

Course Title	COSTUME DESIGN FOR STAGE				
Course Code	FDI306				
Course Type	Required				
Level	Bachelor Fashion Design				
Year / Semester	Year 3rd / Semester 6th				
Teacher's Name	Dr. Emiliios Charalambides				
ECTS	6	Lectures / week	3	Laboratories / week	
Course Purpose and Objectives	This course aims to introduce the students to the world of costume design for the stage, following the main theatre/ aesthetical movements of the previous century, starting from realism, then moving to naturalism, to the poetic realism, to the epic theatre, to the aesthetic symbolism, to symbolism, to the theatre of the absurd, passing through in-yer-face-theatre and finally coming towards the theatre of today. This course discusses the most important aesthetical movements regarding costume design for the stage, highlights the major characteristics of each time and places costume design in a wider spectrum of context and time.				
Learning Outcomes	Upon completion of the course, students should be able to:				
	1. Identify and explore the fundamental principles of costume design, demonstrating critical understanding and practical engagement.				
	2. Recognize major concerns, disputes and critical contexts of costume design.				
	3. Explore and apply creative methods, techniques and strategies for concept development and communication, production management and design implementation.				
	4. Generate conceptual and contextual understanding of the Body in Space that reflects on the dramaturgy of the play.				
	5. Synthesize an articulated costume design proposal for the Theatre, including all production stages of the costume design field.				
	6. Evaluate at different critical stages context, concept and idea implementation through group and individual presentations and critiques.				
Prerequisites	None		Required		
Course Content	This unit engages students with the practical and critical understanding of the 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 act of designing for the Theatre and the Performing arts.				

The unit, though it addresses a wide range of important questions 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. Through critical paradigms of 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 manifestation in space and in relation to a given play. Emphasis is placed on the development of an informed and imaginative visual lexicon that lights up and creatively contributes to the production outlook. Students are, subsequently, guided into understanding, setting and exploring creative strategies and approaches, in respect to dramaturgical 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 they inhabit, through analytical and critical research.

1. Introduction to the science of the theatre:

Definition and content of the concept 'theatre' – dramatic text, space, performance, condition, communication, social event, profession, science.

2. Approaching theatre science;

History of the theatre, dramaturgy, semiotics of the performance, sociology of the theatre, art and technique of the performance, anthropology of the theatre and comparative theatre science. Characteristics of the dramatic text: Morphological characteristics, structural characteristics, stylistic characteristics and dramaturgical analysis of the dramatic text.

3. Introduction to the methodology of analysing the dramatic text:

Historical – philological analysis, sociological analysis, psychoanalytical – psycho critical approach, semiotic analysis, social – semiotic method, aesthetic of understanding the dramatic text at the time of its creation.

4. Costume in the Theatre;

Preparing costume designs, planning and equipment, the changing shape of period costume, the 19th century, from 1895 to First World War, the twenties and thirties, yesterday and today, accessories, theatrical footwear, hairstyles and wigs, the art of make-up.

5. Realism and Naturalism in Scandinavia;

Bringing innovation to the international stage: Henrik Ibsen and August Strindberg.

6. Poetic realism;

The answer from Russia: the work of Anton Chekhov.

7. The Epic theatre and the struggle to change the Aristotelian dramatic scheme;

Bertolt Brecht.

8. Aesthetic symbolism and Symbolism in Europe;

Oscar Wilde and Federico Garcia Lorca. From Ireland to Spain.

9. Theatre of the absurd;

Luigi Pirandello towards Eugene Ionesco.

10. The American theatre;

Eugene O' Neill, Tennessee Williams, Arthur Miller, Eduard Albee.

11. The British heritage, the Shakespearian tradition;

From Harold Pinter to Sarah Kane.

Teaching Methodology	<p>Lectures and illustrated presentations, screenings of theatre productions.</p> <p>Group discussions, critical debates and individual tutorials.</p> <p>Studio practice and specialised workshops.</p> <p>Visits and reviewing of theatre plays and performances.</p> <p>Dramaturgical/ textual analysis, scene and character breakdown, sketching.</p> <p>Studio visits and presentations/ lectures from industry professionals.</p> <p>Visit to the Cyprus Theatre Museum in Limassol.</p>
Bibliography	<ul style="list-style-type: none"> - Craid, J. (2010) <i>Theatre Craft (A director's practical Companion from A to Z)</i>, UK. - Jackson. S (1995) <i>Costumes for the stage. A complete handbook for every kind of play</i>, Herbert Press, London. - Holt, M. (2004) <i>Costume and make – up</i>. Phaidon Press, New York. - Bicat, T. (2003) <i>Period Costume for the Stage. A Practical Guide</i>. Norfolk. - Copley, S., and Killner, P., (2001), <i>Stage management. A practical guide</i>, The Crowood Press, Bristol. - Παπανδρέου, Ν. (1994), <i>Περί Θεάτρου</i>, University Studio Press, Θεσσαλονίκη. - Χάρτνολ, Φ.(μετάφραση Πατεράκη, Ρ.) (1980), <i>Ιστορία του Θεάτρου</i>, Εκδόσεις Υποδομή, Αθήνα. - Γραμματάς, Θ. (1997), <i>Θεατρική Παιδεία και Επιμόρφωση των Εκπαιδευτικών</i>. Εκδόσεις Τυπωθήτω, Αθήνα.
Assessment	<p>Project 1 (40%): The students will be given a play and will work individually in order to understand the way the costume designer discovers the play before the performance in order to assist with his/ her work the director and the performance in general. The students will use a specific analytical model that is based on the following criteria: general information about the history and the philology of the dramatic text (playwright, time, place, edition, and historical outline), short description of the text, articulation of the plot, building of the conflicts (how the plot does grow increasingly and in which ways the conflicts unfold), sketching the main characters and understanding their actions and thoughts, ideological analysis, aesthetical evaluation, diachronic value. Then, students will present their work in front of the class. Presentation dates will be decided on the first lesson.</p> <p>Project 2 (60%): After finishing the research period, the students will have to produce a portfolio of sketches with all the costumes needed for a hypothetical theatre production. They will have to give evidence of the materials they will eventually use. They will also have to include directions or sketches about hair styling, make –up and shoe design of every character of the play. Students will also have to create the stage design, as the place where bodies move in space, where their costumes will be worn by the actors. Then, students will present their work in front of the class. Presentation dates will be decided later on, in the course of the semester.</p>

	<p>Project 1 concerns research in some of the themes mentioned above in the course contents. The students will have to work individually in order to produce their work and then present it to the rest of the class.</p> <p>The active participation in class and in the activities that the course may suggest is also taken into consideration.</p> <p>Project 2 (or final Project) is again individual and the students are assessed for their ability to link the theoretical knowledge with the practical execution.</p> <p>Students are assessed on the following:</p> <p>Knowledge and understanding - 30% In – depth knowledge and understanding towards the relevant topics of interest.</p> <p>Research and Analytical Skills - 40% Competence in research methods and ability of evaluating the results. The possibility of using them in different ways.</p> <p>Presentation and Communication - 30% Able to explain and defend the solutions given by them in a way to transmit the knowledge achieved beforehand.</p>
Language	English Greek