTS credits allocated :	6	Lectures p/w:	3	Labs p/w:	
Instructor(s)	Emilios Charalambides				
Aim of the Course	<p>Aim of the course and core objectives are:</p> <p>Identify and develop awareness of major concerns, disputes and critical contexts of scenography and costume design through seminal and critical paradigms of cultural productions and imaginative design approaches by significant practitioners.</p> <p>Gain ability in understanding the fundamental scenographic and costume design principles and develop an inventive visual lexicon through extensive studio situations and analytical and visual research.</p> <p>Address the temporal and spatial nature of a theatre play /performance and become familiarised with key ideas and creative approaches in respect to the relationship between audience/spectators and actors / performers.</p> <p>Accumulate a set of specialised design applications, resourceful techniques and creative processes that are anchored to the fields of Theatre and the Performing arts.</p> <p>Identify and develop creative strategies, methodologies and analytical approaches, in respect to text/play analysis and its visual translation, scene and character breakdown, story /mood boarding, sketching, concept presentation and animated idea communication.</p> <p>Demonstrate ability in understanding and visually communicating in ingenious ways the sensory and conceptual properties and creative possibilities of materials.</p> <p>Investigate the Body in Space and explore its physical, contextual, conceptual and critical renderings in Space through a series of critical paradigms and practices, within the context of speculative or real life projects.</p>				

	<p>Address contextual and conceptual understanding of the Space that a Body produces.</p> <p>Produce a coherent scenographic and costume design proposal that reflects on an imaginative personal language and an articulated critical context.</p>		
<p>Learning outcomes of the course unit:</p>	<p>Students should be able to:</p> <ul style="list-style-type: none"> • Identify and explore the fundamental principles of scenography and costume design, demonstrating critical understanding and practical engagement (A, B) • Recognize major concerns, disputes and critical contexts of scenography and costume design (A, B) • Situate their creative practice and area of interest within international cultural contexts, global and local design tendencies and approaches (A, B,C) • Acquire the capacity to understand, promote and reflect on the sensory and conceptual experience of designing for the Theatre and the Performing Arts (A, B,C) • Explore and apply creative methods, techniques and strategies for concept development and communication, production management and design implementation (A, B,C) • Generate contextual and conceptual understanding of the Body in Space and create a series of visual rendering of it in Space that reflect on creative translation of textual analysis (A, B) • Synthesize an articulated scenographic proposal for the Theatre and the Performance art, including all production stages of the costume design field that is informed of all technical aspects and reflects on ingenious design approaches and processes (A, B, C) • Evaluate at different critical stages context, concept and idea implementation through group and individual presentations and critiques (A, B) • Understand the gesture of designing for the Theatre and the Performing Arts as a collaborative gesture – towards a collaborative concept and process, in the spirit of a production team – and assess possibilities for cross-disciplinary actions (A, B, C) 		
<p>Prerequisites:</p>	<p>None</p>	<p>Co-requisites:</p>	<p>None</p>
<p>Course contents:</p>	<p>This unit engages students with the practical and critical understanding of the scenographic and costume design principles. It sets out to develop students' skills, competences, critical and practical processes and concepts; while exploring creative approaches and resourceful techniques in relation to the</p>		

	<p>act of designing for the Theatre and the Performing arts.</p> <p>The unit, though it addresses a wide span of major concerns and disputes around these design fields, it places emphasis on a major concern and preoccupation of these areas, the Body in Space. As it expands and develops within the fashion course, the unit primarily looks into this major notion through a set of critical and practical speculations and/or real life projects and studio situations. Through seminal and critical paradigms of scenographic and costume design approaches from leading practitioners along with a series of practical applications and studio experimentation, students primarily address and develop understanding of the scenographic presence /perception of the Body in Space. They become engaged in pushing forward creative proposals in respect to the Body's visual rendering(s) in Space and in relation to a given text/play /concept. Emphasis is placed on the development of an informed and imaginative visual lexicon that lights up and creatively contributes to the production outlook.</p> <p>Students are, subsequently, guided into understanding, setting and exploring creative strategies and approaches, in respect to text analysis and its visual translation(s), scene and character breakdown and story/mood boarding. Attention is paid on building up an inventive and insightful visual identity of the character as well as of the environment she inhabits through analytical and critical research. In addition, temporal and spatial perceptions are addressed along with critical concerns in regards to the relationship between audiences and performers. Issues around the sensory and conceptual properties of the materials are tackled, pushing forward creative associations and possibilities. In that respect, the elements of Light and Sound are addressed.</p> <p>Relative issues and cultural paradigms from the area of Performance Arts are briefly brought up that relate to Fashion Design's contemporary contexts and concerns. Key ideas of crossdisciplinary practices and approaches are explored and assessed as designing for the Theatre and the Performing Arts reflect on collaborative design actions and solutions.</p>
<p>Recommended and/or required reading:</p>	
<p>Textbooks:</p>	<ol style="list-style-type: none"> 1. McKinney, J & Butterworth, P (2009) The Cambridge Introduction to Scenography, Cambridge University Press, Cambridge 2. Motley, (1992) Designing and Making Stage Costumes, Herbert Press, London

	<ol style="list-style-type: none"> 3. Garner, S (1994) <i>Bodied Spaces</i>, Cornell University Press 4. Collins, C (2010) <i>Theatre and Performance Design: a Reader in Scenography</i>, Routledge
References:	<ol style="list-style-type: none"> 1. Bleeker, M (2008) <i>Visuality in the Theatre</i>, Palgrave 2. Noe, A (2004) <i>Action in Perception</i>, MIT Press 3. Lepecki, A (2004) <i>Of the Presence of the Body</i>, Wesleyan University Press 4. Johnson, M (2007) <i>The Meaning of the Body</i>, The University of Chicago Press, Chicago and London 5. Oddey, A. & White, C.A (2006) <i>The Potentials of Spaces: International Scenography and Performance for the 21st Century</i>, Intellect Books, Bristol and Portland 6. Carter, P (2004) <i>Material Thinking</i>, Melbourne University Press 7. 'La Couturiere Parisienne' Online, http://www.marquise.de/en/ 8. 'E-SCENOGRAPHY', Online, by the Prague Quadrennial, http://www.pq.cz/en/e-scenography.html
Planned learning activities and teaching methods:	<ul style="list-style-type: none"> • Lectures and illustrated presentations, screenings of seminal Theatre and Performing Arts productions • Group discussions, critiques and critical debates • Individual tutorials • Studio practice and specialised workshops • Visits and critical reviewing of theatre plays and performances • Textual analysis, scene and character breakdown, story/mood boarding / sketching • Historical /period and analytical research • Speculative and/or real life projects • Studio visits and presentations/lectures from industry Professionals
Assessment methods and criteria:	<ul style="list-style-type: none"> • Research and Methodology: 20% • Experimentation and Analysis: 15% • Concept development and visual intelligence: 40% • Concept implementation and production logistics: 25 % Total: 100%
Language of instruction:	English
Work placement(s):	No