ADES 4121 /5121 History of Costume- Spring semester, 2012-4 Credits, MW 10:40-12:30
Instructor: Marilyn DeLong; Phone : 612-625-1219; Email: mdelong@umn.edu
Office: 351 McNeal; Office Hours: M 12:30-1:30 or by appointment
McNeal - Room 274 on Mondays and 146 on Wednesdays (exceptions will be announced)

Course Description: Survey of dress and appearances in Western cultures, from 18th century to present, with a focus on the 19th and 20th century. Role of gender, race, and class with respect to change in dress are analyzed within historical moments and the larger cultural, social, economic, technological, and political context. Analysis and interpretation of primary and secondary data is conducted using the collection of the Goldstein Museum of Design.

Required Texts:

Additional Reading:
Additional class reading will be assigned that will be accessed through Berg Fashion Library (BFL) over the Internet via the U of MN library. In addition to class readings, each student will need to search for and complete significant reading in preparation for his or her individual and team project assignments.

Student Learning Outcomes:
History of Costume examines the human past through how men, women and children chose to appear within given time periods and specific historical contexts, studying the beliefs, practices, and relationships that shaped human experience.

In this course, students will be able to:
- Understand the development of Western dress from early modern through the contemporary periods, as represented in literature on costume history and extant historic dress, specifically examining changes in
  - Forms of dress
  - Body ideals
  - Meanings associated with those forms
  - Systems of production and dispersion
- And relate those body ideals and forms of dress in their larger cultural, social, economic, technological, and political context, i.e.,
  - Understand dress as expressions of the era and society that produced it
  - Understand the significance of dress as markers of the identities of individual wearers within their historic context
  - Understand the study of dress as a means for learning about the unique experiences that people have in each historic era.
History of Costume introduces and critically assesses methods and concepts employed in producing historical knowledge, considering how the questions we ask and the sources available to us shape our knowledge of the past and our understanding of its significance. Students will work with primary sources, evaluating uses and limitations, and learn how to do the interpretive work that makes meaning out of historical material.

In this course, students will be able to:

- Use and critically evaluate a variety of primary and secondary sources of information for researching dress history, ranging from academic histories to popular historical representations of the dress of past eras, assessing their strength and weaknesses
- Understand how historic dress can be used as reference for contemporary design and for various mediums such as theater and museum exhibitions

Class Protocol and Expectations:
Class materials will be provided through the texts and through the online Berg Fashion Library (BFL). Information presented in class lectures will not strictly repeat information presented in the assigned readings. Thus, class lectures will elucidate the readings with specific examples, or synthesize or add to the information in the readings.

Students are expected to comprehend the material in the assigned readings before class and be prepared to actively participate in class discussions. Students will be called upon to join in the class discussions. Class participation points involve active participation in class.

At all times, students must treat items in the Goldstein historic costume collection according to prescribed museum practices and instructions for treatment of historic objects.

Attendance in class is mandatory and students must arrive in class on time and remain for the duration of the class. If more than 2 unexcused absences, final grade will be lowered one full grade. Unexcused absences from class cannot be made up. Please inform the instructor of legitimate excused absences—before the class, if possible—to learn about makeup schedule.

Students in 5121 will complete all assignments listed for 4121 as well as additional work agreed upon at the beginning of the semester.

Statement on climate of inclusivity:
You are expected to be attentive during class, ask questions if you do not understand something, and to offer your opinion. You are also expected to listen respectfully to other students and to me. The University of Minnesota is committed to providing a safe climate for all students, faculty, and staff. All persons shall have equal access to its programs and facilities without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Racism, sexism, homophobia, classism, ageism and other forms of bigotry are inappropriate to express in this class. Reports of harassment are taken seriously, and there are individuals and offices available for help.

PEDs in Class: During class all electronic devices, cell phones and pagers must be turned off.
Workload
University workload expectations are 3 hours of learning effort outside class per week per credit to achieve an average grade of C. Since this class is 4 credits, that means 12 hours of work effort per week outside of class.

Projects, Presentations/Class Activities (See Separate Project Directions)
1. Presentations: include 2-4 presentations of assigned special readings and reports of projects
2. Projects include in depth examination of 19th and 20th century clothing—and
   Future of Dress Prediction
3. Enrichment projects. Select two, one each for 19th & 20th century content

Evaluation and Grading Criteria
- Clarity & organization of assignments (directions followed & presentation)
- Thorough treatment & understanding of historic concepts portrayed
- Imaginative approach to projects and presentations
- Thoughtful, critical evaluation of visual materials and sources of evidence

Course grade will be based upon = weighting of the following categories:
1/3 Examinations: Midterm, Final & Quizzes
1/3 Daily + class participation / activities /presentations
   Team and Individual Class Reports and Readings (2-4)
   Future of Dress Predictions
1/3 Projects
   Artifact Analysis (4)
   Enrichment Projects (2)

Note: Final grade is based on accumulated grades/evaluations in each category. Consult grading criteria to plan how you will spend your time preparing assignments, and to check that you have completed all required work to ensure at least a grade of C. For projects completed through teamwork, a peer evaluation form will enable students to reward team members who did their share.

Individual assignments must be turned in at the beginning of the class period in which they are due, one per student turned in by the student. An assignment late past one class day will receive 1 grade lower and past 2 class days, no points. However all assignments must be completed to pass the course. Extra credit options are available for students who miss class for legitimate reasons.

Early and make-up examinations and quizzes are not given, except in the case of legitimate emergencies or conflicts discussed and agreed upon with each student. Then a make-up will be scheduled immediately and you will need to contact instructor about schedule for make-up.

Incompletes will only be considered in exceptional cases and will require a passing grade at the time and writing a contract for completion of the class work that is agreed to by both instructor and student.
Final grades will be determined on the basis of a grade from accumulation of points in each category and then average of three. Project and exam directions will indicate point values.

A 4.00 - Represents achievement that is outstanding relative to the level necessary to meet course requirements.
A- 3.667

B+ 3.333
B 3.000 - Represents achievement that is significantly above the level necessary to meet course requirements.
B- 2.667

C+ 2.333
C 2.000 - Represents achievement that meets the course requirements in every respect
C- 1.667

D+ 1.333
D 1.000 – Represents achievement that is worthy of credit even though it fails to meet fully the course requirements.

**Release of Work Statement:** Students understand that enrollment in this course grants consent for work to be selected for inclusion in college or departmental publications (online or in print).

**Scholastic dishonesty and student conduct code:** Academic dishonesty in any portion of the course work shall be grounds for awarding a grade of F or N for the entire course and reporting to University officials. [http://www1.umn.edu/regents/policies/academic/Student_Conduct_Code.pdf](http://www1.umn.edu/regents/policies/academic/Student_Conduct_Code.pdf)

**Sexual Harassment:** [http://www1.umn.edu/regents/policies/humanresources/SexHarassment.pdf](http://www1.umn.edu/regents/policies/humanresources/SexHarassment.pdf)

**Academic freedom & responsibility:** [http://www1.umn.edu/regents/policies/academic/Academic_Freedom.pdf](http://www1.umn.edu/regents/policies/academic/Academic_Freedom.pdf)

**Availability of disability and mental health services:** If you have any special classroom requirements please contact one of the offices listed below. They will work with you and, if necessary, they will contact the instructor to work out the details for any necessary accommodations.

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<thead>
<tr>
<th>Service</th>
<th>Address</th>
<th>Phone</th>
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</thead>
<tbody>
<tr>
<td>Student Academic Success Service</td>
<td>340 Appleby Hall, Mpls</td>
<td>612-624-3323</td>
</tr>
<tr>
<td>Counseling/Consulting Services</td>
<td>199 Coffey Hall, St. Paul</td>
<td>612-624-3323</td>
</tr>
<tr>
<td>Disability Services</td>
<td>180 McNamara, Mpls</td>
<td>612-626-1333</td>
</tr>
<tr>
<td>Center for Writing</td>
<td>10 Nicholson Hall, Mpls</td>
<td>612-626-7579</td>
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Class Schedule – History of Costume – Spring 2012
*Class will meet on Mondays in 274 and on Wednesdays in 146 unless otherwise noted. Reading assignments should be completed by the day listed Additional readings will be assigned to individuals for presentations and reports.

January
18 W Overview of Class and Introduction to Study of Historic Dress
   The Eighteenth Century
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23 M Introduction to Artifacts, Resources, & Analysis
   Read: The 18th Century, Chapter 10, of Tortora & Eubank (textbook)
   Goldstein Catalog pp.1-43 to become acquainted with scope of collection.

25 W Library as Resource with Marlys McGuire—Meet at 10:40 in room 230 in the Learning Environmental Science Bldg (formerly Vocational Tech Bldg. on St Paul campus)
Second Hour: Return to 146 for remainder of class
   The Early 19th Century
   Read: Directorie and Empire period, Chapter 11 of Tortora (textbook)
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30. M Group and individual project—Artifacts and history
   Read: Rexford et.al.
      “Evidence about dress,” BFL, v. 3, pp.27-41, Internet
      “Intro to demographics and social evidence,” BFL v. 3. pp.205-207, Internet

February
1 W The Romantic Period (1820-50)
   Read Chapter 12 of Textbook—Tortora and Eubank
      “Wool Cloth & Gender,” by Lou Taylor in BFL Classic & Modern Writings
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6 M Artifact Analysis I.

8 W The Crinoline Period (1850-1869)
   Read: Chapter 13 of Tortora and Eubank
      “Dress Reform,” BFL v. 3 pp. 190-195
      Additional readings assigned for reports
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13 M Due: Artifact Analysis I
      “Fashion Change in the New Millennium” in EBook BFL Changing Fashion by Lynch & Strauss
15 W The Bustle Period & Nineties (1870-1900)
   Read: Chapter 14 of Tortora and Eubank
   “Introduction to Fashion,” BFL v. 3. Pp. 45-49
   “Silk Weighting,” by J Field, BLF snapshot Vol 3
   Additional readings assigned for reports

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20 M Dressing the Part (Class will meet in 146 McNeal)
   “Iconic figures in western dress,” v. 10, pp.171-174 BFL, Internet

22 W 1870-1900 continued
   “Fashion in the Gilded Age: Profile of Newport’s King Family (1870-1914),” in
   Twentieth Century American Fashion by Welters and Cunningham BFL EBooks

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27 M Artifact Analysis II

29 W Introduction to dressmakers and families of St Paul
Enrichment Project I Due

March
5 M Due: Artifact Analysis II

7 W Midterm Examination

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12,16 Spring Break-No class

19 M Edwardian Period
Read: Chapter 15 (1900-1920)
“Epilogue on Trousers,” by Eric Gill in BFL Classic & Modern Writings

21 W 1920s
   Read Chapter 16, 1920-47, Tortora
   “Style, The Endless Desire for a New Look” by Lynch & Strauss in BFL Changing Fashion
   EBook

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26 M Artifact Analysis III

28 W Due: Artifact Analysis III

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April
2 M 1930s and WWII
Cont. Chapter 16
“The Americanization of Fashion, Sportswear, the Movies and 1930s,” in BLF EBook,
Twentieth Century American Fashion by Welters and Cunningham

4 W 1947-60 the New Look +
Read: Chapter 17 Tortora
“Black Leather Jacket”—DeLong, Gage, Park, Sklar BFL updates

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9 M Artifacts of Designers

11 W 1960-80 Style Tribes Emerge
Read: Chapter 18, Tortora
“Dressing for Success: The Re-Suiting of Corporate America in 1970s,” in BFL e-books
Welters and Cunningham Twentieth Century Fashion
Additional readings assigned for reports

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16 M Artifact Analysis IV--Designers

18 W 1980-2008
Read: Chapter 19, Tortora
AntiFashion, BFL v. 3 pp. 161-169
Subcultural Dress v. 8 pp.471-481

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23 M Artifact Analysis IV Due & 21st Century & Future –Projects

25 W Contemporary Design
Additional readings assigned for reports

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30 M Future 21st Century and Beyond
Enrichment Project II Due

May
2 W Reports-Presentations
Best of projects and Future 21st Century Predictions

Final Exam: May 8, Tuesday 10:30-12:30pm.