

NEW YORK CITY COLLEGE OF TECHNOLOGY/THE CITY UNIVERSITY OF NEW YORK
Course: 20th Century Dress and Culture / Humanities Department

Instructor: Dr. Alexis Romano
Mon: 6:00-8:30 pm / **Classroom:** M-407
Contact: aromano@citytech.cuny.edu

Course/Section: ARTH 1204-E432, 3 Credits
Office Hours: Friday 2:10-4:10, L-636
Humanities office (L-630): 718-260-5018

*Office hours will be held on Monday, from 3:45 to 5:45 (L-636) on the following days: Feb. 3, Feb. 10, Mar. 16, and May 11. For these weeks no Friday office hours will be held.

Catalog Course Description: A survey of fashion history, from the end of the 19th century to the present. It offers an overview of the many influences that have affected the development of clothing. Studies the effect of an historical period on the clothing of the time through analysis of its economics, politics, religion and culture. Issues affecting the industry are explored through readings, videos, discussions and links to local industry are made through field trips and guest speakers.

Learning Outcomes:

Upon successful completion of this course, students will be able to:

OUTCOME	ASSESSMENT
Identify and describe apparel of the twentieth and twenty-first centuries using appropriate terminology.	Class discussion, quizzes, examination & term paper/presentation
Recognize and discuss key apparel fashion leaders and/or designers and their contributions	Class discussion, examinations & term paper
Distinguish among the social, political, and economic cultural influences on fashion for each of the various periods	Class discussion, research, development of timeline with term paper, & examinations
Identify and explain direct and indirect technological influences on dress	Class discussion, term paper and presentation, and examinations
Assess the multiple explanations for the impact of dress and body image on human behavior.	Class discussion, research, term paper & presentation
Analyze concepts and theories of and research in human behavior to market place interaction related to textile and apparel products of everyday life.	Class discussion & oral presentation
Recognize and describe the diversity of culture in space and time and how it effects and influences fashion style s and trends	Class discussion, term paper & presentation
Write a research paper	Course assignments/ homework that comprise the term paper

General Learning Outcomes:

Demonstrate expanded cultural global awareness and sensitivity	Class discussion, term paper, and examination
Identify issues and problems, ask relevant questions, and link them with appropriate methods of inquiry	Research for term paper and oral presentation
Discern multiple perspectives of how the process of change (including fashion change) affects and is affected by dress across time and cultures.	Class discussions, research, term paper and presentation

Recommended Textbooks:

Mendes, Valerie and Amy de la Haye, *20th Century Fashion*, 1999. Thames & Hudson, London, ISBN 0500203210

English, Bonnie, *A Cultural History of Fashion in the 20th and 21st Centuries*, 2013. Bloomsbury Academic, Second Edition NY, ISBN: 0857851357

Recommended Web Sites:

City Tech Library Database: Oxford Art Online

Brief articles by leading scholars in the field; use your LIB number on your City Tech ID to access <https://library.citytech.cuny.edu/research/articles/letter/O>

Fashion Institute of Technology: Fashion History Timeline

The *Timeline* is an open-access source for fashion history knowledge, featuring objects and artworks from over a hundred museums and libraries that span the globe. Its website offers well-researched, accessibly written entries on specific artworks, garments and films, by FIT instructors and students.

<https://fashionhistory.fitnyc.edu>

Google We Wear History: The Stories Behind What We Wear

Google has partnered with several cultural institutions to create a curated, thematic database for users. Permissions for image use is in accordance with each institution (for example, the Victoria and Albert museum) as the images are housed on the home institution of the art work, but the site is open domain.

<https://artsandculture.google.com/project/fashion>

Metropolitan Museum: Heilbrunn Timeline of Art History

The TOAH is an educational resource that contains essays about works in The Met's collections, including works of art with chronologies and locations. You can search by subject, geographical region, key word, material, author, or other means. Each article is concise, and the works of art can be viewed on their own, also linking to the collection's database for full object information.

<https://www.metmuseum.org/toah/>

Dressed: A History of Fashion Podcast

<https://www.dressedpodcast.com>

A list of Museums in New York City that have Dress and Textile Collections:

The Museum at FIT: <https://www.fitnyc.edu/museum/>

The Cooper Hewitt: <https://www.cooperhewitt.org>

The Brooklyn Museum <https://www.brooklynmuseum.org>

The Metropolitan Museum of Art <https://www.metmuseum.org>

The Museum of the City of New York <https://www.mcny.org>

Technology: All students will be responsible for Blackboard access and participation. SAFEASSIGN is administered for the submission of all assignments.

NYCCT Academic Integrity Policy

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.

Humanities Department Attendance Statement

It is the conviction of the Humanities department that a student who is not in a class for any reason is not receiving the benefit of the education being provided. Missed class time includes not just absences but also latenesses, early departures, and time outside the classroom taken by students during class meeting periods. Missed time impacts any portion of the final grade overtly allocated to participation and/or any grades awarded for activities that relate to presence in class.

Disability/Medical Accommodations Statement

City Tech is committed to supporting the educational goals of enrolled students with disabilities in the areas of enrollment, academic advisement, tutoring, assistive technologies and testing accommodations. If you have or think you may have a disability, you may be eligible for reasonable accommodations or academic adjustments as provided under applicable federal, state and city laws. You may also request services for temporary conditions or medical issues under certain circumstances. If you have questions about your eligibility or would like to seek accommodation services or academic adjustments, please contact the Center for Student Accessibility at 300 Jay Street room L-237, (718) 260- 5143 or <http://www.citytech.cuny.edu/accessibility/>

Students who miss a scheduled presentation or exam due to illness or medically-related emergencies will be referred to the Center for Students Accessibility. The CSA will review any documentation requested and give the student a letter to share with the relevant instructor if accommodations need to be made.

Humanities Diversity Statement

The Humanities Department complies with the college wide nondiscrimination policy and seeks to foster a safe and inclusive learning environment that celebrates diversity in its many forms and enhances our students' ability to be informed, global citizens. Through our example, we demonstrate an appreciation of the rich diversity of world cultures and the unique forms of expression that make us human.

NO CELL PHONE USE IN CLASS Talking on cell phones, checking or sending text messages, and otherwise using your cell phone during class is prohibited. Please do not wear headphones during class. Laptops are permissible for taking notes if you are seated in the first row. If you need to check your cell phone for an emergency situation, please inform me before class, leave your cell phone face down on your desk in silent mode, and take the emergency call or text outside the classroom. **NO AUDIO RECORDING, PHOTO OR VIDEO OF LECTURE MATERIALS.** Your best learning will happen when you are actively taking notes, looking at images, and listening to lecture—taking photos is a passive experience.

Student Conduct Policy

Any conduct that interferes with the educational process is prohibited in classes at NYCCT. This includes any behaviors that are dangerous, disruptive, disrespectful or disorderly. Students must use commonly accepted standards of courtesy, cooperation, consideration and mutual respect at all times. This includes: making rude or sarcastic comments towards the instructor or other students; speaking out of turn; speaking while the instructor or another student is speaking; or otherwise showing a lack of mutual respect for the instructor or peers in the classroom.

Assessment and Grading:

Activity	Explanation	Percent of Overall Grade
Participation	In-class work collected in person at the end of class, and discussions	25%
Object Analysis Paper	Completed outside of class and submitted on Black Board	15%
Midterm Exam	In-class closed book exam	20%
Research Project	In-class oral presentation ALSO uploaded to Black Board	20%
Final Exam	In-class closed book exam	20%

Grading System: All grades will be based in proportion to the following scale: A = 93 - 100 A- = 90 - 92 B+ = 87 - 89 B = 83 - 86 B- = 80 - 82 C+ = 77 - 79 C = 70 - 76 D = 60 - 69 F = 59 and below. If a final grade is not a whole number, any decimal greater than .5 will be rounded up (e.g. 82.51 becomes an 83). Each assignment includes a clear rubric. Students need to submit assignments *on or before the due date*.

Grading and add/drop policies are in accordance with University policies and are recorded as:
WU-Unofficial Withdrawal (attended at least once)
WF-Withdrew Failing
WN-Unofficial
Withdrawal (never attended)

Process for Evaluation:

Outstanding (A) work goes beyond the package and presentation requirements.
Good (B) work meets all grading criteria, performed to top standards.
Average (C) work meets all but one or two of the grading criteria.
Below Average (D) work meets only one or two of the grading criteria.

Midterm Reports: All students will be notified through their CUNY- NYC College of Technology e-mail accounts and/or posted on Blackboard about their progress in this course by the mid-semester point. Mid-term grades are assessed as follows, per recommendation by the Office of the Provost: P-Passing, BL-Borderline, U-Unsatisfactory, SA-Stopped Attending.

Participation: Active participation includes taking notes during lecture and participating in classroom discussions. Each day you will receive a participation grade. If you are preoccupied, using your cell phone, chatting with others, dozing off, or otherwise distracted from the lecture or discussion taking place, **you will receive a 0 for that day.** Missing work due to absence will be a 0, unless you have a college approved absence AND the instructor is emailed prior to the start of class.

Exams: The class follows the format of an art history class. Each class will include slide lecture with images demonstrating and summarizing the main points in the lecture. Students are responsible for recording additional information presented during lecture, referencing the recommended textbook and web sites for additional information.

Exams will consist of a combination of sections as listed below:

Slide Identification Recognition of specified images, to be identified by: designer, date, materials/technique, and the significance of the garment style in the context of fashion history.* **This information will be specified on your study slides, and covered in review sessions*

Essay Short essay sections will require writing a paragraph or two and includes compare/contrast discussions of the aesthetics and subject matter of the works studied. Long essay questions will require 3-5 paragraphs and will focus on important concepts presented throughout the course.

Multiple Choice, Matching, Fill in the Blank, or other additional sections may be included. **Extra credit questions** may also be offered as part of the exam based on class lectures, videos and readings.

***Detailed guidelines for these and other assignments will be posted to Blackboard.**

Study Techniques

Flashcards: Art history is partly about image recognition and identification. The **objects** you need to be able to recognize will be listed by name and image in your study guide for mid-term and final study. Making flashcards is the BEST tool for learning the information pertaining to images. For digital flash cards, you can try one of these sites:

<https://www.flashcardmachine.com>

<https://quizlet.com>

<https://www.studyblue.com/online-flashcards>

iPad Apps: <https://appadvice.com/appguides/show/flashcard-apps-for-the-ipad>

Be diligent when downloading files or Apps from the Internet!

Please note: Homework assignments will be posted in detail and submitted through Black Board. In-class work is completed and collected on site. Recommended: Set aside 2-3 hours/week for homework assignments, lecture and image review, and reading assignments.

Guidelines for Written Assignments:

All papers MUST be typed. A page is the equivalent of a 1.5 line-spaced 8.5 x 11-inch paper with one-inch margins using 12-point Times New Roman font. Follow the page length guidelines for each assignment and number each page. All work MUST contain the student name and email address, the course name and number, the date the assignment is *submitted*, and the name of the assignment.

Effective writing helps clarify ideas and communicate those ideas to others. Be organized, clear, and succinct. Grammar, punctuation, style, and spelling count. Write in college-level American English that is appropriate to the business community.

Papers will be graded on the following criteria:

- Clear and thorough application of direct and database concepts and principles (including material covered in the assigned reading, lectures, and discussions).
- Demonstration of original, logical, strategic thinking including a complete analysis of facts, logical synthesis, and persuasive conclusion/recommendation. Specific examples should support the analysis. Address the specific requirements of the assignment.
- Quality of research (depth, breadth, appropriateness) and proper acknowledgement of references, including complete citations using APA style in-text notes, when appropriate.
- Appropriate language and tone, accurate spelling, correct grammar, appropriate punctuation, and logical organization. You will not receive an A if your writing is awkward, contains grammatical or punctuation errors, or is disorganized.

In a case of an emergency, you may submit your assignment the following class day. You may e-mail your assignment to me prior the start of the class to get full credit. Documentation on Professional Letterhead of the emergency will be expected. Coming late to class does not constitute an emergency.

Course Schedule:

Session Date	Lecture Topic	In-Class	Reading and HW Assignment
1 – Jan. 27	Introduction: Fashion in Context up to the 20 th C		Reading 1 (see below)
2 – Feb. 3	Fashion in Context: Material Culture	In-class exercise: object analysis	Reading 2
3 – Feb. 10	Art and Fashion: Early 20 th -century dress	Discussion	Reading 3
[Feb. 17]	No Class		
4 – Feb. 24	1920s: Modernism and Fashion for the City	Discussion	Reading 4 Bring in a fashion advertisement
5 – Mar. 2	Haute Couture in the 1920s-30s: Chanel, Patou, Vionnet, Schiaparelli	In-class writing: image analysis	Reading 5
6 – Mar. 9	1930-1940s: Sportswear, Designers and Promotion during the Great Depression and WWII	Discussion Choose designers for research presentations	Visit the exhibition “Power Mode: The Force of Fashion” at Museum at FIT Object Analysis paper due next class Reading 6
7 – Mar. 16	1950s: Historicism and Modernity	Mid-term review	Review for Mid-Term
8 – Mar. 23	MID-TERM EXAM		Reading 7
9 – Mar. 30	1960s: Counter Culture, Swinging London and Space Age Fashion	Discussion	Reading 8
10 – Apr. 6	1970s: Postmodernism 1: New Nonchalance and Eclecticism	Writing workshop	Reading 9 Begin researching for presentations
[Apr. 13]	No Class – Spring Recess		
11 – Apr. 20	1980s: Postmodernism 2: Power Dressing and Streetstyles	In-class exercise: TBA	Reading 10

12 – Apr. 27	1990s-2000s: Grunge and Minimalism/Fast Fashion and Sustainability	Discussion and review for Final Exam	Work on research presentations
13 – May 4	Research Presentations		Presentations DUE
14 – May 11	Research Presentations		Study for Final exam
15 – May 18	FINAL EXAM		

Course Readings

Reading 1:

Mida, Ingrid, and Alexandra Kim. "Reflection." In *The Dress Detective: A Practical Guide to Object-Based Research in Fashion*. London: Bloomsbury, 2015, 62-73. (e-book)

Refer to:

Prown, Jules David. "Mind in Matter: An Introduction to Material Culture Theory and Method." *Winterthur Portfolio* 17.1 (Spring 1982): pgs. 1-19.

Reading 2:

"Corsets and Bustles from 1880-90 – the Move from Over-Structured Opulence to the 'Healthy Corset,'" Victoria and Albert Museum <http://www.vam.ac.uk/content/articles/c/corsets-and-bustles-1880-1890-from-over-structured-opulence-to-the-healthy-corset/>

"Paul Poiret and Raoul Dufy," Metropolitan Museum of Art, Google Arts and Culture <https://artsandculture.google.com/exhibit/UgKSFHn0CO2DLg>

Jiyun Kim, "Hymn to Apollo: The Ancient World and the Ballets Russes," FIT Fashion History Timeline <https://fashionhistory.fitnyc.edu/hymn-to-apollo/>

Enrique Arias Anglés et al., "Fortuny Family," *Oxford Art Online* <https://doi.org/10.1093/gao/9781884446054.article.T029038>

"The Art of Sonia Delaunay's Textiles," Minniemuse <https://www.minniemuse.com/articles/art-of/sonia-delaunay-textiles>

Reading 3:

Valerie Mendes and Amy de la Haye, "1914-1929: La Garçonne and the New Simplicity," *20th Century Fashion* (London: Thames & Hudson, 1999), pp. 48-75.

Reading 4:

"Haute Couture," Heilbrunn Timeline of Art History, Metropolitan Museum of Art https://www.metmuseum.org/toah/hd/haut/hd_haut.htm

“Schiaparelli and Surrealism,” Google Arts and Culture
<https://artsandculture.google.com/exhibit/1QLSabXbe04rJw>

Rebecca Arnold, “Vionnet and Classicism,” in *Vionnet*, Judith Clark Costume Catalogue, 2001
<http://judithclarkcostume.com/wp-content/uploads/Judith-Clark-16pp-Vionnet.pdf>

Reading 5:

Rebecca Arnold, “Fashion Media” and “The Monastic Dress and Sportswear Promotion in the Late 1930s,” in *The American Look: Fashion, Sportswear and the Image of Women in 1930s and 1940s America* (London: I B Tauris, 2009), **pp. 116-122 and 123-134.**

Sandra Stansbery Buckland, “Promoting American Designers, 1940-44: Building Our Own House,” in *Twentieth-Century American Fashion*, eds. Linda Welters and Patricia A. Cunningham (Oxford and New York: Berg, 2005), **pp. 99-121.**

Reading 6:

Valerie Steele, “A Museum of Fashion is More Than a Clothes-Bag,” *Fashion Theory: The Journal of Dress, Body & Culture* 2/4 (1998), **pp. 327-336.**

Reading 7:

Valerie Mendes and Amy de la Haye, “1957-1967: Affluence and the Teenage Challenge,” *20th Century Fashion* (London: Thames & Hudson, 1999), **pp. 158-191.**

Reading 8:

Bonnie English, “Postmodernism in Fashion and Art” and “Punk Fashion: Rhodes and Westwood,” in *A Cultural History of Fashion in the 20th and 21st Centuries: From Catwalk to Sidewalk* (London: Bloomsbury, 2013 [2007]), **pp. 91-93 and 113-118.**

Valerie Mendes and Amy de la Haye, “1968-1975: Eclecticism and Ecology,” *20th Century Fashion* (London: Thames & Hudson, 1999), **pp. 192-219.**

Reading 9:

Valerie Mendes and Amy de la Haye, “1976-1988: Sedition and Consumerism,” *20th Century Fashion* (London: Thames & Hudson, 1999), **pp. 223-251.** *note page start

Bonnie English, “Harajuku Street Fashion,” in *A Cultural History of Fashion in the 20th and 21st Centuries: From Catwalk to Sidewalk* (London: Bloomsbury, 2013 [2007]), **pp. 139-140.**

Reading 10:

Bonnie English, “The Changing Fashion Market in the Late Twentieth and Twenty-First Centuries,” “Eco-Fashion, Sustainability and Ethics,” in *A Cultural History of Fashion in the 20th and 21st Centuries: From Catwalk to Sidewalk* (London: Bloomsbury, 2013 [2007]), **pp. 162-171, 173-177 (top of page), 178-181, 182-195.**