Castles to Cafés: Costume and Identity from 1450 - 1700

THEA 2402, Winter 2022 (3 credit hours)

Dalhousie University

Time: One module a week at your own pace, and weekly online meetings on Wednesdays at 2:30 pm Atlantic.	**Place:** Brightspace and Microsoft Teams
Instructor: Hilary Doda	**Email:** hdoda@dal.ca
Virtual Office Hours: Thursdays, 2 pm – 4 pm Atlantic time at the following link: **https://whereby.com/hilarydoda**	

Course Description:

An introduction to the study of human social behaviour and its relationship to the development of body coverings, this lecture-based survey class begins with the high middle ages in Europe and continues through to the end of the seventeenth century. We will look at the evolution of clothing and the intersections of environment, culture and politics that bring us from the drama of the high middle ages to the Enlightenment.

Due to the vast breadth of the subject matter this class will focus primarily on Western Europe and nations having contact with the same, but students are encouraged to explore costume from other areas of the world as individual research topics. Our emphasis will be on using primary sources to gain a solid understanding not only of the visual and practical components of historical dress, but the social and cultural importance as well.

The bulk of the class will be modules that can be found in weekly segments on Brightspace. Each module will involve readings, a powerpoint, a class discussion, and a short quiz. If there will be an issue with internet or tech access, please let me know immediately so that we can find other options.

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Resources

We will be making use of a few specific online resources during the course of the class. Please familiarize yourself with the following:

Artstor: https://library.artstor.org/	High-resolution images of artifacts and documents from museum collections worldwide.
Jstor: https://www.jstor.org/	A digital library of academic journals, books, and primary sources.
The Internet Archive: https://archive.org/	A free library of documents, books and multimedia materials, many of which are in the public domain.

Dalhousie has proxy logins on all these sites to gain access to the full collections.

Textbooks

All readings for this class will be uploaded to Brightspace and linked in the appropriate module. If you are taking all four sections of Dress History I recommend investing in the *Survey of Historic Costume, 7th edition*.

Recommended reference books: Strunk and White, *The Elements of Style, Fourth Edition*; Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations, Seventh Edition: Chicago Style for Students and Researchers*

Extension Policy:

I have a "life happens" three-day extension policy. This can be used **once** per student to receive an additional three days grace for any one assignment, no questions asked. This cannot be applied to quizzes. Otherwise, points will be deducted for late assignments at 5% per day.

All assignments must be completed and handed in to the Instructor in order to pass the course.

Office Hours

Office hours will be held at the times listed above. To access office hours, go to **http://whereby.com/hilarydoda** (best on Chrome and Firefox; no other app download is needed). The room will be closed, and you must knock so that I can let you in – that is to ensure the privacy of others who may be in office hours already. If you don't receive an immediate response during listed office hours, please be patient and I'll admit you as soon as my previous

meeting is concluded. If Whereby doesn't work for you or your tech, contact me privately and we'll work out another option.

Course Structure

The course is divided into weekly modules, with several component parts. Every week you will be responsible for:

- Reading the assigned readings from the two textbooks. Some weeks will have a reading from one or the other book, some will have shorter readings from both.

  Readings from *World History* are intended for background on cultures with which students may not be as familiar, and can be skimmed for an overview. No quiz questions will be drawn from material found only in *World History.*

- Engage with the annotated powerpoint. Two versions are uploaded, one with the lecture as a sound recording, one with a transcript attached. The slide shows will be uploaded in two formats, one with audio and one with lecture transcriptions below the slides. Please read these carefully and consider the visuals that have been selected to go along with the information.
- Joining the discussions on Wednesday afternoons by following the Teams link in each module. This is a time to ask questions, clarify material, continue discussions begun on the discussion board, and engage with the material and your classmates. If you are unable to join in synchronous discussion (due to time zones, technology issues, etc.), please let me know and we can make alternative arrangements.
- Taking a short quiz on the material presented in the readings, discussions and powerpoints. Quizzes will be 5 - 10 questions long and primarily multiple choice. Quizzes are open the week of the module and close at 11 pm (Atlantic time) each Sunday.

There are two projects due during the semester (explained on following pages), and there is no final exam.

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Assessments

Assignment	Percent of final grade
Quizzes (best 10 of 12)	3% each (30%)
Historical Design Project	20%
Term Project Proposal	5%
Annotated Bibliography	10%
Term Paper OR Maker Project	30%
Discussions (contribution and participation)	5%
Total	100%

Quizzes: There will be a quiz with each module worth 3%. The top ten quizzes will be kept, and the lowest two grades will be dropped when calculating your final grade. A missed quiz will be counted as a zero.

Electronic Submissions: When submitting assignments **it is the student's responsibility** to ensure that the assignment is saved in the correct format (docx, doc or pdf), and that the file is working. Corrupted files or unreadable formats will receive the usual late penalty.

Due Dates

Quizzes (best 10 of 12)	Every Sunday, by 11:30 pm (Atlantic)
Term Paper Proposal	January 31st
Historical Design Project	February 21st
Annotated Bibliography	March 7th
Term paper	April 10th

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Assignments

Historical Design Project – 20%

Due February 21, 2022

Select **two characters** from a play or work of narrative fiction published between 1450 – 1700 CE (any culture, any language), and plan an outfit for each character, for the time period **in which the play was written**. If you choose Shakespeare's Julius Caesar, for example, you will still be looking at 1600 CE. Whether you set the characters in Rome or England (or Spain, or Korea…), is up to you.

The final project can be put together in many different ways – collage, pinboard, original art, digital cut-and-paste – but each image / image pack must be accompanied by a text explanation. That explanation must include:

- A description of the character, including their name; the name, author and publication date of the play or novel; the location or setting you've chosen; culture of origin; and any important details (such as age or religious affiliation, for example) which have impact on their dress.
- An explanation of which elements in your design are historically accurate for the time and setting, which are not, and the reasons behind each of those choices.

Consider the culture, historical era, and the context of the location in which the characters live. Would their dress choices be affected by such things as sumptuary laws, or variations on supply and demand?

How fashionable is each character? How does their life circumstance enable or hamper their interest in and ability to follow fashion?

For inspiration, you may wish to start by looking at writers off the following lists:

https://en.wikipedia.org/wiki/Category:16th-century_dramatists_and_playwrights

https://en.wikipedia.org/wiki/Category:16th-century_novelists

https://en.wikipedia.org/wiki/Category:17th-century_dramatists_and_playwrights

https://en.wikipedia.org/wiki/Category:17th-century_novelists

Submit the assignment through Brightspace by the due date. The submission box will close at 11:30 pm on that date. Any late assignments must be emailed to me directly with the file attached. **I cannot accept Mac-only file formats such as .pages. Please save as a pdf instead.**

FOR THE FINAL PROJECT, YOU HAVE A CHOICE. READ BOTH OPTIONS.

Choice 1: Term Paper, Bibliography, & Proposal

A paper of 1500 - 2000 words (no leeway), due **April 10, 2022**. Choose **a question of your choice** to do with costume within the time period covered by this class (1450 – 1700 CE). Topics may be chosen from the list of ideas provided below, or be an original one of your choosing.

There are **three parts** to this assignment, and all of them must be completed in order to pass the class.

The Proposal (5%):

You must turn in a one-page proposal for this paper on **January 31, 2022**. That proposal should be approximately 300–400 words (not including bibliography). The proposal must include:

1) The historical question or problem you would like to address,

2) A thesis statement that you will be attempting to prove,

3) A basic literature review (one paragraph) describing at least three of the secondary sources which you will be using for your paper, and

4) A tentative bibliography including the sources referenced in your lit review, as well as **at least one primary source of relevance** to your topic.

The proposals will be returned to you with suggestions to help you refine or redirect your paper.

This is not intended to be a final, locked-down version of your thesis – ideas will always grow and change as you do further reading. I must sign off on any changes that will result in an entirely new topic.

Annotated Bibliography (10%)

Due **March 7th, 2022**

An annotated bibliography is an alphabetical list of books, articles and documents on a particular subject. In this case, the subject will be the sources you are using for your term paper.

The first line of each entry is the citation for the book or article in Chicago format, as it will appear in your final bibliography. Each citation should then be followed by a short (100 – 200 word) description of the source itself. The description needs to include the following information:

a) an evaluation of the authority or background of the author,

b) a comment on the intended audience (popular history, academic work, or some other audience)

c) an explanation of the work's central theme and thesis and the main evidence used to argue the point

d) an evaluation of how useful this work will be to your final paper.

The bibliography should contain **a minimum of five sources**, each one with its own citation line and annotation. Comparing and contrasting the various sources may be useful information to include as well ("unlike Smith's book, above, Jones uses mostly primary source documents to back up her arguments…").

An example entry:

Griffiths, N. (2005). *From Migrant to Acadian : A North American border people, 1604-1755*. Montreal: McGill-Queen's University Press.

Written by Naomi Griffiths, the foremost twentieth-century expert in Acadian social and political history, *Migrant to Acadian* has long been considered a gold standard and keystone text in Acadian studies. Aimed at an academic audience with some prior knowledge of the politics and important figures of the seventeenth and eighteenth century, the writing style is nevertheless clear and accessible. She argues for the existence of an Acadian 'golden age' between ~1680 – 1720 CE, when the French settlers in Nova Scotia developed a cultural identity unique to themselves. She uses letters, census records, legal records and other primary source documentation from French, English, and colonial sources to show the growth of Acadian self-determination and a burgeoning consciousness of themselves as a separate unit from competing European empires. Her meticulous archival research holds up even as her conclusions have been challenged in more recent years. This book is required reading for anyone studying the history of the Atlantic world in general, and the Maritimes in particular.

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The Paper (30%):

A paper of 1500 – 2000 words (no leeway), due **April 10th, 2022**.

This can be on any subject that directly relates to **dress (clothing, accessories, body modifications, adornment) or textiles** within the time period covered by the class (1450 – 1700 CE). The subject must be specific enough that it can be covered in reasonable depth in the length allotted.

Examples / suggestions for paper topics:

1. Discuss the intersection of gender/gendered roles and dress in either Renaissance Italy or Japan.

2. Discuss the impact of military and/or colonial conquest on clothing in a society located in one of the following regions: Central America, the Al-Andalus (Muslim Spain), North America, India, China, Korea.

3. Pick two civilizations from different areas of the world. Compare and contrast their clothing styles with reference to geography, history, politics, religion and/or social environments. What is similar, and why? What is different, and why?

4. Discuss the beginning of body-shaping in European clothing in relation to gender roles, political change, and/or changes in social class.

5. Define and discuss the use of accessories as markers of status and/or personal or group identity in a civilization of your choice.

Paper Format and Style:

Your paper must be structured as a proper research paper, meaning full sentences, clear paragraphs, footnotes or endnotes, and with an appropriate bibliography. **Chicago Style, with either footnotes or endnotes, is required for citations and the bibliography**.

Visuals are encouraged but not mandatory and should be properly captioned, sourced and placed in an appendix.

Your bibliography must include a **minimum** of **one primary source** and **five secondary sources**. No more than 25% of your sources may be from the web, <u>not including</u> peer reviewed texts that appeared in print originally and have been archived online. (Eg, *The Journal of Contemporary History* online database would not count as a 'web source')

<u>Wikipedia is not a legitimate secondary source for an academic paper, and will not be accepted in the bibliography</u>.

(Although pillaging Wikipedia's sources makes for an excellent beginning point for your research.)

Your work will be assessed on clarity of language, research content and knowledge of your subject, paper organization and flow, and depth of engagement with the material. You must have a strong thesis at the beginning of your paper, followed by an outline of your argument, and a strong conclusion at the end which summarizes the paper.

I cannot read Mac-only files. Please submit in formats which can be accessed on a Windows or Linux computer, such as .pdf

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Choice 2: Maker Project, Bibliography, & Proposal

Choose and recreate an article of clothing worn between 1450 – 1700. Develop a video or a slideshow displaying your work on a model, and showing all sides.

An artist's statement must be submitted along with the visual project—this can be a narrative track on the video or slideshow, written in a short paper, or included on the slides in the slideshow. This statement should include your thoughts on the production process and the ways in which the garment you chose changes the way you think about movement, bodies and space.

This is due **April 10, 2022**.

There are **three parts** to this assignment, and all of them must be completed in order to pass the class.

The Proposal (5%):

You must turn in a one-page proposal for the maker project on **January 31, 2022**. That proposal should be approximately 300–400 words (not including bibliography). The proposal must include:

1) The type of garment you will be recreating, along with a primary source image of the garment in question. This can be an illustration from a manuscript or book, or a photograph of a surviving artifact. Costumes worn by reenactors or from film productions do not count—it must be from a **primary source**.

2) The time period and location in which the garment was developed and worn. Garments can be from anywhere in the world, but the time period must be between 1450-1700 CE.

3) A basic literature review (one paragraph) describing at least three of the secondary sources which you will be using for your research, and

4) A tentative bibliography including the sources referenced in your lit review, as well as **at least one primary source of relevance** to your topic.

The proposals will be returned to you with suggestions to help you refine or redirect your paper.

This is not intended to be a final, locked-down version of your project – ideas will always grow and change as you do further reading. I must sign off on any changes that will result in an entirely new topic.

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Annotated Bibliography (10%)

Due **March 7ᵗʰ, 2022**

An annotated bibliography is an alphabetical list of books, articles and documents on a particular subject. In this case, the subject will be the sources you are using for your term paper.

The first line of each entry is the citation for the book or article in Chicago format, as it will appear in your final bibliography. Each citation should then be followed by a short (100 – 200 word) description of the source itself. The description needs to include the following information:

a) an evaluation of the authority or background of the author,

b) a comment on the intended audience (popular history, academic work, or some other audience)

c) an explanation of the work's central theme and thesis and the main evidence used to argue the point

d) an evaluation of how useful this work will be to your final paper.

The bibliography should contain **a minimum of five sources**, each one with its own citation line and annotation. Comparing and contrasting the various sources may be useful information to include as well ("unlike Smith's book, above, Jones uses mostly primary source documents to back up her arguments…").

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The Project (30%):

The assignment:

Pick an article of clothing, accessory, material, or style from between 1450 – 1700 CE. Choose and recreate an article of clothing worn during that time period. Aim for accuracy, within the constraints of budget and the current global situation.

Develop a video or a slideshow displaying your work on yourself, a model, or a judy, and showing all sides of the garment.

An artist's statement must be submitted along with the visual project. This can be part of the video, a narrative track on the slideshow, written in a short paper, or included as text on the slides. This statement should include your thoughts on the production process, explore some of the questions listed below, and discuss the ways in which the garment you chose changes the way you think about movement, bodies, and space. Any information drawn from outside sources must be cited, as per the usual academic regulations.

This is due **April 10, 2022**.

Consider the following questions during the course of the project:

- How does this garment explain something about the culture and society it came from?
- How did it change over time, and what can those changes tell us about the culture or people involved with it?
- What can studying this garment tell us about the values of the society and culture which used it?

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FSPA uses the official Dalhousie University Grade Scale.

Grade	GPA		Definition	
A+	4.30	90-100	Excellent	Considerable evidence of original thinking; demonstrated outstanding capacity to analyze and synthesize; outstanding grasp of subject matter; evidence of extensive knowledge base.
A	4.00	85-89		
A-	3.70	80-84		
B+	3.30	77-79	Good	Evidence of grasp of subject matter, some evidence of critical capacity and analytical ability; reasonable understanding of relevant issues; evidence of familiarity with the literature.
B	3.00	73-76		
B-	2.70	70-72		
C+	2.30	65-69	Satisfactory	Evidence of some understanding of the subject matter; ability to develop solutions to simple problems; benefitting from his/her university experience.
C	2.00	60-64		
C-	1.70	55-59		
D	1.00	50-54	Marginal Pass	Evidence of minimally acceptable familiarity with subject matter, critical and analytical skills (except in programs where a minimum grade of 'C' is required).
F	0.00	0-49	Inadequate	Insufficient evidence of understanding of the subject matter; weakness in critical and analytical skills; limited or irrelevant use of the literature.

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Schedule

Class 1: Wednesday, January 6	Soft start - introductions, syllabus, overview. Tech issues, Brightspace.
Synchronous meeting: 2:30 PM Atlantic Time	
Module 1: Week of January 10	The High Middle Ages, 1450 – 1500
	Reading: *Survey of Historic Costume,* pp. 162-203
Module 2: Week of Jan 17	Renaissance Europe, 1500 – 1550
	Reading: *Survey of Historic Costume*, pp. 204-229
Module 3: Week of Jan 24	Pre-Conquest North America
	Reading: *Indigenous Peoples of North America,* pp. 85-98, 103-107. On Brightspace.
Module 4: Week of Jan 31	Central and South America
	Reading: *World History,* Chapter Ten. On Brightspace.
Module 5: Week of Feb 7	Oceania (Australia / Polynesia)
	Reading: Matsuda, Matt K. *Pacific Worlds: A History of Seas, Peoples, and Cultures*, 2012. On Brightspace.
Module 6: Week of Feb 14	China, Japan and Korea
	Reading: *Japan Reading Pack*, on Brightspace
Feb 21 – 25: Reading Week, no classes	
Module 7: Week of Feb 28	Renaissance Europe, 1550 – 1575
	Reading: Fisher, Will. "The Renaissance Beard: Masculinity in Early Modern England." *Renaissance Quarterly* 54, no. 1 (2001): 155-87.
	Link: https://www.jstor.org/stable/1262223
Module 8: Week of March 7	Renaissance Europe, 1575 – 1600

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	Reading: Moran, M. (2018). "Young Women Negotiating Fashion in Early Modern Florence". In Cohen E. & Reeves M. (Eds.), *The Youth of Early Modern Women* (pp. 179-194). Amsterdam: Amsterdam University Press.
	Link: https://www.jstor.org/stable/j.ctv8pzd5z.11
Module 9: Week of March 14	India and South Asia, 1000 CE – 1700 CE
	Reading: *India Reading Pack,* on Brightspace
Module 10: Week of March 21	Baroque Europe, 1600 – 1625
	Reading: *Survey of Historic Costume* pp. 231-265
Module 11: Week of March 28	Baroque Europe, 1625 – 1660
	Reading: Lucas, Wendy. "Damned by a Red Paragon Bodice: Witchcraft and the Power of Cloth and Clothing in Puritan Society." *Massachusetts Historical Review* 20 (2018): 119-49.
	Link: https://www.jstor.org/stable/26783535
Module 12: Week of April 4	Baroque Europe, 1660 – 1700
	Benhamou, Reed. "Fashion in the "Mercure": From Human Foible to Female Failing." Eighteenth-Century Studies 31, no. 1 (1997): 27-43.
	Link: https://www.jstor.org/stable/30053643

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SECTION B: UNIVERSITY POLICIES, STATEMENTS, GUIDELINES and RESOURCES for SUPPORT

This course is governed by the academic rules and regulations set forth in the University Calendar and the Senate.

Recognition of Mi'kmaq Territory

Dalhousie University would like to acknowledge that the University is on Traditional Mi'kmaq Territory. The Elders in Residence program provides students with access to First Nations elders for guidance, counsel and support. Contact the program at elders@dal.ca.

University Statements

Academic Integrity http://www.dal.ca/dept/university_secretariat/academic-integrity.html

At Dalhousie University, we are guided in all of our work by the values of academic integrity: honesty, trust, fairness, responsibility and respect (The Center for Academic Integrity, Duke University, 1999). As a student, you are required to demonstrate these values in all of the work you do. The University provides policies and procedures that every member of the university community is required to follow to ensure academic integrity.

Accessibility https://www.dal.ca/campus_life/academic-support/accessibility.html

The Advising and Access Services Centre is Dalhousie's centre of expertise for student accessibility and accommodation. The advising team works with students who request accommodation as a result of: a disability, religious obligation, or any barrier related to any other characteristic protected under Human Rights legislation (NS, NB, PEI, NFLD).

Student Code of Conduct
https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/student-life-policies/code-of-student-conduct.html

Everyone at Dalhousie is expected to treat others with dignity and respect. The Code of Student Conduct allows Dalhousie to take disciplinary action if students don't follow this community expectation. When appropriate, violations of the code can be resolved in a reasonable and informal manner—perhaps through a restorative justice process. If an

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informal resolution can't be reached, or would be inappropriate, procedures exist for formal dispute resolution.

Diversity and Inclusion – Culture of Respect

Every person at Dalhousie has a right to be respected and safe. We believe inclusiveness is fundamental to education. We stand for equality. Dalhousie is strengthened in our diversity. We are a respectful and inclusive community. We are committed to being a place where everyone feels welcome and supported, which is why our Strategic Direction prioritizes fostering a culture of diversity and inclusiveness (Strategic Priority 5.2). (read more: http://www.dal.ca/cultureofrespect.html)

University Policies and Programs

Important Dates in the Academic Year (including add/drop dates)
http://www.dal.ca/academics/important_dates.html

University Grading Practices: Statement of Principles and Procedures
https://www.dal.ca/dept/university_secretariat/policies/academic/grading-practices-policy.html

Scent-Free Program
http://www.dal.ca/dept/safety/programs-services/occupational-safety/scent-free.html

Learning and Support Resources

General Academic Support – Advising

https://www.dal.ca/campus_life/academic-support/advising.html
 (Halifax)

https://www.dal.ca/about-dal/agricultural-campus/student-success-centre/academic-support.html
 (Truro)

Fair Dealing Guidelines
https://libraries.dal.ca/services/copyright-office/guidelines/fair-dealing-guidelines.html

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Dalhousie University Library http://libraries.dal.ca

Indigenous Students
https://www.dal.ca/campus_life/communities/indigenous.html

Black Students
https://www.dal.ca/campus_life/communities/black-student-advising.html

International Students
https://www.dal.ca/campus_life/international-centre.html

Student Health Services
https://www.dal.ca/campus_life/health-and-wellness.html

Counselling
https://www.dal.ca/campus_life/health-and-wellness/frequently-asked-questions-august-2017.html

Copyright Office
https://libraries.dal.ca/services/copyright-office.html

E-Learning website
http://www.dal.ca/dept/elearning.html

Dalhousie Student Advocacy Services
http://dsu.ca/dsas

Dalhousie Ombudsperson https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/where-to-get-help/ombudsperson.html

Writing Centre https://www.dal.ca/campus_life/academic-support/writing-and-study-skills.html

Faculty or Departmental Advising Support: Studying for Success Program:http://www.dal.ca/campus_life/academic-support/study-skills-and-tutoring.html

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