



## Board/Authority Authorized Course Framework Template

<b>School District/Independent School Authority Name:</b>	<b>School District/Independent School Authority Number (e.g. SD43, Authority #432):</b>
<b>Developed by:</b> Katie Everson, Jill Steacy	<b>Date Developed:</b> April 13, 2018
<b>School Name:</b> Langley Fine Arts School	<b>Principal's Name:</b> Jon Bonnar
<b>Superintendent Approval Date (for School Districts only):</b>	<b>Superintendent Signature (for School Districts only):</b>
<b>Board/Authority Approval Date:</b>	<b>Board/Authority Chair Signature:</b>
<b>Course Name:</b> Costume Design	<b>Grade Level of Course:</b> Grade 10
<b>Number of Course Credits:</b> 2-credit	<b>Number of Hours of Instruction:</b> Semester course; 3-hours per week

**Board/Authority Prerequisite(s):**

N/A

**Special Training, Facilities or Equipment Required:**

Teacher must have a background in theatrical design and knowledge of the process of creating a show. Expertise in construction, sourcing and adaptation of material is necessary.

Students must have access to department costume rooms; construction material and tools including sewing machines, cutting boards, dress forms, and sewing accouterment.

**Course Synopsis:**

This course has been designed to assist students in the design and implementation of ideas. Working in a mentored situation, students will be directly involved in producing the costumes for a theatrical/dance production. This course introduces the students to both the creative and the administrative aspects of the field of costume design, with the emphasis on the creative presentation of costume ideas and concepts.

**Goals and Rationale:**

Rationale:

- Provide opportunities for students to become part of collaborative design teams.
- To strengthen the relationship between on and off-stage participants (i.e. building respect for those who work behind the scenes).

Goals:

- Being adaptive to someone else's creative vision involves respectful and engaged listening and questioning.
- Recognizing the process of creation involves exploration and research.
- Examining perspective/point-of-view and how that changes the story told upon the stage.
- Reflect upon one's designs and use that knowledge to guide future learning (a transferable skill).

### **Aboriginal Worldviews and Perspectives:**

**Connectedness and Relationship:** being an active participant within a larger design team. Recognizing when to listen and when to contribute; acknowledging whose vision is being told and what role ALL participants have in the telling of that story.

**Awareness of History:** developing the knowledge of past designers (and acknowledging what we have learned)

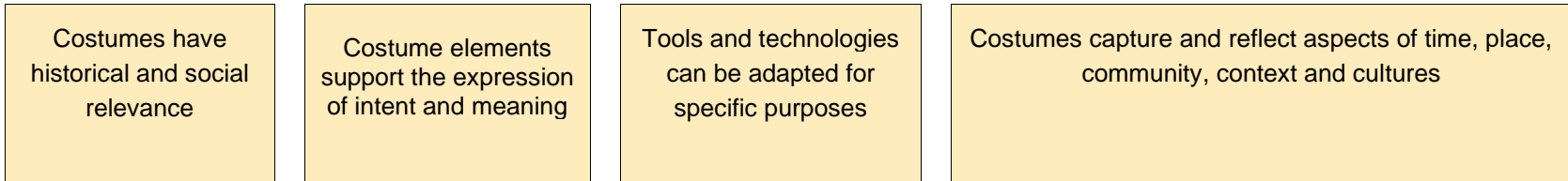
**Awareness of History:** understanding the time period of the vision/story being portrayed and researching those implications

**Emphasis on Identity:** developing a personal voice and style within a larger body of work

**The Power of Story:** the power of the costume to define and explain the story/vision being portrayed

**Experiential Learning:** from the exploration of ideas and materials through to the implementation of those ideas, the entire course requires active involvement and participation

**BIG IDEAS**



**Learning Standards**

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p><b>Exploring and creating</b></p> <ul style="list-style-type: none"> <li>Choose a design opportunity and point of view</li> <li>Explore possibilities within the confines of the director or choreographer’s thematic vision</li> <li>Identify appropriate tools, technologies, materials, processes, and time needed for production, and where/how these could be made available</li> <li>Expand repertoire of technical skills and creative options</li> <li>Create a comprehensive costume design</li> </ul> <p><b>Reasoning and reflecting</b></p> <ul style="list-style-type: none"> <li>Apply critical, creative and reflective thinking skills in costume design and development</li> <li>Make inferences and adaptations to the boundaries of usage that define costume design (i.e. movement requirements, location of performance, performers, audience)</li> <li>Identify and use a variety of sources of inspiration and information</li> <li>Choose an appropriate form, scale, and level of detail for costume design, and plan procedures accordingly</li> </ul> <p><b>Communicating and documenting</b></p> <ul style="list-style-type: none"> <li>Anticipate audience impact, and make costume design choices with understanding and respect</li> <li>Generate ideas to create a range of possibilities and add to others’ ideas in ways that create additional possibilities</li> <li>Gather feedback from users over time to critically evaluate their design and make changes to product design or processes</li> </ul>	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> <li>Techniques for repurposing textile items</li> <li>The symbolism and meaning in prints, designs, and shapes of costumes, including those of First Peoples</li> <li>The ethics of cultural appropriation and plagiarism</li> <li>Personal and social responsibility associated with creation and performance</li> <li>An understanding of performance structures, procedures, communication protocols and responsibilities</li> <li>Point of view, story, genre and values that influence design elements</li> <li>Physical and chemical properties of fabrics</li> </ul>

**Connecting and expanding**

- Take creative risks to identify gaps in exploration of costume design
- Explore the relationship between the fine and practical arts
- Adapt learned skills (and final product) for use in new contexts
- Safely care for and maintain tools and workspace

**Recommended Instructional Components:**

Instruction will take the form of:

- Practical demonstrations
- Supervised work and mentorship on assigned projects
- Guided group discussion
- Solo exploration and creation
- Self and peer assessment
- Analysis of past costume design in terms of historical and symbolic meaning

**Recommended Assessment Components: Ensure alignment with the [Principles of Quality Assessment](#)**

- Ongoing assessment of design journal to determine goals for next steps in creation and learning
- Criteria-based assessment at various points within the design process
- Self and teacher evaluation of comprehensive costume design

**Learning Resources:**

Theatrical Design and Production, Fifth Edition, J. Micheal Gillette (Chapter 16: Costume Design)

Fashion in Costume 1200-2000, Second Edition, Joan Nunn