NEW YORK CITY COLLEGE OF TECHNOLOGY
CITY TECH

Course: Global History of Dress and Textiles (BUF 2204)
Course/Section: BUF 2204-OL36   **Modality:** Asynchronous
Professor: Dr. Nazanin Munroe   **Business Dept. Office:** 718-260-5773
Contact: nmunroe@citytech.cuny.edu   **Office hours: VIRTUAL** by **Email** OR by appointment on Zoom
Please allow 24 hours for email response (M-F); 48 hours for emails sent after 5 pm Friday

Catalog Course Description: A survey of historic dress and textiles from pre-history to the Industrial era (c. 1800). Explores garment styles and fabrics from Asia, Europe, the Islamic World, the Americas, and Africa. Culminates in a research paper/presentation about garments or textiles from one of the areas studied.

COURSE CO/PREREQUISITE (S): ARTH 1204 -*or*- ARTH 1103, or by Departmental Permission
3 credits/3 hours (3 hours lecture). *Required for B.S. Fashion students in Textile Module; Business Department Elective, all Fashion majors*

LEARNING OUTCOMES: General Education

OUTCOME	ASSESSMENT
Foster an inquisitive mind that includes perspective taking and the ability to see relations in context	Class Discussions are based on prompts about expression and interpretation of values within cultural contexts through dress and textiles. Students demonstrate understanding through written responses and peer discussion.
Produce well-reasoned written or oral arguments using evidence to support conclusions.	Research Paper requires students to locate, interpret, and critically analyze appropriate resources that will be incorporated into their analysis; exam essays will be dependent on students demonstrating context for garments/dress discussed in class
Evaluate evidence and arguments critically or analytically to demonstrate understanding of value/moral systems in a social structural context.	Class discussions and homework prompts will be focused on the specific context of objects; design-based projects give students a set of parameters for creating an individualized statement by interpreting historic iconography
Gather, interpret, and assess information from a variety of sources and points of view. This includes composing and presenting an analysis of material culture as representation of specific cultural values and global commodities through research.	Research paper and presentation; individual student presentations of homework questions in class discussion; group work during class

LEARNING OUTCOMES: Course Specific

OUTCOME	ASSESSMENT
Identify and describe textiles and dress styles in the geographic areas covered using appropriate terminology	Homework assignments relating to museum objects discussed in lecture and readings; examinations
Recognize and discuss iconography, techniques and materials used for apparel	Image identification on exams; design-based projects and peer reviews; research project

Distinguish among the social, political, and economic cultural influences on fashion for each of the various periods	Student presentations of discussion questions in the homework; essay questions on examinations; research paper and presentation
Identify and explain direct and indirect influences of religious belief, trade, and technology on dress	Student presentations of discussion questions; essay questions on examinations; research paper
Assess the multiple explanations for the role of dress as identity throughout history	Design-based projects (analyzing and interpreting iconography); essay questions on examinations; research paper
Recognize and describe the diversity of culture in space and time and how it effects and influences fashion styles and trends	Class discussion, examinations & research project

Required Reading (2 books):
Harris, Jennifer Ed. *5,000 Years of Textiles.* Smithsonian Books, 2011: Washington D.C. (ISBN-13: 978-1588343079)

Welters, Linda and Abby Lillethun. *Fashion History: A Global View*. Bloomsbury Academic, 2018: London and New York. (ISBN-13: 978-1474253635)

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. SafeAssign™ anti-plagiarism software may be administered for the submission of assignments; students will have the opportunity to review their reports prior to submission.

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:

ACCESSIBILITY 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/or city laws. You may also request services for temporary conditions or medical issues under certain circumstances. If you have questions about your eligibility and/or would like to seek accommodation services and/or academic adjustments, please contact: Accessibility@citytech.cuny.edu

Students who miss a scheduled presentation or exam due to illness or medically-related emergencies will be referred to the Center for Student 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.

Center for Student Accessibility at 300 Jay Street room L-237
Telephone: (718) 260-5143 WEB: http://www.citytech.cuny.edu/accessibility/

DIVERSITY STATEMENT The Business 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.

STUDENT CONDUCT POLICY
Any conduct that interferes with the educational process is prohibited in classes at NYCCT. Students must use commonly accepted standards of courtesy, cooperation, consideration and mutual respect at all times. This includes any behaviors that are dangerous, disruptive, disrespectful or disorderly, as well as: 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 or online.

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

MID-TERM REPORTS
Midterm grades are assessed as follows, per recommendation by the Office of the Provost:
P: making satisfactory progress
N: needs improvement
SA: stopped attending

FINAL GRADE FOR THE COURSE Descriptions for each category are included in the following pages:

CATEGORY	DESCRIPTION	% FINAL GRADE
Online Participation	Discussion Boards on Blackboard + Wiki Links	(10%)
Quizzes	Completed and submitted on Blackboard	(10%)
Module 1 exam	Online exam	(20%)
Module 2 exam	Online exam	(20%)
Module 3 exam	Online exam	(20%)
Research Paper	Research presentation and formal paper submission (see details following)	(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. If the rubric for an assignment is not clear, discuss with professor during office hours or via email.

ONLINE PARTICIPATION This Asynchronous section will include 2 drawing/design assignments that you can complete with analog or digital tools and post on the Discussion Board for Peer Review. These are intended to help you understand historic dress and iconography. Participation for any online discussion is evidenced by comments and threads in discussion boards. You will be responsible for presenting original thoughts and meaningful content related to readings and design-based experiments following the prompt provided. Differing opinions should be regarded with a high level of respect and reflection.
OERs As part of a new initiative creating a database for global fashion, each student is responsible for providing 2 links to scholarly sources in their research topic, along with a short description of the source. Post these on the Wiki in Blackboard.

TEXTBOOK READINGS AND OERs Prepare for weekly quizzes and module exams by completing the readings each week. Readings are generally short, and are accompanied by additional online educational resources (OERs) which can include museum blogs, articles, art objects, podcasts, and/or short videos.

QUIZZES This Asynchronous section will include 4 short quizzes based on reading assignments. Quizzes will be 4-5 questions and can consist of: multiple choice, T/F or matching. These are intended to capture the big ideas within the reading and cover new terminology, and to prepare you for exams. Quizzes are set up and completed on Blackboard. Incomplete quizzes default to a 0. Make-up quizzes are **only** accepted on an individual basis on the approval of the instructor, accompanied by documentation that demonstrates an emergency situation approved by the college. If you have questions or issues completing assignments, quizzes or exams, you are responsible for contacting the instructor via email at least 24 hours before the start of class for assistance. If your homework will be late due to a personal issue or other emergency, please email the professor BEFORE it's due. **Please see "ACCESSIBILITY" in this syllabus** for details on how to make up work missed due to medical illness or emergency through the Center for Student Accessibility.

ONLINE EXAMS *The 3 exams are each worth 20% of the overall course grade*
In this class, we will study dress and textiles as a reflection of historical, political, cultural, and religious beliefs. The course will be divided into three Modules, each followed by a non-cumulative examination. Review sheets will be provided for each module. Students are responsible for taking notes on required textbook readings, and reviewing online sources as indicated to prepare for exams. Please see additional information below.

- **Matching AND/OR Fill in the Blank** These are primarily terminology or garment styles pertaining to the Module
- **Multiple Choice** A section of the exam with multiple-choice questions pertaining to lectures and readings
- **Essays** Each exam will consist of a combination of image-based short essays and additional sections as listed below:
  o Each exam MAY have up to 3 short essays and 1 long essay, with prompts provided based on the review sheet topics. **Essays will have a separate upload link in Blackboard in the Module section.**
  o Essay questions include an image and a prompt for students to analyze the context and meaning of the object (as depicted above)
  o Short essay questions require writing approximately one paragraph and includes compare/contrast discussions of the aesthetics and subject matter of the works studied.
  o Long essay questions (1 question, choose from 2 prompts) require 3-5 paragraphs and focus on important concepts presented throughout the course.

Example: Image(s) to discuss will be provided with a prompt for the essay portion of the exam.

IMAGE	DETAILS for students
	Miniature Ica Dress, 12th–13th c., Cotton and feathers, Peru, Ica Valley
SHORT ESSAY EXAMPLE PROMPT	In 3-4 sentences, identify the materials, techniques and significance of the object.
LONG ESSAY EXAMPLE PROMPT	In 3-5 paragraphs, use a narrative format to introduce the object and discuss the following: • How was this textile made? • What is the function of this object? • How did the viewer distinguish between a male or female garment? • What is the significance of feathers in Ica culture? • Based on the reading, identify one other culture that uses feathers.

Extra credit will also be offered on exams based on independent museum visits or online exhibition reviews. These include a written submission through Blackboard, with proof [ticket stub/personal gallery photo] for in-person visits.

RESEARCH PAPER AND PRESENTATION: 20% of total course grade (15% paper, 5% presentation)

The research paper is a major assignment that will allow students to research in depth an area of historic dress and textiles, as introduced in the materials. These can be historic surveys tracing the evolution of a design or silhouette, or use of historic garments and iconography by contemporary designers, which would include a history section. Students will be provided with a list of suggested topics; topics not included in the list will be considered on a case-by-case basis.

We will be working on this throughout the semester, and students will post mini-presentations on their progress as part of in-class participation as peer review. The paper must be 5 full pages of text (min.) –7 pages (max.), not including title page, bibliography, or images.

Sample Research Topics:
- History of the Sari and its use in contemporary Indian fashion
- Origin of the burka or chador in the Islamic world
- Japanese Kimono as inspiration in 20th c. Dress in the works of Yamamoto, Miyake and Kawakubo
- Orientalism as inspiration in early 20th c. Paris fashion
- Classical Greek/Roman garments as inspiration in early 20th c. Paris fashion
- The Dashiki: from African culture to the 1960s Civil Rights Movement
- Rasta Colors and African roots: Origins of the red, yellow and green
- Indigenous designs and their meaning in textiles (The Americas) – e.g. Mexican Embroidery, Guatemalan weaving, Peruvian tapestry, or Navajo tapestry
- Javanese Batik and its iconographic symbolism

For the paper, grades will be assessed as follows:

60 points-Content This includes organization of material, literature review with references, and quality of original research. This includes proper use of citations for referenced and quoted materials.

20 points-Written Communication Skills The ability to communicate ideas in a clear and concise manner, including proper use of accurate historical and contemporary terminology (with translation or definitions, as needed), grammar, syntax, and spelling.

10 points-Bibliography Bibliographic sources must be scholarly, peer-reviewed works by experts in the field; minimum of 5 scholarly sources; at least 1 source must be a print source from a peer-reviewed journal or academic publisher.

10 points-Images 3-5 images, with captions and figure numbers citing the following information:
Title or object type, maker (if known), culture, date/time period, materials, and museum or photo collection.

Course Schedule   All assignments and exams are due on Sunday nights at 11.59 pm

Notes on the readings: Harris' *5,000 Years of Textiles* is divided into three Modules (Module I, II or III) each with chapter numbers (1, 2, 3, etc.) and listed as such (e.g. II: 1). Welters & Lillethun's *Fashion History: A Global View* is likewise divided into Modules (One and Two) and successive chapter numbers (1-10) and listed as such (e.g. Two: 5). Please complete readings in the order they are listed. You will find the Harris book in the City Tech Library on reserve for this course (Call Number Reserve NK8806 .A17 2010); both books available at the City Tech Bookstore.

Session/Date	TOPIC	Reading due	Homework
WEEK 1 8/27–9/3/23	Introduction and Fashion Systems Introduction to Textile Techniques	Welters & Lillethun (One: 1 and 3) Harris (I: 1-9)	HW: Review readings and complete Quiz #1 DUE 11.59 pm 9/3/23
WEEK 2 9/4–9/10/23	Ancient Textiles Europe and The Mediterranean Late Antique textiles	Welters & Lillethun (Two: 5) Harris (II: 1-3)	HW: Review readings
WEEK 3 9/11–9/17/23	Near Eastern Empires Sasanian Iran Byzantine Silks	Welters & Lillethun (Two: 6 up to p.110) Harris (II: 4 and 6)	HW: Review Readings and complete Quiz #2 DUE 11.59 pm 9/17/23
WEEK 4 9/18–9/24/23	Early Islamic Period West Asia and N. Africa Central Asia Central Asian Silks (Medieval-early modern periods)	See readings on Blackboard in the Course Reader Harris (II: 5 and 9)	HW: Study for Module 1 Exam DUE 11.59 pm 10/1/23
WEEK 5 9/25–10/1/23	Module 1 Exam		HW: Complete Exam
WEEK 6 10/2–10/8/23	South Asian and Southeast Asian Dress & Textiles (ancient-medieval periods)	Welters & Lillethun (Two: 140-143) Harris (II: 12) Harris (II: 16)	HW: Review Readings and complete Quiz #3 DUE 11.59 pm 10/8/23
WEEK 7 10/10–10/15/23	Far Eastern Empires China (Han-Qing dynasties) Korean *Hanbok* (all periods) Japan (Kofun-Late Edo periods)	Welters & Lillethun (Two: 7, pp.123-140) Harris (II: 14, 15)	HW: Review Readings Design your kimono, robe or Hanbok; post on DB for peer review DUE 11.59 pm 10/15/23
WEEK 8 10/16–10/22/23	Early Modern Islamic Textiles Ottoman, Safavid and Mughal Dynasties: Silk and cotton textiles and trade networks	Welters & Lillethun (Two: 6, pp.110-118) Harris (II: 7,8, 11)	HW: Review Readings
WEEK 9 10/23–10/29/23	Medieval & Renaissance Silks from Europe Sicilian, Italian, Spanish, and French Silk textile and trade networks	Harris (II: 17-22)	HW: Study for Module 2 Exam DUE 11.59 pm 11/5/23
WEEK 10 10/30–11/5/23	Module 2 Exam		HW: Complete Exam
WEEK 11 11/6–11/12/23	North America & Mexico Pre-colonial Indigenous textiles	Harris (II: 29-30)	HW: Review Readings Design textile with Indigenous iconography; post on DB for peer review DUE 11.59 pm 11/12/23
WEEK 12 11/13–11/19/23	Meso- and South America	Harris (II: 31)	HW: Review Readings and complete Quiz #4

	Pre-Colonial and Post-colonial South America	See readings on Blackboard in the Course Reader	DUE 11.59 pm 11/19/23
WEEK 13 11/20–11/26/23	African Textiles Pre-colonial Sub-Saharan textiles and garments Post-Colonial fashion Globalism in modern fashion	Welters & Lillethun (Two: 9-10) Harris (II: 32-33) See readings on Blackboard in the Course Reader	HW: Study for Module 3 Exam DUE 11.59 pm 12/3/23
WEEK 14 11/27–12/3/23	Module 3 Exam		HW: Prepare short presentation of in-progress research DUE 11.59 pm 12/10/23
WEEK 15 12/4–12/10/23	Student Presentations of in-progress research		HW: Complete your final research paper DUE: 12/17/23
FINALS WEEK 12/11–12/17/23	FINAL RESEARCH PAPERS DUE		

BIBLIOGRAPHY

Barber, Elizabeth. *Women's Work: The First 20,000 Years.* Norton, 1994: New York.*

Gromer, Karina et al. *The Art of Prehistoric Textile Making: The Development of Craft Traditions and Clothing in Central Europe*. Natural History Museum, 2016: Vienna.*

LaGamma, Alisa and Giuntini, Christine. *The essential art of African Textiles.* The Metropolitan Museum of Art, 2008: New York.*

Peck, Amelia et al. *Interwoven Globe: The Worldwide Textile Trade, 1500-1800.* The Metropolitan Museum of Art, 2013: New York.

Schoeser, Mary. *World Textiles: A Concise History.* Thames & Hudson, 2003: New York.*

St. Clair, Kassia. *The Golden Thread: How Fabric Changed History.*   Liveright Publishing Corporation, 2019: London and New York.

*Available in City Tech Library

SAMPLE OF ONLINE RESOURCES

City Tech Library Database

Oxford Art Online
Brief articles by leading scholars in the field; need your CUNY First credentials to access off campus
https://library.citytech.cuny.edu/research/articles/letter/O
JSTOR
Periodicals on specific topics will be utilized for student research and supplementary readings.
http://cityte.ch/jstor

The Metropolitan Museum

Heilbrunn Timeline of Art History (TOAH)
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. Chats by curators accompanying specific objects will be studied by students to understand how to contextualize dress and textiles in an art historical context. https://www.metmuseum.org/toah/

TOAH Article example: "Silks in Safavid Iran" (Nazanin Hedayat Munroe, 2012)
https://www.metmuseum.org/toah/hd/safa_3/hd_safa_3.htm

Object example with Curatorial Chat: Peruvian Woman's Mantle (lliclla)
https://www.metmuseum.org/art/collection/search/316892

Victoria and Albert Museum (V & A)
Textile Collection
The V & A holds the national collection of textiles and fashion, which includes more than 75,000 individual objects or sets of objects that span a period of more than 5,000 years, from Predynastic Egypt to the present day; includes articles and individual objects in collections. Object chats by curators will be studied by students to understand how to contextualize dress and textiles in an art historical context. https://www.vam.ac.uk/collections/textiles

Article example: "Adire: Tied and Dyed" [Textiles from Nigeria, Africa] https://www.vam.ac.uk/articles/adire-tied-and-dyed-indigo-textiles
Object example with Curatorial Chat: Tiraz fabric (Islamic; Africa, 7th-8th c.)
https://collections.vam.ac.uk/item/O77005/tiraz-unknown/

V & A: How was it Made? (Video Series)
These short videos show indigenous artists/crafts professionals at work using historical methods, as well as providing tutorials for experiential learning.

Video example: Block carving and printing in Jaipur, India (~2 min.): https://youtu.be/5MV8W6wLF3w