

TXMI 6290: History of Costume: 19th century to the Present

FALL 2007

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: 12:10 - 1:10 p.m. **and by appointment**

Email: jblanco@fcs.uga.edu

***This syllabus is subject to change as deemed necessary and reasonable by the instructor.
This information is available in alternative format upon request.***

Textbooks

Johnson, Kim K.P., Susan Tortore and Joanne B. Eicher. *Fashion Foundations: Early Writings on Fashion and Dress*. Oxford: Berg, 2003.

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

Recommended

Welters, Linda and Abby Lillethun. *The Fashion Reader*. Oxford: Berg, 2007.

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

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

Specific Professional Publications:

- Dress (Costume Society of America)
- Clothing and Textiles Research Journal (ITAA)
- Fashion Theory (Berg)
- Costume (English Costume Society)

Class Description.

History of Costume: 19th century to the present:

This course is a study of the interrelationships of apparel to the social, economic, political, religious, and cultural events that occurred when the clothing was worn. This course covers the periods from 1790 – 1984.

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, while applying adequate terminology.
3. Communicate and express their 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 locations 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 influences 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.
11. Analyze, evaluate, and cite published research in the historic clothing field.
12. Understand basic techniques for historic clothing conservation, management and display.
13. Understand the role Historic clothing plays in Museum collections.

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 and assistance with class management	10 points
Undergraduate Class Presentation	15 points
Individual Class Presentations/ Abstracts and reports	15 points
Reaction Papers	10 points (2 for 5 points each)
Completion of Assigned Duties in Historic Clothing Collection	10 points
Book Report	10 points
Research Paper (Including Outline, Annotated Bibliography, Time Chart, and Final Paper at indicated times)	30 points

Grading Scale.

A	96-100 Points
A-	90-95 Points
B+	85-89 Points
B	80-84 Points
B-	75-79 Points
C+	70-74 Points
C	65-69 Points
C-	60-64 Points
D	55-59 Points
F	Less than 55 Points

Academic Honesty:

“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 Assistance with class management 10 points.

Attendance for this course is required. Graduate students are expected to be present at **EVERY** class meeting and assist the instructor with class management including attendance control, exam proctoring, etc.

2. Undergraduate Class Presentation 15 points

Each graduate student will teach one or two sessions of the undergraduate class (depending on number of students registered in the class). The student will discuss the selection of topic (s) with the instructor and is responsible for the development of the lesson plan and power point presentation. Alternatives to this project include development of instructional materials, conduct research for new topics to be covered, and other general class duties. At any rate, the graduate student's participation in the undergraduate class should always imply an analytical approach, or an opportunity to demonstrate research and/or teaching competence.

3. Individual Class Presentations/ Abstracts and Reports 15 points

Each student is required to prepare **at least THREE** 15 minutes presentations on topics of their choice according to the attached schedule for the discussions held among the graduate student group. These presentations can also be in the form of oral/written reports based on assigned readings. This must be a formal and well organized presentation (Use power point whenever possible). Creativity in presentation is strongly encouraged. All material must be properly documented and you must acknowledge your sources. This assignment will be further discussed in class in the first week of the semester.

4. Reaction Papers 10 points (2 total for 5 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 sided pages.

5. Completion of Assigned Duties in Historic Textiles Collection and Exhibits

10 points

Each student will be assigned a specific task to complete at the Historic Clothing and Textiles Collection. Said task will be chosen between the instructor and the student taking into consideration specific interests and skills. Tasks may include: curate or assist setting up a display, conduct research for future exhibits, accession of items, reorganization and inventory of selected storage racks, cleaning and accession of clothing pieces, improvement in clothing labeling system, review and update of historic clothing catalog, work with electronic database for clothing collection, creation of a web-site for the collection, specific projects with accessories, shoes, hats, or magazines at the collection, etc. Often the assignment will imply supervision of undergraduate students.

6. Book Report 10 points

A list of books will be furnished at the beginning of the semester. Each student must select one book to read and summarize in a class presentation.

7. Research Paper (Including Outline, Annotated Bibliography, Time Chart, and Final Paper at indicated times) 25 points

Each student should select a research question or hypothesis related to any period in historic clothing. Research questions may include issues related to social and political conditions,

gender, construction, fit, technological advancements, aesthetic aspects, sumptuary laws, economic influences, merchandising and advertising techniques, intercultural influences, design influences, status, symbol and meaning, psychological aspects, functions of clothing, display, accessories and embellishment, market segmentation, generational differences, specific populations, etc. Student may also choose to work with the instructor in current research projects or to explore a historic perspective for research being conducted in other courses. See the Class schedule for specific dates in which components of the research paper are due.

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.**
2. For every day that any assignment is late, two points will be deducted from the final grade for that assignment.
3. *"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. Assignments should be presented in a professional manner. Papers should be typed and clean.
5. 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.
6. 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.

Tentative Class Schedule and Reading Assignments.

Week 1:

08/17: Introduction. Syllabus.

Week 2:

08/20: Methodology and Historical considerations. Functions of Clothing.

08/22: Overview of the Eighteenth Century, French Revolution and Directoire Period. (Tortora, Ch.10)

08/24: Introduction to XIX Century. Neoclassical Art. (Tortora, Part V)

Graduate Meeting #1 (Individual meetings with instructor should be scheduled no later than 8/24;

Topic and article distribution.

Assignment of book for report.

Assignment of undergraduate class presentation.

Assignment of duties in Historic Collection.

Week 3:

08/27: Empire Period. (Tortora, Ch.10)

08/29: Romanticism. Romantic Period. (Tortora, Ch.11)

08/31: Romantic Period. (Tortora, Ch.12)

Week 4:

09/03: Labor Day

09/05: Mid-XIX Century art. Crinoline Period. (Tortora, Ch.12)

09/07: Crinoline Period. (Tortora, Ch.12)

Week 5:

09/10: Late XIX Century Design: The Arts and Crafts Movement. William Morris. Liberty & Co. Aesthetic Movement.

09/12: Bustle Period (Tortora, Ch.13)

09/14: Bustle Period (Tortora, Ch.13) Charles Frederick Worth.

Graduate Meeting #2 (Time to be determined)

Discussion (Early Discussion in Clothing History).

Reading: Part 1: Dressing the Body.

Section 1: Origins and Motives. *Fashion Foundations*. Pages 1-34.

Assignments Due:

Research Paper Topic

Week 6:

09/17: Art Nouveau.

09/19: The Nineties. (Tortora, Ch.13)

09/21: Turn of the Century (1900s): Modernism, Belle Epoque. Orientalism

Week 7:

09/24: Turn of the Century and Edwardian Period (Tortora, Ch. 14)

09/26: Designers : Paul Poiret, Lucile, Callot Souers, Jacques Doucet, Jeanne Paquin, Mariano Fortuny, Sonia Delauney.

09/28: **EXAM #1**

Week 8:

10/01: The Isms

10/03: 1910s and World War I. (Tortora, Ch.14)

10/05: 1920s: Art Deco. Early Hollywood.

Graduate Meeting #3 (Time to be determined)

Discussion

Reading: Part 1: Dressing the Body.

Section 2: Physical Connections between the body and dress.

Reading discussion: *Fashion Foundations*. Pages 37-50.

Assignments Due:

Research Paper Outline and Time Chart.

Week 9:

10/08: 1920s (Tortora, Ch 15)

10/10: 1930s (Tortora, Ch 15) Mural Art. Bauhaus School.

10/12: 1930s (Tortora, Ch 15)

Week 10:

10/15: Designers: Coco Chanel, Madame Gres. Madelaine Vionet. Cristobal Balenciaga. Adrian, Edith Head, Orry-Kelly, Irene Sharaff.

10/17: 1940s: Industrial Designers. War and Restrictions. Fascist Propaganda.

10/19: **EXAM #2**

Graduate Meeting #4 (Time to be determined)

Discussion

Reading: Part 1: Dressing the Body.

Section 3: Health Issues and Dress Reform.

Reading discussion: *Fashion Foundations*. Pages 51--68.

Reading: Part 2: Fashioning Identity

Reading discussion: *Fashion Foundations*. Pages 69--90.

Assignments Due:

Research Paper Annotated Bibliography

Week 11:

- 10/22: 1940s and World War II. (Tortora, Ch 15)
- 10/24: Designers: Claire McCardell, Nina Ricci, Muriel King, Norman Norell, Bonnie Cashin, Pauline Trigere, Salvatore Ferragamo, Charles James, Hattie Carnegie.
- 10/26: Fall Break**

Week 12:

- 10/29: Late 1940s and early 1950s. Postwar Reconstruction and Design, Television, Affluence, and Consumerism. Plastics, Modern Furniture. Residential Design.
 - 10/31: 1950s: Femininity, Teenage Culture. Fashion Photography.
 - 11/02: 1950s. (Tortora, Ch 16) Fashion Designers: Dior, Balenciaga, Jacques Fath, Balmain, Chanel, Hardy Amies. (Tortora, Ch.)
- Graduate Meeting #5 (Time to be determined)**
Discussion
Reading: Part 3: The "F" Word: Fashion as Change & Predicting Fashion Change. Reading discussion: *Fashion Foundations*. Pages 97-124.

Week 13:

- 11/05: 1960s: Eclecticism. Pop and Opt Art. Space Age. Psychedelia and Hippies.
- 11/07: 1960s. (Tortora, Ch. 17). Designers: Saint Laurent, Quant.
- 11/09: 1960s: **GROUP PRESENTATIONS:**
 - Hubert de Givenchy
 - Oleg Cassini
 - Pierre Cardin
 - Andre Coureges,
 - Emanuel Ungaro, ,

Week 14:

- 11/12: 1960s: **GROUP PRESENTATIONS:**
 - Paco Rabanne,
 - Emilio Pucci,
 - Biba
 - James Galanos,
 - Valentino
 - 11/14: **Exam #3.**
 - 11/16: **INDIVIDUAL PROJECT DUE.**
 - 1970s: **GROUP PRESENTATIONS:**
 - Kenzo
 - Yohji Yamamoto
 - Issey Miyake,
 - Geoffrey Beene
 - Halston,
 - Ossie Clark
- Graduate Meeting #6 (Time to be determined)**
Discussion
Reading: Fashion as Collective and Consumer Behavior.
Reading discussion: *Fashion Foundations*. Pages 125-140.

Week 15:

11/19: 1970s: **GROUP PRESENTATIONS:**

Ralph Lauren
Mary McFadden
Zandra Rhodes
Bill Gibb
Yuki
Laura Ashley,

11/21: Thanksgiving

Week 16:

11/26: 1970s: Radical Chic. Folkloric look. Military Style. Environmental concerns. Feminism. Disco. Punk. Glam. (Tortora, Ch. 17)

11/28: **Individual Project Return / Presentation**

11/30: 1980s (Tortora, Ch. 18) Postmodernism. High Tech. Corporate Design. Computer Age. Consumerism and Logos. Fitness craze. Dress for success.

Week 17:

12/03: Designers: Armani, Moschino, Vuitton, Galliano, Kawakubo, Versace, Karan, Gaultier, Thierry Mugler, Lagerfeld, Lacroix, Kamali, Perry Ellis, Jacobs, Galanos. (Buxbaum, 136-147)

12/04: 1990s: Globalization, Internet, Cyber-fashion, CAD. Post-Modernism. Goth. Grunge. Rasta. Urban, Hip-Hop, Ghetto-fabulous. (Tortora, Ch. 18)

12/05: 2000S. **Fashion Designers:** Sui, McQueen Romeo Gigli, Rifat Ozbek, Dolce & Gabbana, Martin Margiela, Helmut Lang, Julien MacDonal, Tom Ford, Hillfiger, Kors, Narciso Rodriguez, Prada, Mizrahi, Spade, Watanabe. **Classes End**
Graduate Meeting #7 (Time to be determined)

Individual Presentations: Book Reports

Individual Presentations: Research Papers

Final Paper and write-up due on day of final exam

Reading Day Dec 7

Final Exam Dec 12, M 12 noon – 3 p.m.

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

TXMI 6290
Dr. Jose Blanco F.

FALL 2007

Name: _____

Email: _____

Telephone: _____

Current Career Plans: _____

I am interested in learning about: _____

Other Comments: _____

I have read the syllabus for TXMI6290 – FALL 2007. 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