



Hankuk University of Foreign Studies

2024 Winter Session

ART 310 History of Fashion

Course Outline

Course Code: ART 310

Instructor: Troy Hul Arnold

Home Institution: Parsons School Of Fashion

Office Hours: by appointment

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Credit: 4

Class Hours:

This course will have 52 class hours, including 32 lecture hours, professor 8 office hours, 8-hour TA discussion sessions, 4-hour review sessions.

Course Description:

All dress arises from the human “impulse to fashion” (Craik 2009) and is a highly significant expression of the individual and society. Fashion is a universal practice, with a diversity of systems and histories. This course focuses on the history of fashion in the twentieth century. We consider such elements as silhouette evolution, the emergence and development of the designer, the rise (and fall) of Paris as a fashion center, and the materiality of garments. We recognize that this evolution has occurred alongside a worldwide fashion development, and has been deeply influenced by a broad range of cultures and practices. We seek to understand a diversity of fashion experiences and practices within the ever-evolving system of Fashion, while acknowledging the limitations of that undertaking. This course is taught through daily Asynchronous assignments and reading responses, assessments, a final paper of research and analysis, and a final presentation.

- Situate fashion in its historical and cultural context
- Identify silhouettes and construction of historical garments
- Identify significant designers and key garments



- Understand key texts & major discourses in the study of fashion history
- Develop a fluency in the vocabulary of the history of dress
- Advance the development of research and writing skills
- Strengthen discussion and presentation skills
- Engage with museum exhibitions for comprehension and inspiration
- Reflect on and articulate an individual and meaningful relationship to fashion and its history

Required Textbooks:

TBD

Grading & Evaluation:

Assessable Tasks/Grade Calculations:

Image IDs:	15%
Mid-Term:	35%
Final Exam:	25%
Final Paper:	25% (Proposal-5% Outline/Bibliography-5% Presentation-5%)
(Extra Credit:	5%)

Grading System (1 ~ 100)

A+ : 96 - 100	A : 91 - 95
B+ : 86 - 90	B : 81 - 85
C+ : 76 - 80	C : 71 - 75
D+ : 66 - 70	D : 60 - 65
F : 0 - 59	
Pa : Pass	Fa : Fail

Each week there will be posted videos for daily assignments, which are to completed by the end of the week.

Course Schedule:

Week1

INTRODUCTION TO THE COURSE

Syllabus Review



1850-1913

TEXT: “Undulations and Exotica” 10-47
Troy: “Poiret’s modernism and the logic of fashion”
Breward: “The Rise of the Designer” from *Fashion* (21-34)

1914-1929

TEXT: “La Garconne and the New Simplicity” 48-75
Steele: “Chanel: ‘L’elegance c’est moi’” from *Women of Fashion*

Week2

1930-1938

TEXT: “Recession and Escapism” 76-103
Stutesman: “Costume Design, or, What is Fashion in Film?”
from *Fashion in Film*

DUE: Final presentation Topic Choice Proposal

1939-1945

TEXT: “Rationed Fashion and Home-Made Style” 104-125
Ramirez: “Black Skirts, Dark Slacks, and Brown Knees:
Pachuca Style and Spectacle during World War II”
from *The Woman in the Zoot Suit*

Mid term study guide

Week3

MID-TERM ASSESSMENT-END OF WEEK

1946-1956

TEXT: “Femininity and Conformity” 126-157
Schreier: *Mystique and Identity*

1957-1967

TEXT: “Affluence and the Teenage Challenge” 158-191
Ford: “Harlem’s ‘Natural Soul’: Sealing Black Beauty to the
Diaspora in the Early 1960s” from *Liberated Threads*



1968-1975

TEXT: “Eclecticism and Ecology” 192-219

Film: Shaft 1971, Mahogany 1975, Saturday Night Fever 1977,
Annie Hall 1977, Eyes of Laura Mars 1978

Week4

1976-1988

TEXT: “Sedition and Consumerism” de la Haye: "A
Dress is No Longer a Little, Flat Closed Thing:

Issey Miyake, Rei Kawakubo, Yohji Yamamoto & Junya
Watanabe"

1989-1999

TEXT: “Fashion Goes Global”

Arnold: “Status, Power and Display” from *Fashion, Desire
and Anxiety: Image and Morality in the 20th Century*

PRESENTATIONS

DUE: Final VIDEO PRESENTATION

Please submit all recorded video submissions by the end of week for assessment.

FINAL ASSESSMENT

ASYNCHRONOUS WORK: DAILY READING AND WRITING

Textbook: Our required text is *Fashion Since 1900* (World of Art –
Thames & Hudson, third edition) by Mendes and de la Haye, to be
published on 10/5 -- chapters from the earlier edition will be available via

https://www.amazon.com/gp/product/0500204691/ref=ppx_od_dt_b_asin_image_s00?ie=UTF8&psc=1

This latest edition covers fashion to 2020, costs \$27.95, is available
generally, including at Barnes & Noble Union Square, and is the single
purchase necessary for our class.



Image Identification: After reading each week's textbook chapter, search for an image that you believe represents the fashion of the period -- you may choose a designer garment, everyday dress, or a family photograph (yours or adopted); consider using a theme that is meaningful to you throughout the semester. Label the image with date and designer (if appropriate) and list three points of social and cultural significance; add more information if you wish. This assignment must be uploaded onto our assignment folder, which I will give instructions with a shared link.

Reading and Film Responses: Responses are based on the non-textbook reading (or film) for each week. The question or topic for your essay will be available in Recitation>Modules at least one day before your Recitation meeting, or otherwise announced in advance. Your short (around 250-300 words) response should be double-spaced and uploaded onto.

MID-TERM AND FINAL ASSESSMENTS

Our Mid-Term and Final Assessments will be based on lecture and recitation information and discussion, as well as required readings and film assessment, consisting primarily of image identifications and comparisons, and essay, similar to daily work. Details to follow.

FINAL PRESENTATION VIDEO

A single image of fashionable dress, as defined by the focus of this course, will serve as the basis for an exploration and analysis of both historical style and the image itself. **The image both guides and focuses the paper: a successful paper consistently analyzes the period and each category through the original image.** Each paper will address somewhat different topics, but for the most part will consider cultural context, maker/artist, creator/designer, subject/model, materiality, etc.

(late work and plagiarism policies in effect for each).

Final PRESENTATION VIDEO Topic Choice Proposal

Submit three (or more) images of fashionable dress that you find compelling and would like to work with throughout the 4 week course. Choose a *mediated* image -- one that conveys fashion as well as its cultural context, typically an illustration, photograph or artwork (avoid images that show garments from museum archives or costume collections, and from the textbook); remain within the course range of 1850-1990s

For each image provide the following:



1. Basic background information such as date, context, maker/artist, creator/designer, subject/model -- whatever is appropriate, given that you will research the totality of information conveyed by the image.
2. Explanation for your choice: Why do you find the image appealing or meaningful? Is it the aesthetic? Subject? Emotion? Memory? Narrative?
3. Discussion of its relationship to your design work and/or personal style and/or any other reasons for your choice.

Bibliography and Outline

The quality of your video depends on the quality of your sources. For this assignment, provide citations and a rationale (why is this information trustworthy?) Provide at least six sources to use to support your final research. Use only respected scholarly, academic and institutional sources. The use of non-academic sources, including Wikipedia or any general encyclopedia, will receive a half grade reduction. Papers without a bibliography and/or citations/footnotes will receive an F.

PLAGIARISM

Any work exhibiting plagiarism -- either in whole or in sections -- will result, without exception, in failure of the assignment and possibly the course. Plagiarism includes using an author's exact words or his/her ideas without appropriate citations, as well as using substantially similar words and sentence/paragraph structure in published and electronic sources. Any student whose work suggests such copying will be required to submit notes and drafts of their work on the assignment. Students may not use papers previously or concurrently written for other courses.