

## Peter Pan Week 4 Worksheet: Costume Design

If you like, you can watch the whole of 'Peter Pan' on this link:  
<https://www.dramaonlinelibrary.com/plays/peter-pan-bristol-old-vic-nt-iid-190789> AFTER you have completed the tasks below!

### Task 1 Knowledge Organiser (5-10 mins)

Read through the information on the Costume Design Knowledge Organiser (included at the bottom of the last page of this document).

### Task 2: Identifying Costume Design (10 - 15 mins)

The screenshot below is from 'Peter Pan' and it shows when Tinkerbell meets Wendy for the first time and is flying around her room.

Using the **Costume Design Knowledge Organiser**, identify at least **two examples** of **what** costume the designer is using.



### Task 3: Analysing a Key Moment (5 - 10 mins)

Read the example of how to write a 'what →how →why' evaluation of costume design for a key moment. Example 1: In this extract,

WHAT

- The actor playing Wendy is wearing a traditional **patterened pyjama top and bottoms**.
- The **Fabric** used is **cotton**,

HOW

- The **pattern** and **colour** of the pyjamas is **red and white vertical stripes**.
- Cotton** means the **texture** looks **soft**. The **fit** is quite baggy.

WHY

- The **costume** makes the **audience understand** that **Wendy is a tomboy** because **she is wearing pyjamas instead of a traditional nightgown**.
- The **baggy fit** means that the **costume will allow the actress to move around easily**.



# What makes a successful answer?

Use **WHAT** → **HOW** → **WHY**

## Task 4: Analysing a Key Moment (5 - 10 mins)

Look carefully at the image below and write a 'what → how → why' evaluation of a costume design that you see being used in the image. Use the Knowledge Organiser to help you.

Answer: In this extract,

WHAT	●
HOW	●
WHY	●



### Costume Design

**1. Colour**  
Colour is a very important aspect of a costume. It can convey a symbolic idea or reveal something about the character wearing the costume.

**2. Fabric (material)**  
Consider most appropriate fabrics to suit the character, setting and style of the production. For example, in the present day, performers can wear costumes that use modern synthetic materials, such as lycra, which gives extra stretch whilst still looking era-specific. Fabric can also provide information about a character's social status; e.g. a wealthy character may wear a silk dress.

**4. Fit**  
The fit of a costume refers to how the clothing fits the performer, e.g. tight, oversized or fitted perfectly. It can reveal a character's personality or the context of the play. A woman in a period drama may wear a very tightly fitted corset to help reflect the historical context of a play, as it was fashionable to accentuate a woman's physical form.

**3. Condition**  
The condition of the costume can convey information about a character's circumstances. For example, a Victorian street beggar leading a hard life may wear dirty rags with holes to show wear and tear, and may also have make-up to appear dirty with missing teeth, cuts and bruises.

**5. Cut**  
The way a costume is cut refers to the shape of fabric pieces used to construct it. For example, a suit can be cut in different ways to help change the performer's physical appearance, making them appear either smaller or larger. Cut can also provide information about the historical setting of the play, e.g. flares are a style of trousers that become wider below the knee and are largely associated with the 1970s.

#### Other considerations when designing a costume:

**Texture**  
The texture of the fabric used on a costume can provide the audience with information about a play's context or insight into a character. For example, a soft cashmere cardigan in pastel tones can suggest that a character is warm and caring, whereas leather and suede in dark colours can appear more threatening. It is important to consider how textured surfaces react differently under stage lighting, e.g. a shiny finish like satin is very reflective under lights.

**Shape**  
Costume can be used to give a performer a different physical shape, e.g. a body suit may be worn to make a performer appear larger. The outline created by a costume on a performer is called a **silhouette**. Different silhouettes are associated with different fashions throughout history, eg shoulder pads are reminiscent of 1980s **power dressing**.

**Practicalities**  
The practicalities of a costume must also be considered when working on a design. Some productions can require quick costume changes between scenes, and a costume designer will have to find ways to help this, eg by using Velcro rather than buttons. Comfort and freedom of movement should be considered as well as weight when using different materials and fits.

**Hair and make-up**  
Hair and make-up are also aspects of costume design. Simple make-up is often used to help pick out the performer's facial features under bright lighting, but make-up serves many other functions. For example, it is used to:

- create special effects such as cuts and bruises
- help a performer appear older, eg to create wrinkles
- change facial features, eg through the use of **prosthetics**

**Adornments**  
Adornments are the accessories that are added to a costume, eg jewellery, handkerchiefs and bags. The scale or size of adornments needs to be considered as, depending on where they are sitting, it can be difficult for the audience to see details. Adornments may be accentuated to make them clearly visible.

**Health & Safety**  
Designers must take into consideration H&S issues such as: skin allergies to fabrics and/or washing/cleaning products; hem length to avoid trip hazards; constrictions on breathing such as corsets.