

ARTH 4850
Dress and Fashion:
Early Modern to Contemporary
Spring 2024

Course meets Fridays, 2-4:50pm in ART 223

Dr. Denise Amy Baxter
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Associate Dean of Professional Development
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she | her

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Course description:

Introduction to dress and fashion from the early modern to the contemporary.

Prerequisites:

ART 2350, ART 2360, and ART 2370, or consent of instructor.

Course objectives:

Through readings, discussions, engagements with visual and material culture, and other assignments, student will:

- Identify and analyze major theoretical and methodological issues associated with the history of fashion and dress.
- Apply theoretical and methodological models associated with the history of fashion and dress to relevant instances of visual and material culture.
- Develop skills in using research and reference materials, synthesizing and organizing research, and presenting materials in writing.

Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, and it is not the college's practice to censor these works or ideas on any of these grounds. Students who might feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

Required Materials:

- Readings will be available through UNT Library course reserves or directly through the UNT Libraries.
- To fully participate in this class, students will need internet access to reference content through the UNT Libraries and on the Canvas Learning Management System.

Course Requirement & Student Assessment:

Assignment details will be disseminated under separate cover. See schedule of classes for due dates.

Think Pieces (5/9 x 10%)	50%
Formal Analysis	5%
In-Class Assignments & Contributions	5%
Research Paper	40%

A	90-100
B	80-89
C	70-79
D	60-69
F	0-59

Late work: Extensions for work may be granted in advance at the discretion of Dr. Baxter. Work that is late for which no pre-approved extension has been granted, will receive a grade of 0. Early work is encouraged!

Attendance: Collaborative learning will be at the heart of this class. In order to collaborate, you must come to class prepared to think, to discuss, to offer and receive feedback. You may miss one class and one class only, for whatever reason. You may also miss class with an officially approved excused absence, with documentation. If you cannot attend a class due to an emergency, please do let me know. Your safety and well-being are important to me and there may be flexibility in order to support your academic success. In general, though, in missing class you will not receive any credit for in-class activities and are still required to complete all required work due for that class by the stated deadlines. Any further absences may result in the lowering of your course grade by one letter grade. [See UNT Policy 06.039.](#)

Policy on Quality of Written Work: Translating visual signs and material objects into verbal language is not an easy task. Thus, in the visual and subjective realm of art history and material culture studies, clarity of presented ideas is vital. Therefore, your written work will be evaluated in terms of proper grammar, syntax, and spelling, as well as the clear and logical presentation of ideas and argument. The medium and the message are inextricable from one another.

Student Academic Integrity: According to [UNT Policy 06.003](#), Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University. Submitting work to this class that is found to violate UNT's academic integrity policy will result in a failing grade in the class. We will discuss what constitutes plagiarism and what entails proper citation format and content as part of the course. Please note, you cannot use a paper or project from another class or from this class in another without consulting both professors.

ADA Accommodation: The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking reasonable accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with a reasonable accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request reasonable accommodations at any time, however, ODA notices of reasonable accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of reasonable accommodation for every semester and must meet with each faculty member prior to implementation in each class. Students are strongly encouraged to deliver letters of reasonable accommodation during faculty office hours or by appointment. Faculty members have the authority to ask students to discuss such letters during their designated office hours to protect the privacy of the student. For additional information, refer to the [Office of Disability Access](#) website (<http://www.unt.edu/oda>). You may also contact ODA by phone at (940) 565-4323.

Rules of Engagement:

Rules of engagement refer to the way students are expected to interact with each other and with their instructor.

Here are some general guidelines:

While the freedom to express yourself is a fundamental human right, any communication that utilizes cruel and derogatory language on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law will not be tolerated.

- Treat your instructor and classmates with respect in any communication online or face-to-face, even when their opinion differs from your own.
- Ask for and use the correct name and pronouns for your instructor and classmates.
- Speak from personal experiences. Use “I” statements to share thoughts and feelings. Try not to speak on behalf of groups or other individual’s experiences.
- Use your critical thinking skills to challenge other people’s ideas, instead of attacking individuals.
- Avoid using all caps while communicating digitally. This may be interpreted as “YELLING!”
- Be cautious when using humor or sarcasm in emails or discussion posts as tone can be difficult to interpret digitally.
- Avoid using “text-talk” unless explicitly permitted by your instructor.
- Proofread and fact-check your sources.
- Keep in mind that online posts can be permanent, so think first before you type.

Communicating with your instructor and teaching assistant:

- Please let me know by which name you prefer to be addressed in this course. I prefer Dr. or Professor Baxter and your teaching assistant prefers Ailie.
- Your first line of communication (and we’ll see how this works and assess) for course matters is Ailie. Her email address is ailie.pankonien@unt.edu.
- I’m up next and may be your first stop for things such as ODA accommodations or apparent errors on the syllabus or the like. My email address is denise.baxter@unt.edu. I commit to responding to your email within 24 hours during the week. Weekends are a different story.
- Office Hours: Rather than holding regularized office hours, we are both using a drop-in system. Using a link you can get access to either of our daily calendars and schedule a 15 minute check-in appointment that we will follow-up with a zoom link.
For Ailie: <https://doodle.com/bp/ailiepankonien/office-hours>
For Dr. Baxter <https://doodle.com/bp/denisebaxter/just-in-time-office-hours>
- Anticipate receiving feedback and grades for written assignments within a week.

Dr. Baxter reserves the right to change this syllabus at her discretion.

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Schedule of Classes

Date	Do Due:
1/19	<p>Topics: Course introduction & Prownian methodology</p> <p>Read: (in-class) Jules Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," in <i>Interpreting Objects and Collections</i>, ed., Susan Pearce (London: Routledge, 1994), 133-138. Access via UNT Libraries.</p> <p>Suggested Reading: Jules David Prown, "The Truth of Material Culture: History or Fiction?" in <i>History from Things: Essays on Material Culture</i>, eds., Steven Lubar and W. David Kingery (Washington, DC and London: Smithsonian Institution Press, 1993), 1-19. Course reserve. Password is Baxter.</p>
1/20	<p>Suggested Viewing: "A Conversation on Appropriation and Appreciation in Fashion," a livestream discussion from the Fine Arts Museums of San Francisco on the occasion of their opening of the exhibition, <i>Fashioning San Francisco: A Century of Style</i>. Participants include: Abram Jackson, Susan B. Kaiser, Ann Tartsinis, Lewis Watts, and Laura Camerlengo. See link for details and to access the live stream.</p>
1/26	<p>Topics: Looking, seeing, thinking</p> <p>Background Reading: Dr. Beth Harris and Dr. Steven Zucker, "How to do visual (formal) analysis," in <i>Smarthistory</i>, September 18, 2017, https://smarthistory.org/visual-analysis/, including the links to Lauren Kilroy-Ewbank, "Introduction: Learning to look and think critically" and "Introduction: Close looking and approaches to art," in <i>Reframing Art History</i>, Smarthistory, December 16, 2021.</p> <p>Do: Please bring with you to class this and every subsequent class period: a way to access & read texts online; a way to access any written assignment that was due that day; a way to take notes. This could be a laptop. This could be a phone and a notebook and a print-out of your text. It is entirely up to you. For this class period, additionally please make sure that you have with you an analog modality to write/draw (pen or pencil and paper of some kind).</p>
2/2	<p>Topics: How to read a garment</p> <p>Read: Peter Stallybrass, "Marx's Coat," in <i>Border Fetishisms: Material Objects in Unstable Spaces</i>, ed., Patricia Spyer (New York: Routledge, 1998), 183-207. Access via UNT Libraries.</p> <p>Do: Garment handling: ART 223, ART 252, ART 464</p> <p>Due: Think piece option 1</p>
2/9	<p>Topics: Body, body</p> <p>Read: Sophie Lamotte, "Corsets, Stomach Belts, and Padded Calves: The Masculine Silhouette Reconfigured," in <i>Fashioning the Body: An Intimate History of the Silhouette</i>, ed., Denis Bruna (New Haven and London: Bard Graduate Center distributed by Yale University Press, 2015), 196- 211. Course reserve.</p> <p>Alanna McKnight, "'Hard and Straight': The Creation of Nineteenth-Century Masculinity through Corsetry," in <i>Crossing Gender Boundaries: Fashion to Create, Disrupt, and Transcend</i>, eds.,</p>

	<p>Andrew Reilly and Ben Barry (Bristol and Chicago: Intellect, 2020), 35-46. Access via UNT Libraries.</p> <p>Do: TFC study space, ART 223, ART 252</p> <p>Due: Think piece option 2</p>
2/16	<p>No class meeting. This should provide you with the opportunity to travel, as necessary, for your formal analysis assignment.</p> <p>Due: Research paper topic proposal</p>
2/23	<p>Topics: Textiles</p> <p>Read: Elena Phipps, "The Iberian Globe: Textile Traditions and Trade in Latin America," in <i>Intervoven Globe: The Worldwide Textile Trade, 1500-1800</i>, ed., Amelia Peck (New Haven: The Metropolitan Museum of Art, distributed by Yale University Press, 2013), 28-45; 312-316. Course reserve.</p> <p>Beverly Lemire, "Domesticating the Exotic: Floral Culture and the East India Calico Trade with England, c.1600-1800," <i>Textile</i> 1, no. 1(2003): 64-85. DOI: 10.1080/17518350.2003.11428632. Access via UNT Libraries.</p> <p>Giorgio Riello, "Global Outcomes: The West and the New Cotton System," in <i>Cotton: The Fabric that Made the Modern World</i> (Cambridge: Cambridge University Press, 2013), 264-287. Access via UNT Libraries.</p> <p>Due: Think piece option 3</p> <p>Formal Analysis</p>
3/1	<p>Topics: How to research</p> <p>Read: Karen Harvey, "Introduction" and Giorgio Riello, "Things that shape history," in <i>History and Material Culture: A Student's Guide to Approaching Alternative Sources</i>, ed., Karen Harvey (London: Routledge, 2017), 1-50. Access via UNT Libraries.</p> <p>Do: TFC study space, ART 223, ART 252</p> <p>Due: Group constitution and topic selection</p>
3/8	<p>Topics: Fashion & modernity</p> <p>Read: Charles Baudelaire, "Beauty, Fashion, and Happiness," "Modernity," and "In Praise of Cosmetics" from <i>The Painter of Modern Life</i> (1863) in <i>The Rise of Fashion: A Reader</i>, ed., Daniel Leonhard Purdy (Minneapolis: University of Minnesota Press), 213-221. Course reserve.</p> <p>Georg Simmel, "Fashion," <i>American Journal of Sociology</i> 62, no. 6 (May 1957), 541-558. Access via UNT Libraries.</p> <p>Hugh Trevor-Roper, "The Highland Tradition of Scotland," <i>The Invention of Tradition</i>, eds., Eric Hobsbawm and Terence Ranger (Cambridge and New York: Cambridge University Press, 1983), 15-42. Course reserve.</p> <p>Due: Think piece option 4</p> <p>Annotated bibliography</p>
3/15	SPRING BREAK
3/22	<p>Topics: Politics and dress</p> <p>Read: Wendy Parkins, "The Epidemic of Purple, White and Green': Fashion and the Suffragette Movement in Britain, 1908-14," in <i>Fashioning the Body Politic: Dress, Gender, Citizenship</i>, ed., Wendy Parkins (Oxford: Berg, 2002), 97-124. Access via UNT Libraries.</p> <p>Irene Guenther, "Fashioning Women in the Third Reich," in <i>Nazi Chic?: Fashioning Women in the Third Reich</i> (Oxford: Berg, 2004), 91-142. Access via UNT Libraries.</p>

	<p>Verity Wilson, “Dress and the Cultural Revolution,” in <i>China Chic: East Meets West</i>, eds. Valerie Steele and John S. Major (New Haven: Yale University Press, 1999), 167-186. Course reserve.</p> <p>Nancy Gebhart and Kelly L. Reddy Best, “Slogan T-shirts: Liberalism, Abolition, and Commodity Activism in the Midwestern United States,” <i>Critical Studies in Fashion & Beauty</i>, 13, no. 2 (2022): 244-277. Access via UNT Libraries.</p> <p>Carol Tulloch, “Style Activism: The Everyday Activist Wardrobe of the Black Panther Party and Rock Against Racism Movement,” in <i>Fashion and Politics</i>, ed., Djurdja Bartlett (New Haven: Yale University Press, 2019), 85-104. Course reserve.</p> <p>Due: Think piece option 5</p> <p>Statement of problem, thesis and methodology/evidence</p>
3/29	<p>Topics: Uniforms and workwear</p> <p>Read: Paul Fussell, <i>Uniforms: Why We Are What We Wear</i> (Boston-New York, Houghton Mifflin Company, 2002), 11-15, 85-88. Course reserve.</p> <p>Jane Tynan, “Utility Chic: Where Fashion and Uniform Meet,” in <i>Uniform: Clothing and Discipline and in the Modern World</i>, ed. Jane Tynan and Lisa Godson (London and New York, Bloomsbury Visual Arts, 2019), 221-236. Access via UNT Libraries.</p> <p>Beverly Gordon, “American Denim: Blue Jeans and their Multiple Layers of Meaning,” in <i>Dress and Popular Culture</i>, eds. Patricia A. Cunningham and Susan Voso Lab (Bowling Green, Ohio: Bowling Green State University Popular Press, 1991), 31-45. Course reserve.</p> <p>Due: Think piece option 6</p>
4/5	<p>No class meeting. This should provide you the opportunity to travel to NorthPark, if you want to participate in this think piece opportunity.</p> <p>Read: Hamish Bowles, “Introduction” to <i>India in Fashion</i> (New York: Rizzoli, 2023), 11-27. Course reserve.</p> <p>Due: Think piece option 7. See separate assignment sheet for this instance.</p>
4/12	<p>Topics: Sumptuary regulations</p> <p>Read: Rebecca Earle, “Race, Clothing and Identity: Sumptuary Laws in Colonial Spanish America,” in <i>The Right to Dress: Sumptuary Laws in a Global Perspective, c. 1200 – 1800</i>, eds., Giorgio Riello and Ulinka Rublack (Cambridge: Cambridge University Press, 2019), 325-345. Access via UNT Libraries.</p> <p>Rouhollah Aghasaleh, “Oppressive Curriculum: Sexist, Racist, Classist, and Homophobic Practice of Dress Codes in Schooling,” <i>Journal of African American Studies</i> 22 (2018): 94-108. Access via UNT Libraries.</p> <p>Due: Think piece option 8</p> <p>Literature review</p>
4/19	<p>Topics: It’s reigning men</p> <p>Read: David Kuchta, “The Making of the Self-Made Man: Class, Clothing, and English Masculinity,” in <i>The Sex of in Things: Gender and Consumption in Historical Perspective</i>, ed., Victoria de Grazia (Berkeley: University of California Press, 1996), 54-78. Access via UNT Libraries.</p> <p>Peter McNeil, “Macaroni Masculinities,” <i>Fashion Theory</i> 4, no. 4 (2000): 373-403. Access via UNT Libraries.</p> <p>Do: TFC study space, ART 223, ART 252</p> <p>Due: Think piece option 9</p>
4/26	<p>Topics: Rough Draft and Peer Review</p> <p>Due: Rough draft due before class; peer review due before 12midnight</p>

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You made it. Have a wonderful summer.