UNIVERSITY COLLEGE of the FRASER VALLEY

COURSE IMPLEMENTATION DATE: September 2006
COURSE REVISED IMPLEMENTATION DATE:
COURSE TO BE REVIEWED: September 2009
(Four years after UPAC Final Approval Date) (MONTH YEAR)

OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
Shaded headings are subject to change at the discretion of the department and the material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT: **Visual Arts**

AH 340		**4**
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS

Fashion in Art / Fashion as Art
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

What we wear, drape and attach to our bodies is a visible, physical and symbolic signifier of our place in society, history and culture. This course explores questions of fashion as art, as design, as mass culture and as high art. While considering fashion and clothing as cultural phenomena and a means of communication, it explores the production of visual arts and the design of clothes as interconnected creative processes.

Note: Students with FD 340 cannot take AH 340 for further credit.

PREREQUISITES: **AH 101 or AH 102**
COREQUISITES:

SYNONYMOUS COURSE(S)
(a) Replaces: _____ *(Course #)*
(b) Cannot take: **FD 340** *(Course #)* for further credit.

SERVICE COURSE TO: _____ *(Department/Program)* _____ *(Department/Program)*

TOTAL HOURS PER TERM: **60**
STRUCTURE OF HOURS:

Lectures:	**40**	Hrs
Seminar:	**20**	Hrs
Laboratory:		Hrs
Field Experience:		Hrs
Student Directed Learning:		Hrs
Other (Specify):		Hrs

TRAINING DAY-BASED INSTRUCTION
LENGTH OF COURSE:
HOURS PER DAY:

MAXIMUM ENROLLMENT: **25**
EXPECTED FREQUENCY OF COURSE OFFERINGS: **once every two years**

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	☐ Yes	☐ No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	☒ Yes	☐ No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	☐ Yes	☒ No

AUTHORIZATION SIGNATURES:

Course Designer(s): Aleksandra Idzior
Chairperson: Raymond Welch *(Curriculum Committee)*
Department Head: Jacqueline Nolte
Dean: Eric Davis
PAC Approval in Principle Date:
PAC Final Approval Date: September 30, 2005

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

At the completion of this course the students will have gained the ability to:
- develop specialized vocabulary of concepts used in art history and fashion design
- demonstrate a critical awereness of the contemporary ideas related to art and fashion design
- understand the historical developments of the relationship between art and fashion design
- evaluate the production, circulation and reception of works of art and fashion design from the Medieval period to the present
- engage in critical analysis of visual communication
- apply above skills in discussions, writing and public presentations

METHODS:

Lectures, seminars, films projection, slides presentation, group discussions, written assignments, oral presentations

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR (Please check:) ☒ Yes ☐ No

METHODS OF OBTAINING PLAR:

Challenge examination and interview

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

- Fiona Anderson, "Museums as Fashion Media," in Stella Bruzzi and Pamela Church Gibson, Fashion Cultures. Theories, Exploratiions and Analysis, London and New York: Routledge, 2000, 371-389.
- Bettina Friedl, "Fashion and/as Art: Dress as Artistic Expression in Modernism", in Martin Klepper and Joseph Schopp, ed., Transatlantic Modernism, American Studies, v. 89, 2001: 191-219
- Robert Radford, "Dangerous Liaisons: Art, Fashion and Individualism", Fashion Theory, v.2 issue 2 (June 1998): 151-164
- Aileen Ribeiro, "Re-Fashioning Art: Some Visual Approaches to the Study of History of Dress," Fashion Theory, v.2 issue 4 (December 1998): 315-326
- Marie Simon, Fashion in Art. The Second Empire and Impressionsm, London: Zwemmer, 1995
- Valerie Steele, "A Museum of Fashion is More Than a Clothes-Bag," Fashion Theory, v.2, issue 4 (December 1998): 327-336
- Radu Stern, Against Fashion: Clothing as Art, 1850-1930, Cambridge, Mass.: MIT Press, 2004
- Chris Townsend, Rapture: Art's Seduction by Fashion since 1970, London: Thames and Hudson, 2002
- Peter Wollen and Fiona Braedly, Addressing the Century: 100 Years of Art and Fashion, ex. cat., London: Hayward Gallery, 1999

SUPPLIES / MATERIALS:

none

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

- participation 10%
- individual reading presentation 20%
- group project presentation 20%
- research paper 30%
- final exam 20%

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

1. Introduction -- Relationship between Art and Fashion
2. Medieval Fashioning of the Body and Art
3. The Emperor's Clothes or the Rhetoric of Power during Renaissance
4. Drama and Theatricality in Art and Fashion
5. Neo-Classicism and Romanticism: Historicism and Exoticism
6. Fashion and Modernity: the Painters of Modern Dress
7. Modernism and Fashion
8. Clothing as Subversion/Provocation -- Dress and Artistic Bohemia
9. Politics, Art and Fashion

10. Minimalist Trends
11. Abstraction and Wardrobe
12. Postmodern Concerns and Fantasies -- From Streets to Catwalks
13. Conclusion -- Politics of Display: Museums of Fashion/Dress