"Fashion is the mirror of history", - Louis XIV

DESCRIPTION, GOALS AND FORMAT
The course is designed as a broad survey of the evolution of clothing styles and materials through history, from early Mid-Eastern civilizations to the present day. It will demonstrate how sociological, political, economic, artistic, geographic, technological and other factors affect clothing through the ages, and how, at the same time, costume and personal adornment emerge not only as practical necessities and/or signs of social rank, but also as manifestations of human individuality, character, personal taste. We will examine how knowledge of historic costume expands and deepens a person's understanding and enjoyment of the visual arts of the past and how, on the other hand, it is applied in professional involvement with clothing and adornment, particularly in theater and cinematography.

A student who successfully completes this course is expected to achieve the following objectives:

1. Identify the characteristic silhouette of garments from each historical period of Western costume.
2. Apply a specific set of criteria and vocabulary for identification of costumes by historical time period.
3. Demonstrate ability to search, discriminate, and choose appropriate historical costume resources for reference and study while conducting a costume design research for a historical play.
4. Compare and contrast the technological, psychological, economic, artistic and other historic developments and influences that led to changes in dress from one period to another.

EVALUATION, CLASS PARTICIPATION AND PROJECT DESCRIPTIONS
Class preparation means that students have read the required assigned readings from the designated textbook or other sources (in the latter case the required text(s) will be on reserve at the library or will be handed out by instructor at the end of class) and are prepared to discuss topics of the course. Assigned readings are listed in the "Tentative Schedule" part of this syllabus.

I. Quizzes and midterm
Besides the major costume research project based on a play (see Research Project below for details) there will be some quizzes based on your reading assignments and things you must have learned in class. Your unexcused absence on the day the quiz counts both as a failed quiz and a class absence.

There will also be a midterm exam and evaluation – details of this will be explained and discussed in class.
II. Films
The class will watch two films, *Danton* by Andrzej Wajda and *Gosford Park* by Robert Altman. Screenings will be scheduled outside the regular class meeting time (time and venue to be announced later). Those students who are unable to attend the scheduled screenings will have to watch these movies on their own. They have several options: 1) watching films at Hornbake Library (all three titles are available there); 2) ordering films on Netflix (*Gosford Park* is available for streaming online); 3) purchasing the DVD. Students will be given a list of questions to consider while watching the films and will submit papers in response to those questions. The due dates for the papers are listed in the "Tentative Schedule" part of this syllabus.

III. Research Project
Each student is required to conduct costume research based on a play from the list. The plays (see *List of Plays for the Research Project* below) are mostly classic repertoire plays of Western theater, from Ancient Greece to mid-20th century. A student is required to select a title for his or her project by September 25 and email the title to the instructor. Each student will choose 1 play from the list; the instructor will make sure that each student is working on a different title. Some playwrights on the list are represented with 2 or more plays; you have to choose just one of them. If a student fails to make his or her choice by the abovementioned date, the instructor chooses a play title himself and assigns it to the student. The student will have to read the play and be able to display thorough knowledge of its cast of characters and plot.

You must first study the cultural and historical context of the play; based on it, you must determine relevant historic costume period for the play. (Note: several plays on the list require you to decide on your own which historic period would be best for your production of the play; Shakespeare's plays are a good example of this ambiguity)

Your project must contain the following:
1. **Pictorial research material for the costumes of all the characters.** Material included in your presentation can consist of copy drawing, tracing, original drawing or sketching, and photocopied images. For those images you choose to sketch, please photocopy those images as well. Examine male and female silhouettes, accessories such as hats, boots, collars, armor, canes, spurs, etc. Organize your research material by character. Please indicate relevant terms for each type of garment and its elements on each drawing or photocopy. A minimum of 3 images for each character in the play is required. Please consult me if you feel like the list of characters for your play is excessively long so we can edit it and concentrate on the research for the main characters only. **You are required to research a minimum of 10 characters (unless the number of characters in your play is less than 10).** Also, please determine and write down types of fabrics used in the depicted clothes wherever possible. Please indicate the name of the source for each image; images without reference indicating sources will not be allowed to be included.
2. **Complete list of sources used.** Your description of the source should contain book or magazine title, publisher, place and year, volume #, page #, the name of the museum collection and all other relevant information (in case you're using a library source, please indicate the name of the library and the book's library code).

**Note 1:** You may not use textbooks, encyclopedias, popular picture books and World Books as a primary source and copy images from them; however, both Payne and Boucher contain extensive lists of monographic studies on particular periods of costume history and could be used as excellent reference books. **All the materials that you collect have to be original period images, not renderings by modern illustrators.**

**Note 2:** Obviously, Internet is a popular source of research materials for many people, but it is necessary to be very cautious when using it because most of the information available on costume history available online is posted on pages maintained as hobbies by amateurs. You may not cite, reproduce or include as part of your presentation information obtained from an internet site unless it is a reproduction of a primary source from a museum or other reputable collection; your file must include clear reference to the specific museum collection (i.e. The Victoria and
Albert Museum, The British Costume Museum, The Costume Institute at the Metropolitan Museum of Art etc.) museum catalogue, periodical or other printed iconographic source; references to web pages only will not be accepted.

When you pull an image from the web, make sure that the resolution is adequate. Most online images are 72 dpi and thus unusable for print purposes. Low-resolution images cannot be included in your research.

**Presentation Guidelines**

All materials for the project should be put into transparent 11”x8.5” pockets in a ring binder, clearly marked with student's name, the play's title and the name of the costume period that you study. The professional quality of presentation of your project will be greatly appreciated and reflected in your mark (specific requirements will be discussed during the class). All written materials must be typed or hand printed. Please do not hand in written material without first making a photocopy. Examples of past projects are available in instructor's office.

**List of Suggested Plays for the Research Project**

| Sophocles (c. 496 - 406/5 BC) | Oedipus Rex |
| Aristophanes (c. 445 - c. 385 BC) | Lysistrata |
| Marlowe, Christopher (1564 - 1593) | The Tragical History of the Life and Death of Doctor Faustus |
| Shakespeare, William (1564 - 1616) | Macbeth |
| Vega Carpio, Lope (1562 - 1635) | Merchant of Venice |
| Calderon de la Barca (1600 - 1681). | Life is a Dream |
| Molière, Jean Batiste (1622 -1673) | Tartuffe |
| Goldoni, Carlo (1707- 1793) | The Servant of Two Masters |
| Beaumarchais, Pierre (1732 - 1799) | Barber of Seville |
| Sheridan, Richard B. (1751 - 1816) | The School for Scandal |
| Schiller, Friedrich von (1759 - 1805) | The Robbers |
| Gogol, Nikolai (1809 - 1852) | Inspector General |
| Scribe, Eugene (1791-1861) | The Glass of Water |
| Dumas, Alexandre (1824 - 1895) | Adrienne Lecouvreur |
| Ibsen, Henrik (1828 - 1906) | Le dame aux camélias |
| Chekhov, Anton (1860 - 1904) | Doll's House |
| Shaw, George Bernard (1856 - 1950) | Ghosts |
| Rostand, Edmond (1868-1918) | Three Sisters |
| | Cherry Orchard |
| | Heartbreak House |
| | Pygmalion |
| | Syrano de Bergerac |
Due Dates
The ring binder containing your project must be completed and submitted to the instructor no later than on 11/23. If you submit your research late it will be reflected in the grade for the project.

IV. Final
During the final each of you will be given reproductions of original historic portraits, fashion plates or another period iconographic material (not demonstrated in class before); the student is expected to try to date the image with some degree of precision and be able to name the exact period and style in history of costume represented in the picture and to use proper period terminology while describing the garments, as well as to speculate about the person's social standing, wealth, personal taste, nationality etc.

ATTENDANCE AND OTHER POLICIES
Attendance and participation are essential in this class. You will not be allowed unexcused absences from class. Each unexcused absence will automatically result in a 5-point penalty. Students who show up more than 5 minutes late will not be admitted to class (the instructor is fully determined to enforce this policy mercilessly). If the student can foresee a need to miss a class, it should be brought to the instructor’s attention at the earliest possible date so an assignment for the class to be missed could be given. If you are sick or there is an emergency please try to notify me before the start of the class. No food or cellular phones are allowed in class.

For more information on general attendance guidelines see Attendance Policy of the School of Theatre, Dance, and Performance Studies below.

GRADING POLICY
Class preparation and participation 10 pts
Midterm 10 pts
Research Project 30 pts
Film papers up to 10 pts per paper
Quizzes up to 5 pts per quiz
Final 20 pts (up to 4 points awarded per the right answer to each of the 5 questions)

Points: A = 92-100 points; B = 86-91; C= 78-85; D = 69-77; E = 68- (plus is given to the top 2 points in each range; minus to the low 2 points in each range)

BOOKS

In addition to the abovementioned mandatory text, I strongly recommend that you purchase the following books:


*Boucher's has been in and out of print for a while but it is widely available through amazon.com and at the libraries. It is a wonderful survey that I will be using frequently as a reference. I strongly recommend it to those of you who have an interest in history of costume that goes beyond the limits of this particular class and who expect to deal with the subject during the course of their professional career.*

TENTATIVE CLASS SCHEDULE


Sep. 4 Ancient Mesopotamia and Persia. (Payne pp. 9-27)
Sep. 6 Ancient Egypt. (Payne pp. 28-55)
Sep. 13 Ancient Greece (continued). (Payne pp. 67-85)
Sep. 18 Ancient Etruria and Rome. (Payne 86-121)


Sep. 27 XIV and early XV century. Short costume. Early and High Gothic Style. The Court of Burgundy (Payne 182-233)

Oct. 2 1460-1499. Late ("Flaming") Gothic style and Early Renaissance in Europe. (Payne 234-265)

Oct. 4 1500-1559. Renaissance In Europe. (Payne pp. 266-301)


Oct. 30 MIDTERM. French Empire and Classicism (continued).

Nov. 1 The Dandies and Beau Brummel. Modes between 1815 and 1850. (Payne pp. 468-491) *Danton paper due.*

Nov. 6 Modes between 1815 and 1850 (continued). Romanticism and Biedermann. (Payne pp. 468-491)

Nov. 8 Modes between 1850 and 1868. Victorian fashions. The crinoline. (Payne pp. 492-517)


Nov. 20 open date
THANKSGIVING BREAK

Nov. 27 1920s. Coco Chanel. (Payne pp. 566-575)
(Payne pp. 575-607)
Laver, Boucher) 1970s and 1980s. (Boucher pp. 432-438) **Research project binders due.**
Dec. 11 open date

Dec. 14 FINAL EXAM 8:00 - 9:00 AM

**PLUS MINUS GRADES**

The implementation of plus minus grade factoring will begin in fall 2012. Under the new policy, quality points for each letter grade from A through D will reflect plus and minus components of the grade, as shown below. The plus/minus system will apply to both undergraduate and graduate courses. 

- A+ = 4.0, A = 4.0, A- = 3.7, B+ = 3.3, B = 3.0, B- = 2.7, C+ = 2.3, C = 2.0, C- = 1.7, D+ = 1.3, D = 1.0, D- = 0.7, F = 0

The University’s present marking system defining the standards for letter grades is retained under the new plus/minus policy. The present marking system is as follows:

- **A+, A, A-** denotes excellent mastery of the subject and outstanding scholarship
- **B+, B, B-** denotes good mastery of the subject and good scholarship
- **C+, C, C-** denotes acceptable mastery of the subject
- **D+, D, D-** denotes borderline understanding of the subject, marginal performance, and unsatisfactory progress toward a degree
- **F** denotes failure to understand the subject and unsatisfactory performance

Students are required to earn a grade of at least C-in their major and have a minimum 2.0 Cumulative GPA in their major in order to graduate.

[http://www.testudo.umd.edu/plusminusimplementation.html](http://www.testudo.umd.edu/plusminusimplementation.html)

**RELIGIOUS OBSERVANCE POLICY**

University of Maryland Policies and Procedures Concerning Academic Assignments on Dates of Religious Observances provides that students should not be penalized because of observances of their religious beliefs; students shall be given an opportunity, whenever feasible, to make up within a reasonable time any academic assignment that is missed because of individual participation in religious observances. Students are responsible for obtaining material missed during their absences. Furthermore, students have the responsibility to inform the instructor of any intended absences for religious observances in advance. The student should provide written notification to the professor, by hand (not through email or mailbox delivery) within the first two weeks of the
semester. The notification must identify holiday(s) and date(s).

http://www.president.umd.edu/policies/iii510a.html

ACCOMMODATING INDIVIDUALS WHO HAVE DISABILITIES

The University is committed to making reasonable accommodations for individuals with disabilities that have been documented by Disability Support Services (0106 Shoemaker Building, 301-314-7682). A disability should be verified and discussed with Disability Support Services and the student should provide an “Accommodation Letter” to the professor or TA. If you wish to discuss academic accommodations for this class, please contact the professor or TA no later than the end of the schedule adjustment period. For more information: http://www.counseling.umd.edu/DSS/

HONOR CODE

The University has a nationally recognized Honor Code, proposed and administered by the Student Honor Council and approved by the University Senate. The University of Maryland Honor Pledge reads:

"I pledge on my honor that I have not given or received any unauthorized assistance on this assignment/examination."

Unless you are specifically advised to the contrary, the Pledge statement should be handwritten and signed on the front cover of all exams, papers, projects, or other academic assignments submitted for evaluation in this course. Students who fail to write and sign the Pledge will be asked to confer with the instructor. Please recognize that all students are subject to the requirements of the University's Code of Academic Integrity whether or not they write and sign the Honor Pledge.

For more information: http://www.orientation.umd.edu/VirtualFolder/academicintegrity.pdf

SEXUAL HARASSMENT POLICY

University of Maryland is committed to maintaining a working and learning environment in which students, faculty, and staff can develop intellectually, professionally, personally, and socially, free of intimidation, fear, coercion, and reprisal. The Campus prohibits sexual harassment which is a violation of law and University policy. Individuals who engage in sexual harassment will be subject to disciplinary action. The University has procedures in place to report sexual harassment and correct it when it occurs. Students who have questions may call the Campus Compliance Officer (301-405-2839), or the Legal Office (301-405-4945). To read the entire Policy see Appendix B in the Undergraduate Catalog.

http://www.president.umd.edu/legal/policies/sh.html and

ATTENDANCE POLICY of the School of Theatre, Dance, and Performance Studies

Regular attendance and in-class participation are integral components of all dance and theatre classes and seminars. Although instructors are responsible for informing each class of the nature of in-class participation and the effect of absences on the evaluation of
a student’s work, the School’s general attendance policy on excused absences is consistent with the University’s policy, which allows students to be excused for the following causes:

1. Illness of the student* or illness of a dependent as defined by the Board of Regents policy on family medical leave
2. Religious observance
3. Participation in University activities at the request of University authorities
4. Compelling circumstances beyond the student’s control

*In May 2011, the University Senate and President passed a new policy for granting excused absences, which can be found at http://www.president.umd.edu/policies/v100g.html. A student may provide a self-signed note when missing a single lecture, recitation, or laboratory, with the understanding that providing false information is prohibited under Code of Student Conduct. Self-signed notes are not accepted during “Major Scheduled Grading Events.” Specific questions concerning the TDPS policy on non-consecutive medical absences should be addressed with the Head of the Cluster.

Students claiming an excused absence must apply in writing and furnish documentary evidence for their assertion that the absence resulted from one of these causes. (Undergraduate Catalog, pages 36 & 37 or go to: http://www.testudo.umd.edu/soc/atedasse.html) Whenever possible, instructors will make a reasonable effort to re-schedule in-class presentations for students with an authorized excused absence. Students should check the specific requirements of their courses carefully, however, as such re-scheduling is not always possible.