
Course Bulletin Listing/Subject Area	Cnsmr Sci:Fashion&Retail Sts
Fiscal Unit/Academic Org	Dept Of Consumer Sciences - D1255
College/Academic Group	Education & Human Ecology
Level/Career	Undergraduate
Course Number/Catalog	2374
Course Title	Twentieth Century Fashion and Beyond
Transcript Abbreviation	20th Century Fash
Course Description	Relationship between culture, society and fashion in the 20th century, the influence of historic dress on contemporary fashion, and industry developments leading to mass fashion.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 7 Week, 4 Week (May Session), 12 Week (May + Summer)
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	ENGLISH 110
Exclusions	CSFSNRTS 674

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	19.0901
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore

Quarters to Semesters

Quarters to Semesters	Semester equivalent of a quarter course (e.g., a 5 credit hour course under quarters which becomes a 3 credit hour course under semesters)
List the number and title of current course being converted	CSFSNRTS 674

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors
General Education course

Course Details

Course goals or learning objectives/outcomes

- 1. Students develop knowledge of past fashions that influence the industry and consumers today. (GEC: Goal 1, 2)
- 2. Students gain an understanding of how fashionable styles reflect a growing consumer culture, as well as politics, social customs, religion, art, music and aesthetics. (GEC Goal and Outcome 1,2,3)
- 3. Students develop critical faculties necessary for observation, analysis, and comparison of visual expressions in dress.(GEC: Outcome, 3)
- 4. Students gain an understanding of the global history of the fashion industry and the rise of the American industry influenced by it, especially regarding designer's (production), distribution and acquisition of dress. (GEC: Outcome 1, 2, 3)

Content Topic List

- The politics of fashion: dress reform
- Historicism and fashion
- Reform in the arts: art, literature, music and fashion; 1900-1920
- Fashion communication, illustration and photography, 1920s, 1930s
- War and fashion, 1910s and 1940s
- Fashion and economics, 1930s
- European influence: Paris couture
- 1960s Mod influence
- Politics of style, the Kennedy's, hippies, youthquake, 1960s
- Dressing for success, 1970s, 1980s
- The media and fashion, film, television, 1930s, 1980s
- Music and fashion, 1990s-2010
- Futurism and fashion, 1920s, 1930s, 2010

Attachments

- 674. Proposal for GEC Course9.27.2010.doc: GEC proposal

(GEC Course Assessment Plan. Owner: Fox,Jonathan Jay)

Comments

- See beginning on page 19 (and beginning page 30) of the EHE curriculum handbook for information on the additional information that is required when submitted a GEC course.

1/14/11- Approved on behalf of the EHE Curriculum Committee and chair Scot Danforth, College Council and president Jerry D'Agostino, and Associate Dean Jackie Blount who approved on behalf of Dean Cheryl Achterberg.

(by Zircher,Andrew Paul on 01/14/2011 08:29 AM)

COURSE REQUEST
2374 - Status: PENDING

Last Updated: Zircher,Andrew Paul
01/14/2011

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Cunningham,Patricia Anne	09/22/2010 01:46 PM	Submitted for Approval
Revision Requested	Fox,Jonathan Jay	09/22/2010 02:53 PM	Unit Approval
Submitted	Fox,Jonathan Jay	09/22/2010 02:55 PM	Submitted for Approval
Approved	Fox,Jonathan Jay	09/22/2010 02:56 PM	Unit Approval
Revision Requested	Zircher,Andrew Paul	09/23/2010 11:46 AM	College Approval
Submitted	Fox,Jonathan Jay	10/06/2010 06:46 PM	Submitted for Approval
Approved	Fox,Jonathan Jay	10/06/2010 06:47 PM	Unit Approval
Approved	Zircher,Andrew Paul	01/14/2011 08:29 AM	College Approval
Pending Approval	Hanlin,Deborah Kay Vankeerbergen,Bernadette Chantal Meyers,Catherine Anne Jenkins,Mary Ellen Bigler Nolen,Dawn	01/14/2011 08:29 AM	ASCCAO Approval

Proposal for GEC Course for Fall 2012 (Semester Plan)

Twentieth Century Fashion and Beyond, CSFSNRTS 2374 3 credit hours [CSFSNRTS 674]

Submitted by Dr. Patricia A. Cunningham

Department of Consumer Sciences.

This proposal consists of five parts:

- I. A Brief statement identifying which of the general GEC principles will be addressed in the course.
- II. Answers to questions with reference to the syllabus
- III Assessment Plan
- IV. Syllabus (using template provided by ASC)
- V. Sample assignments

I. The course addresses the following general principles of the GEC:

The students in this course will acquire an historical perspective and an understanding of the factors that shape human activity.

Students will be able to display knowledge about the origins and nature of contemporary issues and the development of a foundation for future comparative understanding.

Students will gain the ability to think, speak, and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

[A full discussion of the above appears in IV, the syllabus]

II. Rationale for the course (answers to questions relating to the syllabus):

a. How do the course objectives address the GEC Historical Studies expected learning outcomes?

The course is a chronological study of the rise of twentieth century fashion (women's and men's) from an historical perspective. It concerns twentieth century cultural and global forces related to development and changes in clothing styles and the fashion industry, particularly the production, communication, selling, and acquisition of fashion. The course examines the relationship between fashion, culture, and society with

emphasis on the close relationship of fashion to social customs, economics, technology, religion, art, war, politics, and entertainment of all sorts--music, theater, dance, sports and more.

A major objective is for students to be able to evaluate and interpret the influences of historic dress on modern fashion, and industry developments leading to mass fashion. These abilities are crucial to an active comparison of today's values to those of the past, and ultimately to the value of history. Students acquire a perspective on history through the lens of fashion, and the many aspects of culture that have influenced the design, manufacture, communication, and meanings of dress and appearance in the twentieth century. As noted in the syllabus, the context for examining twentieth century fashion is enhanced through preliminary discussion of the rise of fashion in the nineteenth century. Reference to even earlier fashion (Classical Greek and Roman, medieval, 17th and 18th centuries) throughout the course strengthens discussions of gender issues and influences. An example: The idea of simplicity related to clothing (classical dress and homespun) and republican ideals of the early American republic might generate a discussion of how dress evokes American values today.

Another important objective is for students to evaluate, interpret, and compare the impact of individuals involved in various aspects of the fashion industry--textiles, shoes, coats, hats, dresses, accessories, etc.--, not only the major players, the designers, manufacturers, retailers and others who were responsible for creating them, but also the crucial role of women and minorities as employees in these industries..

Another objective for students is that they will gain an understanding of the history of fashion as it relates not simply to the rise of the industry and economics, but also to aspects of culture that influenced it. With a foundation of different points of view students should be able to bring forward in their assignments and writings interpretations of the present based on their knowledge of the past. With knowledge of the importance of dress to consumer societies students will develop critical faculties necessary for analysis and comparison of visual expressions of dress and cultural ideas associated with them.

b. How do the readings assigned address the GEC Historical Studies expected learning outcomes?

Through readings in the textbooks and supporting primary materials, it is expected that students will gain an understanding of the history of fashion as it relates not simply to the rise of the industry and economics, but also to aspects of culture that influenced it. Assigned readings from *Twentieth Century American Fashion* address learning outcomes in several ways. For example, through readings about a sub culture of the 1950s, the Beat Generation, students gain an historical perspective on American sub cultures and the relationship between clothing and sub culture style. They would have previously read about the Bohemians in Greenwich Village, another sub culture. At a point later in the course they may want to compare and interpret these eras with similar (but very different) relationships that occurred the 1970s and later, when very distinct sub cultures evolved, such as the hippie and punk sub cultures. In this way, students learn about the context of fashion, but then can use that knowledge in comparing similar cultural phenomena.

c. How do the course topics address the GEC Historical Studies expected learning outcomes?

Topics in this course were chosen because they relate in some way to fashion production, communication, or consumption or to the manner in which individuals use fashion to express their gender, individuality or status. They are as diverse as fashion itself. Each topic in some way reflects a period under discussion for the week. Topics include (not on chronological order): historicism and retro fashion, romantic revivalism, rise of fashion businesses, introduction of ready-to wear, fashion reform and the arts, music and fashion, war and fashion, gender issues, film and fashion, sub culture style, technology and fashion(textiles and fashion communication),and television and fashion, futurist fashion. For example, the 1940s topic is War. A discussion of how WWII impacted fashion is the focus of the 1940s. We examine new technology generated by the war, the fashion designers' supportive response, government regulations regarding textile usage, the rise of American fashion during the war, the fossilization of style, and the ultimate reaction to war's end on fashion--efforts of the Paris couture to revive itself (*Theatre de la Mode*) and the introduction of the New Look in 1947. In this case, then, activities on the Home Front are interpreted with a fashion focus.

d. How do the written assignments address the GEC Historical Studies expected learning outcomes?

Written reports and/or reviews and projects offer opportunities for students to display their knowledge of history through the perspective of twentieth century fashion. They will use their interpretive skills in discussing the relationship of fashion to the context in which it developed. They draw on knowledge and interpretive skills in examining the relationship of fashion to the context in which it developed and compare it to other periods of time. For example, through readings about Paris in the 1910s students learn of the relationship between fashion (designers and illustrators), music and ballet. At a point later in the course they will read about similar (but very different) relationships that occurred during the 1960s and/or the 1990s. I use the Paris example because everyone, between 1900 and 1930, especially American women, wanted their clothing to have some sort of French connection.

The exhibition review, family photo project and final project on historical influences on current fashion provide opportunities for students to show their ability to observe, interpret, compare and contrast different periods of time, and thus learn firsthand the influence of the past on the present.

e. How will students sharpen communication skills through the preparation of essay exams and papers and through participation in discussions in this course?

Assigned reports, projects, and exams offer opportunities for students to sharpen their communication skills. Two of the three exams are essay format. Essay exams offer students an opportunity to display their ability to analyze and interpret ideas and lay them out in a simple, clear manner.

One assignment that students are usually asked to carry out is a review of a costume exhibition. The review offers them an opportunity to discuss the goal and intent of the exhibition in light of what they have been learning and to write critically about the subject of fashion. Students are asked to discuss the exhibition during class, and debate the merits of the exhibition.

The final historicism project is presented orally within the context of small groups during class. Students have an opportunity to discuss their projects among themselves. Each group then reports on the highlights of each project. The reporter is chosen by the group. It is an informal discussion and presentation, yet students need to organize ideas and present the information clearly to the class.

As noted in the syllabus, a foundation for understanding the 20th century is laid out during the first days of class. A power point presentation of changes in dress from the ancient world through the 18th century and assigned readings provide access to primary and secondary sources for studying dress. At this time, the idea of historicism (copying past fashions for current use) is revealed, as are issues related to class, role, and gender. A power point presentation of fashion change in the 19th century provides an opportunity to discuss dress reform, Veblen's theories on not simply fashion, but on the leisure class, the impact of industrialization that allowed for growth within the fashion industry and the changes it brought to fashionable dress.

f. How does the course aim to sharpen students' response, judgment, and evaluation skills?

Students' response, judgment, and evaluation skills will be sharpened through evaluation of each other's projects, as well as in the family photo project and the review of an exhibition. In all of these they are carrying out evaluations and making judgments following an examination of images, a reading of text, or a discussion.

III Assessment Plan

IV. Syllabus (using template provided by ASC)



The Ohio State University -- College of Education and Human Ecology

Department of Consumer Sciences

CSFSNRTS 2374 , Twentieth Century Fashion and Beyond, 3 credit hrs.

(Under quarters: CSFSNRTS 674 , 5 credit hrs)

Class Meeting Day/Time/Location

III.Syllabus

Instructor

Patricia A. Cunningham
265F Campbell Hall
Ph: 292-0999
Email:
Cunningham.190@osu.edu
Office Hours:

TA

TA Name
XXX Campbell Hall
Ph: xxx-xxxx
E-mail:
Office Hours

Prerequisites: ENGLISH 110

Course Description and Objectives

Description:

The course is a chronological study of the rise of twentieth century fashion from an historical perspective. It considers cultural and global forces related to progress and change in the fashion industry, particularly industry developments leading to mass fashion. The course focuses on the connection between fashionable dress, culture, and society with emphasis on the reciprocal relationship of fashion to social customs, economics, technology, religion, art, war, politics, and entertainment of all sorts--music, theater, dance, sports and more. An important aspect of the course is recognition and interpretation of the appearance of historic dress on contemporary fashion trends.

Course goals:

1. Students will be able to synthesize their knowledge of the growth and development of the American fashion industry in the interpretation of 20th century fashion.
2. Students will examine twentieth century fashion in terms of its relationship to various aspects of culture that inform it: social life and customs, politics, the arts, entertainment, etc.
3. Students will recognize that past fashions function to inform contemporary style.

Learning Objectives: at the close of the course students will be able to:

1. accurately evaluate historic garments and visual expressions of them to interpret changes that occurred in fashionable dress from the late nineteenth century through the beginning of the 21st century with emphasis in using this knowledge to determine the relationship between contemporary fashion and historical dress.

2. evaluate and interpret the impact of the most outstanding designers and fashion related businesses on growth and expansion of fashion in Europe and America in the 20th century.
3. interpret the rise of the American fashion industry--manufacturing, retailing, media, design, etc.-- in light of advancements in science, technology, social life and global trade.
4. analyze, interpret, and compare the relationships between fashionable dress and politics, war, art and aesthetics, economics, social customs, and entertainment--sports, music, theater, dance, etc. during the 20th century.

This course satisfies GEC requirements for Historical Studies.

Historical Studies Goals and Objectives. The goals of Historical Studies are to have students develop knowledge of how past events influence today's society and help them understand how humans view themselves. Expected learning outcomes for courses in Historical Studies are: 1) the acquisition of an historical perspective and an understanding of the factors that shape human activity, 2) knowledge about the origins and nature of contemporary issues and the development of a foundation for future comparative understanding, 3) the ability to think,, speak, and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

Explanation of how this course fulfills the above goals and Objectives:

Goals of Historical Studies: The course concerns the development of twentieth-century fashion, and how past fashion influences contemporary style. It considers cultural and global forces related to progress and change in the fashion industry. Emphasis is on the relationship of culture and society (art, war, politics, entertainment, etc.) to changes in fashionable dress, as well as the influences of historic dress on contemporary fashion, and industry developments leading to mass fashion. The broad interdisciplinary nature of the study allows students to consider how the past still influences what we wear, and how we think about ourselves from the context of dress.

Learning Outcomes:

1. The acquisition of an historical perspective and an understanding of the factors that shape human activity.

Students acquire a perspective on history through the lens of fashion, and the many aspects of culture that have influenced the design, manufacture, communication, and meanings of dress and appearance in the twentieth century. The context for examining twentieth century fashion is enhanced through preliminary discussion of the rise of fashion in the nineteenth century. Reference to even earlier fashion (Classical Greek and Roman, medieval, 17th and 18th centuries) throughout the course strengthens discussions of gender issues and influences. The idea of simplicity

related to clothing (classical dress and homespun) and republican ideals of the early American republic might generate a discussion of how dress evokes American values today.

2. Display knowledge about the origins and nature of contemporary issues and the development of a foundation for future comparative understanding.

Assigned readings, reports, project, quizzes and exams offer opportunities for students to display their knowledge and interpretive skills in discussing the relationship of fashion to the context in which it developed. For example, through readings about Paris in the 1910s students learn of the relationship between fashion (designers and illustrators), music and ballet. At a point later in the course they may want to compare that era with similar (but very different) relationships that occurred during the 1960s and/or the 1990s. In this way, students learn about the context of fashion, but then can use that knowledge in thinking about similar instances

that occurred in an earlier or later period of time or different place. I use the Paris example because everyone, between 1900 and 1930, especially American women, wanted their clothing to have some sort of French connection.

3. Students gain the ability to think,, speak, and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

A foundation for understanding the 20th century is laid out during the first days of class. A chronological power point presentation of changes in dress from the ancient world through the 18th century and assigned readings provide an explanation of primary and secondary sources for studying dress. At this time, the idea of historicism (copying past fashions for current use) is revealed, as are issues related to class, role, and gender. A power point presentation of fashion change in the 19th century provides an opportunity to discuss dress reform, Veblen's theories on not simply fashion, but on the leisure class, the impact of industrialization that allowed for growth within the fashion industry and the changes it brought to fashionable dress.

One assignment that students are usually asked to carry out is a review of a costume exhibition. The review offers them an opportunity to discuss the goal and intent of the exhibition in light of what they have been learning and to write critically about the subject of fashion.

COURSE REQUIREMENTS:

Required Course Materials

Assigned readings include texts that are available to purchase at the campus book store, materials available on Carmen, handouts from the instructor, and books on reserve in Thompson Library. See course schedule for specific readings.

OSU Bookstore:

--Welters, L. and Cunningham, P.A., editors. *Twentieth- Century American Fashion*. Oxford and New York: Berg, 2005.

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

Assignments and exams:

Exam 1.....100 points

Exam 2.....100 points

Exam 3.....100 points

Quizzes/small in class assignments100 points (un-announced)

Exhibition review 50 pts

Family photo project 50 pts.

Historicism project 100 pts.

Total points600

Grading:

Final grades will be based on a student's weighted average using the following scale:

A	93-100%	B+	87-89	C+	77-79	D+	67-69
A-	90-92	B	83-86	C	73-76	D	60-66
		B-	80-82	C-	70-72	E	59% or less

Expectations for Student Conduct and Participation

This class consists of lectures, discussion, and analysis of garments. Students are expected to actively participate in class. It is important to attend class. Students are expected to complete and turn in all assignments, reports, exams, quizzes, etc. If for any reason students are having difficulty with the course material they should contact the instructor immediately. *Do not wait until the end of the quarter.*

Computers may not be used during quizzes or exams.

Policies for this course:

Rude behavior will not be tolerated. Cell phone and all similar electronic devices should be turned off when entering the classroom. Students who talk during lecture and disturb both the professor and students will be subject to removal from the classroom.

1. Readings and study time: Students are expected to read materials prior to the day for which they are assigned and are responsible information provided in lectures. In-class exercises/ and or quizzes and exams will cover all readings and highlighted information covered in lecture and by guest speakers. Students are responsible for all assignments and for all information disseminated in class.

2. Students in a department major are required to earn a minimum grade of C- in all courses. A course in which a grade of D+ or lower is received is to be repeated the next quarter in which the student is enrolled and the course is offered. Failure to repeat the course and earn a grade of C- or above will result in dismissal from the program.

3. Incomplete Grades: These will only be given in the case of extreme hardship. Heavy course load or busy work schedule are not valid excuses. Please see the instructor as soon as possible (no later than the last day of classes for the quarter) if extenuating circumstances should arise. In such a case, the instructor will prepare a contract for the remaining requirements, which needs to be signed by the student.

4. Attendance/Participation: Course attendance is defined as (1) attending class, (2) arriving on time, and (3) remaining for the entire class period. NO MAKE-UPS OR UNOFFICIAL EXCUSES WILL BE ACCEPTED FOR

ATTENDANCE CHECKS. Please email the TA only if have an official excuse for your absence and provide a copy of the official excuse in the next class that you attend.

5. Missed Lecture Notes: Students will be responsible for all materials presented in class lectures. We will not provide notes for missed lectures.

6. Due Dates: All work is due during the class time on the respective due date. Students need to be present in class to submit their work. No Make-up Work will be granted by the instructor without proper documentation of illness or other approved extenuating circumstances. Please Notify Instructor Prior to Assigned Due Dates.

7. Written works: Should be typed (using word processing program), printed and turned in as a hard copy. The formatting should adhere to the following: (a) double-spaced; (b) 12-point font, (c) times new-roman font; (d) 1-inch margins; (f) appropriate documentation (Chicago or APA style) for all references and quotations. **NO ELECTRONIC SUBMISSIONS** will be accepted. All documents are expected to be of professional quality and free from anything that could be interpreted as **academic misconduct**. All written materials will be graded on (1) knowledge of class material, (2) integration and synthesis of class material, (3) critical thinking and problem-solving abilities, and (4) organization and clarity of written answers. ***Make 2 copies of all written work and retain one copy for own records.***

8. Exams: The exams will cover material assigned in texts, guest lectures, movies or videos shown in-class and in-class activities. Make-up exams and quizzes will only be granted in the case of an official excuse and the student will need to provide original documentation for the same. Requests for make up should be sent to the instructor by midnight of the scheduled exam date and make up date should be scheduled within the next week. The official documentation should be provided before the make-up is administered. The make-up will not be administered if the student does not provide official documentation prior to the make-up. The instructor holds the right to determine whether the student will be allowed to take a make-up examination or not. Make-up exams are different from the original in terms of format, and length. **No make ups will be administered for missing in-class assignments or quizzes.**

9. Grades: Grades will be posted in CARMEN. Grade related claims should be in writing (e-mail is acceptable). All grade claims must be made by the last Wednesday of the quarter. Changes will only be made based on strong evidence at the instructor's discretion. If a request is made to re-grade a project, the student agrees to accept the new grade whether it is higher or lower than the original grade.

10. Graduating Seniors: Graduating seniors need to inform the instructor of their intention to graduate. They must complete the requirements of the course by the University deadline. Please notify the instructor in order to make arrangements.

11. Emails: Students can email the instructor using their OSU email accounts. Please do not use private email accounts (for example, smith@yahoo.com) for emailing the instructor. **Be sure to include the number of the course in the subject header of the email, or else there is chance that the email may not be read!** Please use e-mails given on the syllabus for the instructor and the TA. We will respond to student emails except in the following cases: a) emails requesting class materials and grades in case of absence (these will be provided only during the office hours); b) information that can be found in course syllabus or on Carmen; c) inquiries about missing class announcements due to absence; c) technical questions regarding use of Carmen (please address these questions to Carmen Help – 688 HELP).

University Policies

Academic Misconduct The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's *Code of Student Conduct* is never considered an "excuse" for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University. For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Course accommodations Any student who feels s/he may need an accommodation based on the impact of a disability should contact the instructor privately to discuss specific needs. The Office of Disability Services is relied upon for assistance in verifying the need for accommodations and developing accommodation strategies. Please contact the Office for Disability Services at 614-292-3307 (V) or 614-292-0901 (TDD) in room 150 Pomerene Hall to coordinate reasonable accommodations; <http://www.ods.ohio-state.edu/>.

Grievances and Solving Problems According to University Policies, available from the Division of Student Affairs, if you have a problem with this class, "You should seek to resolve a grievance concerning a grade or academic practice by *speaking first with the instructor or professor*; then, if necessary, with the department chairperson, college dean, and provost, in that order. Specific procedures are outlined in

Faculty Rule 3335-7-23, which is available from the Office of Student Life, 208 Ohio Union." "Grievances against graduate, research, and teaching assistants should be submitted first *to the supervising instructor*, then to the chairperson of the assistant's department. "

Statement on Diversity The Department of Consumer Sciences affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Weekly Schedule: Course Topics and Readings

Key to Readings:

Readings not in assigned texts are:

(C) on Carmen or

(R): A book on Reserve in Townsend Library

	Topics	Readings
Week 1	Introduction to the course	
Th	The "whys and ways" of fashion, an overview	(C) Tortora, <i>Survey</i> , "Introduction." (C)Welters, <i>Fashioning America</i> , draft ms."Introduction
Week 2	19th century fashion	
T,Th	Historicism; romantic revivalism Paris couture and influence Rise of American fashion industry: dept. stores Reaction to fashion: dress reform	20th C. American Fashion, Ch.1 Mendes and de la Haye Ch.1 (C) Benson, Ch.1-2 (C)"Dress Reform" exhibit catalog
Week 3	1900-1920: modernism prevails	

		Architects, artists and aesthetic dress. Avant Garde in Paris: fashion, music and art Fashion and war	(C) <i>Reforming Fashion</i> , Chs. 4, 5 <i>20th C. American Fashion</i> , Ch.2 Mendes and de la Haye, Ch.1
Week 4	The 1920s: the Jazz age		
		Art and fashion Jazz and fashion The Illustrators	<i>20th C. American Fashion</i> , Ch. 3 <i>20th C. American Fashion</i> , Ch. 4 Mendes and de la Haye, Ch. 2
Week 5	The 1930s: depression years		
		Hollywood and fashion Fashion photography Technology and fashion: new fibers and fabrics Exam I: a take home exam due	<i>20th C. American Fashion</i> , Ch. 5 Mendes and de la Haye, Ch. 3 (C) "Swimwear in the 1930s", BVD
Week 6	The 1940s: the war years		
		Promoting American fashion Paris returns: <i>Theatre de la Mode</i> video	<i>20th C. American Fashion</i> , Ch. 6,7 Mendes and de la Haye, Ch. 4
Week 7	The 1950s: post war change		
		Dior's new Look takes off "Peacock generation" in menswear: men's fashion takes off Anti-fashion: beatniks; counter culture: "Mods" Exam II: in class	Mendes and de la Haye, Ch. 5 <i>20th C. American Fashion</i> , Ch. 8 Mendes and de la Haye, Ch. 6

Week 8	The 1960s: Age of Aquarius		
		Space age fashion Kennedy look, Mod fashion, hippies Leisure suit and polyester	<i>20th C. American Fashion, Ch. 9</i> Mendes and de la Haye, Ch. 6,7 (C) The Leisure Suit"
Week 9	The 1970s and 1980s		
		Dressing for success: power suits Historicism prevails in the 80s Extravagant dressing: power politics Television and fashion	<i>20th C. American Fashion, Chs. 9, 10</i> Mendes and de la Haye, Ch. 6,7
Week 10	1990s and beyond		
		Music and fashion Retro fashion Cyber fashion	<i>20th C. American Fashion, Ch. 12</i> Mendes and de la Haye, Ch. 9
Finals week	Date and time of Exam III (final exam time)		

V. Sample assignments Project I Family History Project 50 points

The purpose of this project is to compare clothing worn in family photographs from the past (parents, aunts, grandparents, etc. or others from earlier generations) with fashionable dress from the same period.

This project relates to the objectives of this course:

Students will evaluate and interpret the impact of the most outstanding designers and fashion related businesses on growth and expansion of fashion in Europe and America in the 20th century.

Students will accurately evaluate historic garments and visual expressions of them to determine the relationship between contemporary fashion and historical dress.

Students will analyze, interpret, and compare the relationships between fashionable dress and politics, war, art and aesthetics, economics, social customs, and entertainment--sports, music, theater, dance, etc. during the 20th century.

Choose three photos for your analysis.

In carrying out your project interview family members regarding where they wore the clothing and where they shopped. Ask them about their favorite things to wear. Was the clothing the latest fashion? What were the fads? How did they feel about fashions of the time when they were teenagers or in their early twenties? Your analysis should allow you to make a statement about the context on which the clothing in the photos was worn: connection to culture of the time, shopping, function and use, social customs, gender role, etc.

Use your texts and go to primary sources for the period--fashion magazines *Vogue* and *Harper's Bazaar*, *Seventeen* or *Ladies Home Journal*. Comparisons will tell you if the styles were avant garde, in fashion, or out of fashion. Were the photos reflective of regional dress, or regional fads?

Photocopy the photographs and include these with a 2-3 page explanation regarding the fashions depicted. Try to include some first person accounts. Make comparisons with primary sources from the date of the photographs. Please follow guidelines in the syllabus for all written assignments for this course.

This project is due Week 3

Project II: Exhibition Review 50 points

The purpose of an exhibition review is for students to gain an understanding of the importance of exhibitions as a means of teaching and learning, often from an historical perspective. More specifically it is an exercise in learning to analyze exhibitions, particularly those that have a costume focus.

The mission of museums is to collect and preserve artifacts as well as present exhibitions that educate the public about the objects. The focus of the Historic Costume & Textiles Collection at Ohio State University is similar: to collect and preserve textile, apparel, and accessory items that support the department's goals in education, research, and outreach through programs and exhibitions. The garments and accessories are used in the classroom, for research projects and for exhibitions.

Every exhibition in the galleries has been designed to engage the audience with a variety of artifacts, images, and written materials that potentially adds to their understanding of the complex means and function of dress. Every exhibition has a focus, an overarching theme that is played out throughout the gallery space. This project is meant to engage each of you in learning from artifacts, images and wall text found in the gallery and in the exhibition catalog.

An exhibition should stimulate your interest, promote thought, offer a sense of history, and provide information in a historical or contemporary context. *Use the following check list of questions to aid your analysis:*

What is the purpose or intent of the exhibition?

How is it organized? Themes?

Is it effective in asking important questions? What are the questions?

Scholarship? What primary sources have been used?

Does the design and space complement the exhibition?

Do labels, placement of objects, audio/visual, etc. complement the theme? Is the exhibition appropriate for the institution? Does the exhibition stimulate your interest and promote thought?

Include the following in your review. Limit: 2-3 pages

1. Discuss the intent of the exhibition? Does it accomplish its goal, and if not, why does it fall short of its aim?
2. Briefly describe the overall effect of the exhibition.
3. Describe three(3) items in the exhibition that you found most interesting and which best reflected the goals of the exhibition.

The rubric developed for this assignment includes the following traits: introduction, accuracy of observation, accuracy of interpretation, conclusion, writing competency.

Project due date: Week 6

Project III. Historicism Project 100 points

Turn in Monday of finals Week at 5 p.m.

PURPOSE:

1. To demonstrate your knowledge of the influence of historic costume on contemporary fashion design.
2. To demonstrate your ability to analyze through visual comparisons and interpretation the impact of historical style on designers of contemporary fashion.
3. To demonstrate competency in organizing ideas and writing about historic dress from the analysis and synthesis of ideas gathered from observation and readings.

METHOD:

1. For each decade of the twentieth century choose one fashion image that you believe was influenced by earlier styles of dress, that is, apparel or an accessory worn during any historic period from ancient times through the twentieth century (excluding what we call ethnic dress, e.g. the kimono). Photocopy each of the ten clothing items (women's, men's, or accessories, jewelry, etc.). **Be sure to document where you found each image--book, journal, magazine, name of article of dress (designer if available), date, page numbers, etc..**
2. Determine which period or decade from costume history served as inspiration for each of the styles. Try not to duplicate the historic periods or **the styles of clothing** (e.g. don't discuss shoes for both 1910 and 1940, or show that gowns were influenced by medieval dress in the 1930s, 1960s and 1990s).
 - a. Use only primary sources for the historic style. (Photographs of primary sources in books are acceptable.) A primary source is a portrait, sculpture, painting, illustration or photograph, garment or other artifact produced at a particular period of time. A Hogarth portrait is a primary source for the 1750s. You may then use a photograph of the Hogarth painting. The photograph would be taken from a book about Hogarth, which is a secondary source.
 - b. Make a photocopy of the primary source.
 - c. Be sure to document all primary sources (artist's name and name of statue or painting) and bibliographic data on the book or journal [the secondary source] where you found it.
3. On a 8 1/2 x 11 sheet of paper, place a photocopy of a fashion image next to the photocopy of the "historic" inspiration taken from a primary source, or opposite pages of a notebook, which will serve as your portfolio. Include **all** bibliographic data on each source. Label each period.
4. Below the current style and photocopy of the historical garment, or near it, briefly explain the relationship between the two, refer to specific elements of the clothing design **using correct costume terminology for each, for example, " Leg of mutton sleeve"**) Discuss why do you believe the designer might have been inspired by the historic period. What was happening that made the earlier style acceptable for the decade. Why this style in this period of time?
5. Arrange the clippings chronologically by each decade of the twentieth century.

Criteria for Evaluation will be based on a Rubric that includes some of the following:

(See III. Assessment: Family Project)

1. Follows assignment correctly
2. Accuracy of analysis and interpretation
3. Organization
4. Format (correct bibliographical information); consistency
5. Mechanics