



## Teacher Resource Bank

GCE Drama and Theatre Studies  
DRAM4 Example Supporting Notes  
Costume Design



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## SAMPLE 1

We have chosen to creatively adapt *Voltaire's Candide* in a physical style. In this piece we want to achieve a rough comical, fairytale feel as *Candide* is written in a witty, clever way that causes one to chuckle when reading. We wish to use *Voltaire's Candide* as a basis for a merge of skills, all coinciding in fantastical fun, giving the story a new feel in an eccentric manner, causing the audience to laugh out loud as a reader would, therefore well suited to the physical side of creative adaption.

Our dramatic intentions:

- To enthrall the audience using colours, lights, movement and the chaotic flurry of action; juxtaposing the moments of humour with the darker moments of reality that the book exhibits.
- To use costume to reflect the stereotypical characters and accentuate their physical movements.
- To captivate the audience, letting those who have already encountered the story see it from another perspective, and for others to witness an exciting energetic story in a dramatic form.

Emma rice, artistic director for Kneehigh Theatre says: "We want to create relevant, innovative and emotionally charged work, to reach out in meaningful ways to the non-theatre going community and to celebrate our delicious time on the planet." One way in which Kneehigh achieves this is their invitation for the audience to be involved in the story and acknowledged by the characters; achieved by invading the audience's personal space, frequently used in physical theatre. In Kneehigh Theatre's adaption of *The Red Shoes*, the actors carry buckets of water right up to the audience, to evoke a nervous and anxious reaction. We have used this idea during our army scene, all actors, bar *Candide*, march up into the audience, stretch one pierced finger above the other as though measuring them and mutter the desired height of 5'5', disapprovingly tutting in the faces of those that do not meet the requirements. This will cause audience members to be worried, excited and uncomfortable as they are taken out of their comfort zone.

We also saw Kneehigh Theatre's adaption of *Hansel and Gretel*, in which they used crows on wires to swoop into the audience, invoking nervous humour and involvement; from this we want to take the movement of props to create an atmosphere. For example, our use of Conégondes' parasol as a windswept umbrella, military gun and sword to innovatively use a single prop for in many purposes. This creative use of props is a key feature of a physical style of theatre.

A key feature of physical theatre is multi-roling shown by using: interchangeable costume, props and exaggerated characteristics. Taking our inspiration from performances such as *John*

Buchan's *The 39 Steps* where they have used the simple interchanging of hats. One actor plays two people: policeman, adorning a policeman's hat and speaking in a domineering stereotypical sergeants voice; then switching as he sits down in the carriage, swapping for a farmer's trilby hat and speaking with a strong Northern accent; clearly depicting the physical changes between the two characters. We have used this in our narration from Voltaire, Sarah is primarily Conégonde: simple minded and fluttery, gliding across the stage with dainty steps and speaking in a soft tone. Sarah becomes Voltaire to narrate the interlude of action as Candide travels; she adorns Voltaires' black feathered hat and a strong masculine French accent to show the clear difference between her two characters.

The style of physical theatre is clear in *The 39 Steps* when during a great gale of wind the actors clenched the ends of their coats, waving them about, as though blowing in the wind; using the actors' physicality to create images for the audience. In *Candide* we have a storm in which actors vigorously flap their skirts and jackets to create the effect of a mighty storm.

The use of style of costume to reflect period was used in the creative adaptation of *The 39 steps*, their use of long Macintoshes, trilby hats; the women with ringlets in her hair and the use of mainly browns and blacks reflected the 1930s. I wish to create the same effect by studying painting from the period to base my designs upon.

Word count: 699

#### Bibliography:

*Candide* by Voltaire (Dover Thrift Additions)

*Kneehigh: Hansel and Gretel*

*Kneehigh: The Red Shoes* <http://www.kneehigh.co.uk/>

*John Buchan's The 39 Steps*- <http://www.love39steps.com/>

Lara corsets and gowns

[http://www.laracorsets.com/Womens\\_Fashion\\_History\\_18th\\_Century.htm](http://www.laracorsets.com/Womens_Fashion_History_18th_Century.htm)

## Section 2

During my developing and devising process incorporating the style of Creative Adaptation; I did not have to conform to fixed brief or strict techniques. Instead, I have used research into the period, textiles industry and feedback to evolve the design and improve the workmanship of my costumes, continually adding removable pieces to multi-role characters to enhance the appearance of the piece.

Because of the broad opportunities that a creative adaptation creates, we were able to mould the story into a script, using word association exercises to discover words and phrases to form a script based on the story. When conjuring organic dialogue starting with a specific letter, when given 'Y' I contributed the arbitrary words: yah, yes, yummy, and yippy; their unusual nature appealed to the group so we rearranged them to form the German crowds' cheers of "yah yah yippy yummy yes". This class exercise worked very effectively when constructing the initial script.

All through the devising process we were able to adapt and enhance the performance, being able to cut and alter lines to become more in keeping with the witty physical style. We replaced the static scenes, such as the garrulous speech of the old lady into an animated spectacle of a woman, her posture low and hunched, her knees bent low to the ground, bringing her body in, heightening the dramatic effectiveness of the scene. I therefore altered her costume to allow for the misshapen position; I raised the length of the skirt by 3 inches allowing a lower stance and brusquer movements. I also used curtain stiffening material around the button hole to prevent faults occurring. This allowed her stereotypically grotesque mannerisms to provoke humour within the audience.

Throughout my development and adaptation of my piece I used feedback and criticisms from my own group, class, textiles students and drama teachers. I learnt that the first red fabric chosen was too bland, lifeless and did not fully embody the extravagancy of the story. I therefore, began to experiment further with different materials by analysing different thicknesses, weaves and colours under the blues, pinks reds and yellows of the lights, though could not find a single material fitting for the costume. I consulted textiles students for their opinion of the fabrics and they suggested an additional transparent fabric on top to give the garment a regal, luxurious appearance. I began to search for a colour that would completely embody the girlish demeanour of Conégonde and appear aesthetically pleasing under the lights. The layering of the red polycotton beneath a lilac and cerise nylon thin weave created lustre that glistened under the lights creating a more positive audience response as the

combinations of lights material and movement highlight the performers' physical movement. By using this unique coupling of materials I was able to achieve my dramatic intention of encapsulating them in the actions of Conégonde.

When I produced sketches, of my initial design for Conégonde inspired by oil painting of 18<sup>th</sup> century women, such as the Portrait of Marquise de Pompadour, by Francois Boucher, 1759, I chose to create plain red skirt with matching bodice and a light linen top, appropriate for the rich intention for the piece and the fashion of the period. After feedback the simple addition of oversized sleeves were added to give the overall look even more extravagance, and further portray the period to an audience.

Using the style of creative adaption meant that all the elements of the performance had only to conform to the period of the story and our own interpretation of the book. We chose to use looming white flats and draped garden fleece to create an indulgent authority, yet plain to keep the audience transported by the storytelling of the actors. We chose to create a cart, originally designed as a wooden, medieval travelling cart we later realised the magnitude, cost and difficulty that this would cause, a wooden box, decorated with more garden fleece, linking throughout the stage, with multi-direction wheels, allowing it to move in all directions freely, transforming from a royal throne to a cannon.

Word count: 680

### Section 3

Overall, I believe that the costume was successful in portraying the time period by using fashionable colours such as reds and blues and following the eccentricity of the century into the costume; and as a group we achieved some of our dramatic intentions. The costumes were able to enhance the splendid elaborate display of physical movement throughout the piece, such as the storm when they are flapped about by movement and the actors to emphasize the busyness of the scene. I felt however, due to my concentration on detail and finish of Conégonde's costume I missed the finer detail in smaller roles such as Voltaire, this hindered the intricate detail that the piece required. Therefore before our examined piece I shall make a black, fur trimmed cape to go with Voltaires' hat, layering in more detail and extravagance of the piece by giving Voltaire a mystical edge. Due to the physical nature of our piece, I believe that our dramatic intention of exciting and in the audience due to imaginative ideas and cleverness, which could have been created with more ingenious, interchangeable costume designs, were perhaps not focused upon enough in the development of the costumes. Subsequently, I will think through the purposes of some props and costume to be reuses in other scenes, focusing on the transportation of items round the stage to different characters, ensuring the interchanges are feasible and enabling the actors to maintain the high energy of the performance.

Nevertheless, I believe that overall my group were able to effectively meet the requirements of a physical performance of a creative adaption, enthralling and engaging the audience. Following feedback, people seemed to like the reds in the colour pallet; they particularly liked the red, purple and

blue glimmers of colour that Conégonde's skirt produced in different lights. Moreover, the flexibility of the costumes was praised upon by the actors, as it allowed them to move freely, achieving the great range of positions and movements throughout highly physical, astute scenes such as the storm to creating a heightened effect.

Using the means of expression through dexterous physicality and magnified gestures, in the physical nature of our piece, was effective when reflected throughout all the characters constantly. Consequently, static moments of little action still retained their liveliness through the expressions of the actors; however an opportunity to increase the experience would be the use of more sounds from the characters, such as whimpers and awe; as well as the use of synchronised movements.

On the whole, I believe that particular moments of the performance were particularly successful, and completely original in our engrossing interpretation of the story. Yet, when performed again I would include more moments of satirical humour in the form of movement, to highlight the outfits in the array of lights and causing a constant focus from the audience. To create a greater acknowledgement of the audience I want the actors to direct more of their characters emotions to the audience, for example, when Voltare realises that the audience is English Hannah should disapprovingly glare down her nose at the audience, belittling them and provoking emotion. I wish to develop my imaginative creations to produce work that will further enhance and expand the performance as a whole.

#### Health and safety:

Throughout the production of costumes and performance I ensured that safety was kept as a priority. I ensured that I could safely use the sewing machine, keeping my hands away from the needle and setting up correctly to avoid breaking. I kept my fingers out of the way of the needle and when hand sewing I used a thimble when sewing coarse material, such as the Maid's apron, to prevent pricking myself; similarly checking for any needles left in costumes to be removed before dressing the actors. I ensured that none of our actors were allergic to face paints, avoiding any harmful reactions. We have all checked that props are tidied away when rehearsing to avoid tripping and breakage.

Work count: 662

Part (b) – Supporting Notes *(to be completed before the moderation visit)*

Section	Assessment criteria	Maximum mark	Mark awarded
1	Exploration/research into the chosen style; justification of choice; use of specialist terminology (A04)	5	4
2	Development of devising strategies/performance and production skills; critical evaluation and refinement of work (A04)	5	5
3	Assessment of the piece and its potential effectiveness; awareness of H and S factors (A04)	5	4
<b>Total</b>		15	13

**Summative Comments**

Some clear evidence of practical research but a little limited on the number of key features identified.

Some purposeful reference to live theatre seen.

Thoughtful reflection on application of style to piece.

Clear details are provided on the devising process with useful examples of how work has been refined.

Some purposeful assessment of the piece.

Clear evaluation of development of skill could be focused on more.

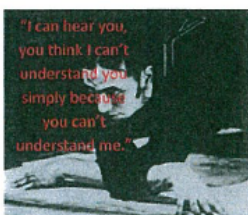
Supporting Notes – SAMPLE 2

**Section 1** – Evidence of exploration/research into the selected theatrical style, identifying its key features, and justification of the choice in relation to clear dramatic intentions for an audience. To be supported by a list of play(s) read and evaluation of the production(s) seen performed in the chosen style as well as a list of sources and resources (as appropriate).

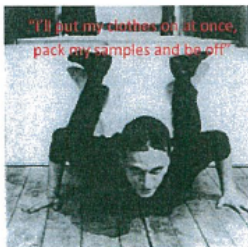


Physical theatre can be defined by the use of little verbal narrative and using physical movements or visual aspects to perform the narrative. All physical theatre pieces are made to tell a story, they all can use different aspects of performance but they all have the defining element of storytelling. Practioners such as Steven Berkoff, Frantic Assembly and DV8 work within the style of physical theatre but have different interpretations of how to perform physical theatre.

subject record



One main practioner of physical theatre is Steven Berkoff. His strict way of approaching physical theatre is to gain complete control of your body. By simplifying the use of the theatre and using minimalistic design aspects, he based all of his performances on the skills on the acting, and how the human body can be adapted. An example of one of his works is an adaptation of Franz Kafka's Metamorphosis. Within his adaptation Berkoff uses no props or costumes to symbolize Gregor as a beetle. It is only the actor that he directs to distort and entwine his body into positions to scare and sicken the audience. In this interpretation of Metamorphosis, Berkoff's costumes were simplistic, plain and allowed free movement, defining no era in time or place.



Frantic assembly base their productions on energetic performances reflect on modern culture using many choreographed dance routines.

In most of their productions they use music, text and design to add impact to the audience's experience.

An example of one of their dance sequences is from Beautiful Burnout (based on the story of a boxer) which I saw in Sheffield. For the training sessions, to show the effect of a high energy workout the five actors on stage went into a sequence to a fast pace song. The impressive physically challenging moves were perfectly in time, to add impact flashing lights from the back wall pulse in time with the music adding extra impact for the audience. Costumes for Frantic Assembly's Beautiful Burnout production are very naturalistic, such as using t-shirts and jogging bottoms. The costumes are designed to be appropriate for the theme of the production but also allow free movement and flexibility. Costumes are appropriately individualised to suit the characters. For example one of the boxing characters who is known to "show off" wears boxing shorts with gold tassel edging and sequins to "flaunt" his success.



Energetic routines to show the intense work out a boxer experiences in Beautiful Burnout. Using star jumps, sit ups and crunches within the sequence.

Images from Steven Berkoff's production of Metamorphosis.

Berkoff believed that "to create a metaphysical concept is to condense reality into its surreal intense image; reality heightened by fear, excitement or the pathological hyper-awareness of the artist".



The theatre company DV8 was created in 1986 by Lloyd Newson producing and directing new forms of physical theatre of mainly choreographed dance routines but the routines show the narrative. DV8 is known for its daring narratives and its ability to take risks with its subject material. Lloyd Newson's approach to theatre incorporates dance and theatre to combine together. He believes that the use of contemporary dance alone is repetitious and by adding a narrative through theatre it enhances the audience's experience. Like Frantic Assembly their costumes are naturalistic and include clothing which is appropriate to the setting. For example I watched one of their filmed pieces "The cost of Living" and two of the characters are on the beach and although they are doing non-naturalistic movements their costumes are appropriate for a day at the beach, such as a t-shirt and shorts.



DV8 use choreographed dance and theatre to create a narrative. DV8 use film and video for their pieces combining the two media types to enhance the audience's experience.

Physical theatre costumes need to be appropriate for free movement and also be appropriate for the specific production. Physical theatre costumes can be extremely simplistic and can consist of a black T-shirt and leggings, but also can be extravagant and be specific for a certain era for the production, the use of physical movements affect the limitations of the costumes. The previous three companies that I have written about have used plain costumes which do not define the character so that the actors are able to identify themselves with their movement. Therefore, when in a group one person does not need to stand out unless specifically needing to. I will take this as inspiration so as to create costumes which are appropriate for the subject but also enable the actors to have full movement around the stage.

Intake  
Some  
line is  
costume

Our dramatic intention for our production is to show the superficial fantasy world of Edie Sedgwick and Andy Warhol compared to the real world in the 1960s, and how it is Edie's sudden realisation of the real world leads to her demise. I believe that this piece will be effective to the audience to understand that the production is set within the 1960s era with not only the use of physical and verbal narrative but also through the costumes.

Words - 700

Practical approach + research is relevant to style.  
which is defined with some ref to costume  
Dramatic intention des

3

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### **Bibliography**

<http://nycphysicaltheatre.com/definition.aspx>

<http://www.blackfishacademy.com/physical.htm>

<http://www.franticassembly.co.uk/>

<http://www.franticassembly.co.uk/media/media/downloads/FAA4PDF.pdf>

<http://www.stevenberkoff.com/>

<http://www.dv8.co.uk/>

### **Productions Seen**

*Metamorphosis*

*Beautiful Burnout* by Frantic Assembly

*The Cost of Living* by DV8

**Section 2** – An outline of devising strategies and of the production/performance skills applied to create the drama which fulfils the shared aims. An assessment of the refinement of the devised work in the light of both practical and theoretical research and feedback.

Our theatre piece is based upon the life of Edie Sedgwick, socialite of the 1960s, model and one of Andy Warhol's many inspirations. Edie was a well known and talked about socialite famous for trend setting and being included in Andy Warhol's films. Edie's life was troubled and led to her very early death. It was in 1965 that Edie Sedgwick and Andy Warhol met and began Edie's "factory days". The factory was Andy's famous art studio where he would create many of his works of art and films. Edie was seen as a 'trend-setter' and was famous for wearing leotards or short dresses with black tights, which became her signature look. Girls would copy Edie's style of hair and clothing to imitating her unique look. Edie's downfall included drugs and drinking brought about her early demise.



Edie Sedgwick born in 1943 died in 1971 aged 28.

*11/02/17*  
I began my design process by talking to the actors about their initial ideas and dramatic intentions, then researching further into the era of the 1960s into events, fashion trends and styles. I specifically researched into the younger generation fashion trends to learn more about what young girls Edie's age would be wearing. I researched into the types of dresses worn and the colours which were popular but I had to ensure that the style I chose was suitable for the production. I watched the actors during rehearsals noting down any movements they made which would necessarily affect my designs, such as Riana lying on her back and holding her legs in the air. This proved that I would need a sturdy fabric for the dresses so that the skirt would not fall down. Also with all of the actors do a sequence to resemble the struggles of war, so their costumes would need to be able to give them free movement.



An example of a 1960s shift dress.

With my costumes I shall be using naturalistic costumes which are appropriate for the actors. This is taken from my research into other theatre companies who use naturalistic costumes for physical pieces such as Frantic Assembly and DV8. My designing strategies included researching into the fashion of the 1960s, specifically into styles of dresses and patterns which were popular within that era. I found that dresses with simple silhouettes were iconic to the 1960s era, simple necklines and A-line skirts were popular but I feel the most iconic dress of this era was the shift mini dress, often made in 'psychedelic' colours and patterns. I continued my research into the kind of pattern used. Circle and square patterns were popular with the younger generation. I decided that the use of a circle pattern on the fabric would help make the costumes identifiable to the 1960s era. I also researched into the male fashion style of this era and I identified that wearing tight fitting trousers along with skinny ties was a popular trend among young men.

*Some of design ideas*

*src1*  
Edie Sedgwick's life is suitable for a piece of physical theatre because it gives creative opportunity for actors to present a piece showing key news events in the mid 1960s such as protesting and war in a physical way as well as with what happens within Edie's life. It is suitable for me as a costume designer because I am given the opportunity to research into 1960s fashion and the key fashion trends that Edie started herself. Also with

*the involvement of Andy Warhol, I am able to research into POPART and use experimentation with colour and pattern within my designs.*



An example  
'psychedelic'  
1960s inspired  
pattern.

*After researching into the life of Edie Sedgwick and life and fashion within the 1960s I decided to create costumes identifiable with the 1960s of five shift dresses and two thin ties. I made the dresses using a simple shift dress pattern which I adapted by shortening it into a mini skirt. I made each dress in bright contrasting colours incorporating the colour used within the lighting design to keep the production cohesive, I can link this back to the research I made into physical theatre and how Frantic Assembly can combine more than one design to create a greater effect for the audience. I made the dresses more recognisable within the 1960s era with the use of a circle pattern which I appliquéd onto the fabric. The use of fabric glue or transfer print would have made the dresses seem messy and unfinished due to the glue seeping through the fabric of the dress and also the shiny effect that a transfer print leaves.*

*detail?*

Words – 695

*Fabric used?*

*Limited detail on process. Little sense of sewing work.  
Attention to period detail appropriate*

*3*

***Bibliography***

<http://www.warholstars.org/stars/edie.html>

[http://en.wikipedia.org/wiki/Edie\\_Sedgwick](http://en.wikipedia.org/wiki/Edie_Sedgwick)

**Section 3** – An evaluative judgement of the piece and its potential effectiveness for an audience. An outline of your own contribution to the creation and development of the piece. An assessment of the development of your chosen skill in relation to the chosen style of theatre. Health and safety.

I believe that the audience will understand the dramatic change of the production, as they see Edie's life deteriorate. The piece created shows the contrast in life styles and psychological state. The fantasy world of Edie and Andy is presented especially within the use of scenes symbolising the toil and struggle of war but, the actors playing Edie and Andy are taking photos symbolising that they are unaware of the real world around them and they only care about their art. While Edie's life begins as 'perfect' it changes as the production unfolds. I believe that it will be effective for the audience as they



Combining lighting and costumes design with the use of colour.



I made simple shift dresses with a circle 1960s inspired appliqué, using contrasting colours for the circles.

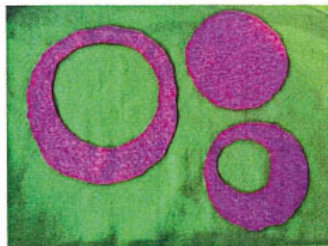
view the symbolic final scene which consists of an actress playing Edie being stripped down to her bra and black tights showing that Andy has taken away everything she had.

I believe my contribution to the production was important because my costumes generate an immediate reaction from the audience that will make them think of the 1960s. I feel that my contribution to the piece with costumes helps add to the presentation that the actors are trying to put across about the 1960s. I also believe that my costumes help resemble Edie Sedgwick because they are inspired by her signature fashion trend of a small dress and black tights. Although, I found making five dresses and two ties challenging with the amount of time that I had, I believe that the making of five dresses was necessary due to a convention of physical theatre where the characters are

similarly dressed thereby presenting them as a group instead of individuals. When one of the actresses played Edie the use of a long thin cigarette holder was used because Edie was well known for using one. I believe I worked with the group well contributing ideas for the piece as well as when watching rehearsals to help me adapt my costumes. Within rehearsals and the cast wearing my costumes to practise I became aware that after measuring the dresses to fit each girl a couple of them were too short. To fix this problem before the final exam I decided to drop the hem of the dress and also add an extra couple inches to the hem to lengthen the skirt. ✓ See 2<sup>nd</sup>



The pattern I used for the dresses after shortening the length.



The appliqué design I used made, inspired by a 1960s pattern.

I believe that my time management skills need to be improved and I wish I had more time to make the dresses. Due to making all five of the dresses myself I felt pressured for time and if I was to re-start my design process I would have begun to make them earlier within my process.

For health and safety I had to ensure that each dress was unrestricting for each actor and that they were comfortable to move across stage freely. Due to the actors wearing an element of Edie Sedgwick's signature look of black tights, the actors will be wearing no shoes so would have

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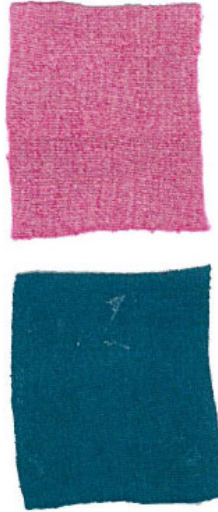
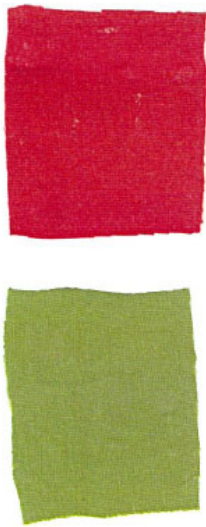
to be able to prevent themselves from slipping during the performance. I also had to be careful with the equipment I was using such as scissors, iron and sewing machine to make sure that I used them appropriately to prevent injury.

Words - 522

Some evaluation of costume design  
and its contribution of overall intention  
of piece.  
Some evaluation of skill.  
Some H+S 3

# Design Process

## Fabric Samples



Each actor having an individual colour

## Dress Sizes

- Red
- Teal
- Yellow
- Blue
- Orange
- Green
- Pink
- Purple

Lily - 10-12

Janina - 8-10

Riana - 8-10

Caitlin - 10-12

Hannah - 10-12

## Girls

Simple Shift dresses and black tights

Lily - Pink

Riana - Purple

Hannah - Blue

Janina - Red

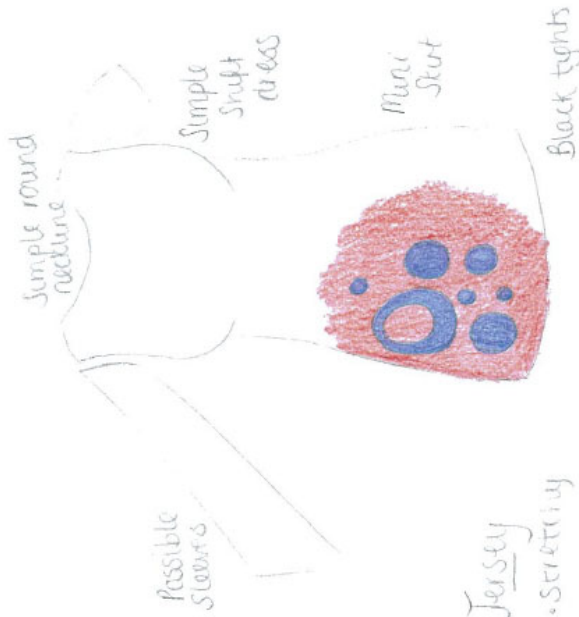
Caitlin - Green

Joel - Red

Seb - Blue

## Boys

Black trousers with white shirts and ties.

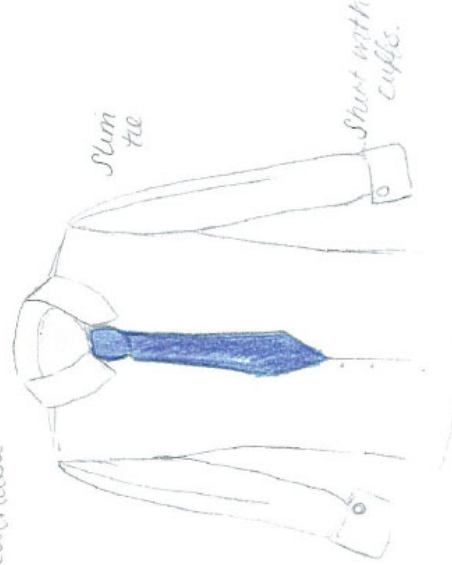


Possible Skirts

Jersey

- stretching
- free movement
- breathable

Black tights





Part (b) – Supporting Notes *(to be completed before the moderation visit)*

Section	Assessment criteria	Maximum mark	Mark awarded
1	Exploration/research into the chosen style; justification of choice; use of specialist terminology (A04)	5	3
2	Development of devising strategies/performance and production skills; critical evaluation and refinement of work (A04)	5	3
3	Assessment of the piece and its potential effectiveness; awareness of H and S factors (A04)	5	2
Total		15	8

**Summative Comments**

Lacked precise detail.

Period precisely defined but practicality not considered.