

The University of Georgia
Department of Textiles, Merchandising and Interiors

College of Family and Consumer Sciences

TXMI 4290: History of Dress and Fashion: 19th century to the Present

FALL 2009

Dr. José Blanco F.

Section 01

Room #: 306 Dawson

Office Hours:

Telephone: 542-4885

M-W- F: 11:15 - 12:05 a.m.

Office #: 303 Dawson

M-W- F: 12:10 - 1:00 p.m. **and by appointment**

Email: jblanco@fcs.uga.edu

The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.

Textbook

Tortora, Phyllis and Keith Eubank. Survey of Historic Costume. Fairchild Publications.

Recommended

Mendes, Valerie and Amy de la Haye. 20th Century Fashion. Thames & Hudson.

Buxbaum, Gerda (Ed.) Icons of Fashion: The Twentieth Century. Prestel.

Class Description.

Study of the relationship between dress and fashion and the social, economic, political, religious, cultural events, and artistic movements of the period ranging from 1790 to the early 2000s.

Course Objectives.

During the semester students participating in this class will be able to:

1. Participate in an **active learning community**. Students are expected to take responsibility for their own learning and to encourage one another as well as the instructor to constantly improve the learning environment in the classroom.
2. Develop critical thinking skills that would allow them to interpret and analyze relevant information related to the history of dress while they apply this knowledge to their specific majors and using adequate terminology.
3. Communicate and express opinions, ideas, and concepts in an organized manner, thus making important contributions to the learning process of the class.
4. Comprehend the historic development of clothing and textiles in the context of a specific time period and geographical location with an emphasis on the study the history of clothing from the French Revolution to the mid-1980s.
5. Identify the influence of cultural values, ethnic background, class, and gender in the development of clothing and textiles during the 19th and 20th centuries.
6. Identify the influence of customs, art, religion, economy, politics, and technological advancements in the historic development of clothing and textiles.
7. Develop an appreciation for historic clothing and textiles as an inspiration for contemporary designs and trends.
8. Identify specific contributions of the figure of the designer and other fashion innovators in the historical development of clothing and textiles.
9. Determine the relation between specific cultural backgrounds and contemporary trends in clothing and textiles.
10. Gain understanding of the interrelatedness of cultural diversity and the development of twentieth century fashion by recognizing multi-cultural influences on fashionable dress.

**Make sure your phone is turned off during class time. No texting during class time.
Laptops are ONLY allowed in the front row and should only be used for note-taking NOT
Internet surfing.**

Evaluation.

Attendance	10 points
Individual Project	21 points
Group Presentation	8 points
Partial Exams (2)	24 points (12 points each)
Work-Sheets	15 points (5 total for 3 points each)
Reaction Papers	10 points (2 total for 5 points each)
Final	12 points

NOTE: YOU MUST COMPLETE EVERY ASSIGNMENT IN ORDER TO OBTAIN A PASSING GRADE IN THIS COURSE.

Grading Scale.

A	96-100 Points
A-	90-95 Points
B+	87-89 Points
B	83-86 Points
B-	80-82 Points
C+	77-79 Points
C	73-76 Points
C-	70-72 Points
D	60-69 Points
F	Less than 60 Points

Academic Honesty:

All Academic work must meet the standards contained in "A Culture of Honesty." All students are responsible to inform themselves about those standards before performing any academic work.

"All students are responsible for knowing the University's policy on academic honesty. All academic work submitted in this course must be your own unless you have received my permission to collaborate and have properly acknowledged receiving assistance. It is my responsibility to uphold the University's academic honesty policy and report my belief of dishonesty to the Office of the Vice President for Instruction." During exams avoid the appearance of academic dishonesty – keep your eyes on your own paper, place all backpacks, books, notebooks, hats, purses, etc. under your desk or at the front of the room. Familiarize yourself with the Academic Honesty policy and the policy for faculty to handle academic honesty cases www.uga.edu/ovipi/honesty/ahf.htm

ADA Statement:

Students with disabilities needing academic accommodations should inform the instructor as early in the semester as possible.

Class Assignments.

1. Attendance and Participation.

10 points.

Attendance for this course is required. **Missing class WILL seriously, deeply, and gravely affect your grade.** It is your responsibility to check your attendance record periodically and to inform the instructor of any discrepancies.

ATTENDANCE POLICY:

1. If you miss 3 or more classes, you will lose 5 points out of the 10 points for attendance.
2. If you miss 5 or more classes, you will lose all 10 points for attendance.

Students with more than 3 unexcused absences will NOT be permitted to obtain extra credit points.

3. If you are more than 5 minutes late to class, you will be marked tardy.
4. Three "tardies" equal one absence.

5. If you are more than 20 minutes late for class, you are considered absent.

6. A student with more than 10 unexcused absences will automatically obtain an "F" in the class. It is highly recommended that you drop the class if you find yourself in such situation.

DOCUMENTATION FOR EXCUSED ABCENSES:

1. Absences will be excused following University wide policy. You must provide written documentation such as medical excuse, emergency notification, documentation of participation in university events or activities, participation in religious holiday. If I deem it necessary I will contact any person signing your excuse to confirm validity.

2. This documentation MUST be provided immediately after the absence and no later than a week after missing class.

3. Any Make-up work must be completed **NO LATER THAN A WEEK** after originally scheduled. **All Make-Up Exams will consist of 3-5 essay questions. You should be ready to write at least 2 pages of QUALITY material for each essay question.**

4. Students reported absent for a period of two weeks or more may be readmitted only by permission of the academic dean.

5. Late Add: Late adds for this course will not be approved except on exceptional circumstances.

NOTE: If you add this class during the drop and add period your absences during that time WILL COUNT towards the total absences allowed for the class. If you disagree with this policy please reconsider adding the class late. The first day of classes IS the first day of classes.

2. Individual Final Project

21 points.

You must complete your individual project as indicated in the syllabus. Points will be deducted from late projects. See **Project guidelines** at the Class Website for more information. You must **carefully follow instructions** for each project and complete every single part of the assignment. Projects will be graded STRICLY following the given guidelines.

Assignments MUST be turned in during class hours. You are required to sign a RECEIPT indicating that your project was turned to me in person. If for some reason you miss class the day a project is due YOUR OBLIGATION is to deliver the project IN PERSON TO ME. Projects WILL NOT be accepted by anyone at the Textiles, Merchandising and Interiors main office.

Projects placed in my mailbox without prior agreement will be discarded.

You MAY be required to present your project in class. The project guidelines indicate what it is expected for each class presentation according to the type of project. There is NO MAKE-UP for a missed presentation day.

For every day that any assignment is late, two points will be deducted from the final grade for that assignment.

3. Group Presentation.

8 points

Students are required to work in pairs in order to create a POWER-POINT class presentation. The presentation will be **Four to Six** minutes long and must be offered on the day indicated in the syllabus or the corrected class schedule.

Creativity in group presentations is strongly encouraged. All material must be documented properly. YOU MUST ACKNOWLEDGE YOUR SOURCES! You must use at least **TWO BOOKS** other than your textbook references for this project. Please bring the books to class and explained EXACTLY what material you are using from those books.

This assignment will be further discussed in class and a sign up list will be available in the first week of the semester. Possible topics are indicated in the class schedule section of this syllabus.

See the website for more guidelines on group presentations. Material from Wikipedia and similar sources SHOULD NOT be used in your presentation. Use reliable websites instead, such as Museum, colleges, etc.

4. Partial exams

24 points (12 points each)

2 exams will be given as indicated in the syllabus. You must arrange NOW to make sure you have no conflicts in your schedule the days those exams are given. The exams will range from short essay questions to standardize multiple choice exams. Intelligent, creative, and practical use of the information learned will be encouraged in these exams.

5. Worksheets

15 points (5 total for 3 points each)

You will receive worksheets five times during the semester; you must read the chapters in your book in order to complete the worksheets. The assignments must be turned in during class time as indicated.

6. Reaction Papers

10 points (2 total for 4 points each)

Two reaction papers to museum exhibits or additional readings are required during the semester. The instructor will provide further details and suggest options during the semester. The paper must be typed using 1" margins, 12 point font. Identify any bibliographic sources. If you use direct quotes then use quotation marks and give the page number with the citation. Reaction paper should include all components of a well-written paper: introduction, body of reaction, and conclusion. Review your draft carefully for misspelled words, typos, grammatical, and other errors; these can reduce the grade severely. Papers must be 2 – 3 double spaced pages.

7. Final.

12 points

The last exam may or may not be cumulative. The instructor will provide a study guide and further instructions during the semester.

IMPORTANT CLASS NOTES:

- 1. Make sure your phone is turned off during class time. No texting during class time. Laptops are ONLY allowed in the front row and should only be used for note-taking NOT Internet surfing.**
- For every day that any assignment is late, two points will be deducted from the final grade for that assignment.
- "Incompletes" are not automatic. If for some valid reason the work cannot be completed before the end of the semester, you must arrange for an incomplete personally with the instructor. This implies a meeting where student and instructor draft and sign an agreement.*
- 4. Make sure your phone is turned off during class time. No texting during class time. Laptops are ONLY allowed in the front row and should only be used for note-taking NOT Internet surfing.**
- Because of your group presentation you should become acquainted with the preparing Power Point presentations. Presentations and other projects should be saved either on a CD (instructor prefers CD) or an external "jump" drive device. You may also choose to Email the presentation to a group member, NOT THE INSTRUCTOR!, for backup.
- Assignments should be presented in a professional manner. Papers should be typed and clean.
- 7. Make sure your phone is turned off during class time. No texting during class time. During class time laptops should only be used for note-taking NOT Internet surfing.**
- Please make a photocopy for your records of all written work. If you Email any project you must make sure you keep a copy on your file. Make photocopies of your designs, drawings, and such projects. Keep all returned/graded assignments on your file.
- Assignments MUST be turned in during class hours. If for some reason you miss class the day a project is due YOUR OBLIGATION is to deliver the project IN PERSON TO ME. BY NO MEANS can you turn in or take any projects to or from my mailbox or office unless I am there. Projects are not to be accepted at the Textiles Department's main office.

TXMI 4290, page 5

10. We cover a lot of information in this course: people, places, dates, clothing, fabrics, accessories, and much more. We view slides (via power point) during most class meetings, watch video clips at some. Come to class for the full visual and verbal experience. You will not find all information that is covered in class in your textbook –therefore coming to class is necessary for success in this course. Reading your chapters and familiarizing yourself with the terms, illustrations, and historical background will aid in your understanding of the material at each class meeting. Worry about your grade early in the semester, keep up with your tests and assignment points earned.
11. **Late adds for this course will not be approved except on exceptional circumstances. If you add this class during the drop and add period your absences during that time WILL COUNT towards the total absences allowed for the class. If you disagree with this policy please reconsider adding the class late. The first day of classes IS the first day of classes.**
12. **Make sure your phone is turned off during class time. No texting during class time. During class time laptops should only be used for note-taking NOT Internet surfing and they are ONLY allowed in the front row. The instructor reserves the right to ask a student to leave the classroom if his/her cell phone rings during our class meeting or if you are using Internet during class for non-class purposes. You will be considered absent in such case.**

Tentative Class Schedule and Reading Assignments.

Week 1:

- 08/17: Introduction. Syllabus.
- 08/19: Methodology and Historical considerations. Functions of Clothing.
- 08/21: Overview of the Eighteenth Century, French Revolution and Directoire Period. (Tortora, Ch.10)

Week 2:

- 08/24: Introduction to XIX Century. Neoclassical Art. (Tortora, Part V)
Worksheet #1 Due: Empire, Romantic and Crinoline Period.
- 08/26: Empire Period. (Tortora, Ch.10)
- 08/28: Romanticism. Romantic Period. (Tortora, Ch.11)

Week 3:

- 08/31: Mid-XIX Century art. Crinoline Period. (Tortora, Ch.12)
- 09/02: Crinoline Period. (Tortora, Ch.12)
- 09/04: Men's Fashion in the XIX Century.

Week 4:

- 09/07: **Labor Day. No Classes.**
- 09/09: Late XIX Century Design: The Arts and Crafts Movement. William Morris. Liberty & Co. Aesthetic Movement.
Worksheet #2 Due: Bustle Period, 1890s, Turn of the Century, 1910s.
- 09/11: Bustle Period (Tortora, Ch.13)

Week 5:

- 09/14: Bustle Period (Tortora, Ch.13)
- 09/16: Art Nouveau. Charles Frederick Worth.
- 09/18: The Nineties. (Tortora, Ch.13)

Week 6:

- 09/21: Turn of the Century and Edwardian Period (Tortora, Ch. 14)
- 09/23: Turn of the Century (1900s): Modernism, Belle Epoque. Orientalism

TXMI 4290, page 6

09/25: Designers : Paul Poiret, Lucile, Callot Souers, Jacques Doucet, Jeanne Paquin, Mariano Fortuny, Sonia Delauney.

Week 7

09/28: **EXAM #1 (Empire to 1890s – XIX Century)**

09/30: The Isms

10/02: 1910s and World War I. (Tortora, Ch.14)

Week 8:

10/05: 1920s: Art Deco.

Worksheet #3 Due: 1920s, 1930s, and 1940s (WWII).

10/07: 1920s (Tortora, Ch 15)

10/09: Designers: Coco Chanel, Madame Gres, Madelaine Vionet, Balenciaga.

Week 9:

10/12: 1930s (Tortora, Ch 15) Hollywood Designers: Adrian, Edith Head, Orry-Kelly, Irene Sharaff.

10/14: 1930s (Tortora, Ch 15)

10/16: 1940s: Industrial Designers. War and Restrictions. Fascist Propaganda.

Reaction Paper #1 Due

Week 10:

10/19: 1940s and World War II. (Tortora, Ch 15)

10/21: Designers: Claire McCardell, Nina Ricci, Muriel King, Norman Norell, Bonnie Cashin, Pauline Trigere, Salvatore Ferragamo, Charles James, Hattie Carnegie.

Withdrawal deadline: October 22

10/23: **TBA**

Week 11:

10/26: Late 1940s and early 1950s. Postwar Reconstruction and Design, Television, Affluence, and Consumerism. Plastics, Modern Furniture. Residential Design.

Worksheet #4 Due: 1950, 1960s, 1970s.

10/28: 1950s. (Tortora, Ch 16) Fashion Designers: Fath, Balmain, Chanel, Amies.

10/30: **FALL BREAK. NO CLASSES**

Week 12:

11/02: 1950s: Femininity, Teenage Culture. Fashion Photography.

11/04: 1960s: Eclecticism. Pop and Opt Art. Space Age. Psychedelia and Hippies.

11/06: 1960s. (Tortora, Ch. 17). Designers: Saint Laurent, Quant, Givenchy, Cassini, Cardin, Coureges, Ungaro. Rabbane, Pucci, Biba, Galanos, Ossie Clark.

Week 13:

11/09: 1970s: Radical Chic. Folkloric look. Military Style. Environmental concerns. Feminism. Disco. Punk. Glam. (Tortora, Ch. 17)

11/11: **Exam #2 (1900s to 1950s)**

11/13: 1970s Designers: Kenzo, Yamamoto, Miyake, Beene, Lauren, McFadden, Rhodes, Gibb, Yuki, Ashley.

Week 14:

11/16: 1980s (Tortora, Ch. 18) Postmodernism. High Tech. Corporate Design. Computer Age. Consumerism and Logos. Fitness craze. Dress for success.

Worksheet #5 Due: 1980, 1990s, 2000s.

11/18: 1980s Designers: Armani, Moschino, Vuitton, Galliano, Kawakubo, Versace, Karan, Gaultier, Thierry Mugler, Lagerfeld, Lacroix, Kamali, Perry Ellis, Jacobs, Galanos. (Buxbaum, 136-147)

TXMI 4290, page 7

11/20: 1990s: Globalization, Internet, Cyber-fashion, CAD. Post-Modernism. Goth.
Grunge.Rasta. Urban, Hip-Hop, Ghetto-fabulous. (Tortora, Ch. 18)

INDIVIDUAL PROJECT DUE. NO EXTENSIONS.

Week 15: **Thanksgiving Break. No Classes**

Week 16:

11/30: 1990s and introduction to the 2000s.

12/02: **Group Presentations (Tentative):**

1- Influence of political and economic developments in American and European fashion during the 2000s

2- Influence of energy and environmental issues in American and European fashion during the 2000s

3- Influence if high-tech and other smart textiles in fashion during the 2000s.

4- Influence of postmodernism and art movements in American and European fashion during the 2000s

5- Influences from movies in American and European fashion during the 2000s

6- Influences from television in American and European fashion during the 2000s

7- Influences from popular music in American and European fashion in the 2000s

12/04: **Group Presentations (Tentative):**

8- Fashion for children in the 2000s.

9- Fashion for teenagers in the 2000s.

10- Body modification (piercing, tattooing, surgery, etc) in the w2000s.

11- Blue Jeans (variety) in the 2000s.

12- T-shirts in the 2000s.

13- Sports and active wear in the 2000s.

14- Undergarments for men and women in the 2000s.

Week 17:

12/07: **Group Presentations (Tentative):**

15- Daytime and casual clothing for women in the 2000s.

16- Evening and formal clothing for women in the 2000s.

17- Shoes and hosiery for women in the 2000s.

18- Outerwear for women in the 2000s.

19- Daytime and casual clothing for men in the 2000s.

20- Evening and formal clothing for men in the 2000s.

21- Shoes and hosiery for men in the 2000s.

12/08: **Friday Schedule**

Group Presentations (Tentative):

22- Outerwear for men in the 2000s.

23- Hair and headdress in the 2000s (men and women).

24- Sleepwear (children, men, and women) in the 2000s.

25- Cosmetics, grooming and jewelry for men and women in the 2000s.

26- Accessories (handbags, umbrellas, scarves, belts, etc) for women in the 2000s.

27- Influences from the Far East (China, Japan, Korea) in American and European fashion during the 2000s

28- Influences from the Middle and Near East in American and European fashion during the 2000s

29- Influences from the Latin America and the Caribbean in American and European fashion during the 2000s

Reaction Paper #2 Due: Green Exhibit

Classes End

Reading Day December 09, Wednesday

Final Exam December 10, Thursday: 12 – 3 p.m.

Individual Project Return

TXMI 4290
Dr. Jose Blanco F.

FALL 2009

Name: _____

Email: _____

Telephone: _____

Current Career Plans: _____

I am interested in learning about: _____

Other Comments: _____

I have read the syllabus for TXMI4290 – FALL 2009. I have read this syllabus and understand all the information included. If I remain a student in this course I am responsible for understanding and following the guidelines specified in the syllabus and supplemental materials.

SIGNATURE

DATE