

THFM-2406-050 / HIST-2192-050 (6 credit hours)

## HISTORY OF FASHION AND DRESS

Fall/Winter: 2020/21  
Wednesdays: 18:00-21:00 CST  
Virtual Office Hours: by appointment

Instructor: Tamara Marie Kucheran (*she, her*)  
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### **CALENDAR DESCRIPTION**

This course introduces the history of fashion. Students learn what dress is as well as how and why it is studied. The dress from ancient times to the 21st century is then discussed, with an emphasis on western Europe. The links between fashion, social history, and material culture are examined. The course is intended as background for students of theatrical design but may be taken as an elective by anyone interested in the field.

Note: This course can be used towards the Humanities requirement.

NEXUS+: Online + live (Zoom) components. Students must be available during the posted lecture times for live streaming and/or group interactions. High speed internet is mandatory.

Section material is accessed via [nexus.uwinnipeg.ca](http://nexus.uwinnipeg.ca).

Cross-listed: THFM-2406 (6) / HIST-2192 (6).

Restrictions: Students may not hold credit for THFM-2406 and HIST-2192.

### **COURSE OVERVIEW**

***“Fashion is a part of the world and part of history. It's not a meaningless swirl of meaningless clothes. They [clothes] reflect the times.”***

- Valerie Steele (*fashion historian, curator, and director of the Museum at the Fashion Institute of Technology*)

**History of Fashion and Dress** is an introductory survey course chronologically examining the development of clothing and fashion in western civilization from the ancient world to modern day (with a predominant focus on European culture). The curriculum examines historical dress and fashion with an emphasis on exploring socio-cultural, -economic, and -political factors. This course is intended as essential learning for theatrical design students but is also encouraged as an elective for anyone interested in exploring ways to improve their analytical skills and develop their research practices. Upon successful completion of this course students should be able to: analyze primary research sources (e.g. historical paintings, sculpture, engravings) to identify clothing details, fully recognize, name, and describe garments worn by men and women during different periods throughout history, and relate styles of dress to the historic, economic, cultural, political, philosophical, and artistic influences which produced them.

## **COURSE ENGAGEMENT**

This course will consist of the following instructional methods:

1. **Email:** Students should check their UWinnipeg e-mail addresses daily as this is the most direct way the instructor will contact students. The instructor will use email to share Zoom meeting links, pertinent course information, and as a backup method to distribute test or assignment questions (should any technical problems occur via Nexus).

**Please note:** all emails to Instructor Tamara Marie Kucheran must be sent to the following address: [t.kucheran@uwinnipeg.ca](mailto:t.kucheran@uwinnipeg.ca). The instructor will check this email at least once per day (Monday to Friday) and aim to respond within 24 hours.

2. **Live-Stream Lectures (Synchronous Learning):** Pending the successful creation of a recurring Zoom link, a Zoom meeting invitation will be sent out at the beginning of each learning week via email. Students are expected to sign in on time using their full first name and last name as listed on the class roster \*, ensure their microphones are muted upon sign in, and use the raised hand button when they wish to unmute to speak or ask a question (questions may also be asked through the chat function). Students may choose or be asked to keep their camera off during lectures. During Zoom meetings and lectures students are required to dress and behave as though they are in a classroom setting. It is requested that students not eat large meals, watch videos, listen to music, use social media platforms, or use other applications (other than note taking apps) while attending class. Students are still subject to the University's [Regulations & Policies](#) even though you are in a digital environment. Disruptive participants may be removed from a Zoom session. There will be at least one 10-minute break mid-way through the class-time

**Please note:** Lectures will be recorded to assist students who miss a class due to unforeseen circumstances (such as illness, personal emergency, or technical problems). Recorded live lectures will be made available to authorized course members only via NextCloud. When a live lecture is recorded, students will be informed at the start of class, before recording begins. During recording, students have the option of protecting their private information by keeping their cameras off, using a pseudonym, and only using the chat function to ask questions.

\* **If a student wishes to remain anonymous during recorded lectures**, please inform the instructor at the start of the course by email so that the instructor knows how to identify you.

**No student is permitted to share the lecture recordings outside of the class, or post recordings or recording stills (e.g. screenshots), publicly.**

3. **Pre-recorded Lectures:** There may be occasions when the instructor will pre-record a lecture, rather than deliver it live, or pre-record a lecture for students to watch between class times to facilitate and/or make additional time for live-stream in-class discussion. Pre-recorded lectures will be made available to students through Nexus until the end of term.
4. **Tests and Assignments:** Tests and written assignments will be administered through Nexus, and will have a start date, end date, and a due date. The start date determines when a test/assignment becomes available to students. The end date determines when a test/assignment becomes unavailable to students. The due date specifies a time when a test/assignment is expected to be completed. A test or assignment is considered late if it is submitted after the due date is reached. Tests and written assignments will also have an enforced time limit. Students using more than the allotted time will be marked as "exceeded time limit". **Tests/assignments marked late or as exceeding the time limit will receive a grade of 0%** (\*unless the instructor is provided with proper

documentation justifying cause). In the event of a technical issue with Nexus, the instructor will email students the test or assignment to be completed and returned via email to [t.kucheran@uwinnipeg.ca](mailto:t.kucheran@uwinnipeg.ca) within a specified time.

*\*NOTE: submission instructions may change subject to online learning platform capabilities.*

## **COURSE READINGS & MATERIALS**

### **Required Text:**

***Survey of Historic Costume*** by Phyllis G. Tortora & Sara B. Marcketti, 6<sup>th</sup> edition, Fairchild Books / Bloomsbury Publishing Inc., 2015

- Hardback editions (ISBN:9781501395253) will be available at the University of Winnipeg bookstore: [www.bkstr.com/winnipegstore](http://www.bkstr.com/winnipegstore)
- eBook editions (ISBN:9781501395888) may be ordered online via the publisher's website: [www.bloomsburyfashioncentral.com/products/fairchild-books/shop/survey-of-historic-costume/ebook-studio](http://www.bloomsburyfashioncentral.com/products/fairchild-books/shop/survey-of-historic-costume/ebook-studio)

### **Optional Text:**

***Survey of Historic Costume Study Guide*** by Phyllis G. Tortora & Keith Eubank, 5<sup>th</sup> edition, Fairchild Books / Bloomsbury Publishing Inc., 2015

- Paperback editions (ISBN:9781628922349) will be available at the University of Winnipeg bookstore: [www.bkstr.com/winnipegstore](http://www.bkstr.com/winnipegstore)
- eBook editions (ISBN:9781628922356) may be ordered online via the publisher's website: [www.bloomsburyfashioncentral.com/products/fairchild-books/shop/survey-of-historic-costume/ebook-studio](http://www.bloomsburyfashioncentral.com/products/fairchild-books/shop/survey-of-historic-costume/ebook-studio)

### **Additional Materials:**

Certain art supplies may be required depending on the student's Final Project choice.

## **READING ASSIGNMENTS**

Reading assignments from the textbook will be given each class. Reading the assigned chapter(s), making notes, and identifying relevant glossary terms before every class will help students to comprehend the detailed lecture material presented. Class lectures and image slides are intended to broaden students' understanding of the subject matter as presented in the text. Occasionally, additional articles, writings, or other media sources may be given as reading assignments.

### **Other recommended reading:**

There are many resources available through the library which students may find useful. You can search the stacks by topic, including: Costume (call number area GT), Fine Arts (N), and History (D). It is also possible to search the Library collection online (<https://library.uwinnipeg.ca>). The reference desk is available to help you with research assignments and papers, questions about books, journal articles, and other resources available in the library collections, as well as assist you with citing and referencing sources. The reference desk may be contacted at [reference@uwinnipeg.ca](mailto:reference@uwinnipeg.ca). I recommend that you familiarize yourself with the library resources available to you.

**Examples of other Fashion History research books:**

*Fashion, New Edition: The Definitive Visual Guide*, Contribution by Caryn Smithsonian Institution; DK Publishing, 2019

*Fashion History from the 18th to the 20th Century*, The Kyoto Costume Institute, Taschen, 2015

*Fashion: The Definitive History of Costume and Style*, Brown, Susan, produced in association with the Smithsonian, DK Publishing, 2012

*History of World Costume and Fashion*, Hill, Daniel Delis, Pearson, 2010

*20,000 Years of Fashion*, Boucher, Francois, Harry N. Abrams, 1987

*Costume & Fashion: A Concise History*, Laver, James, Thames and Hudson, 1985

*Costume History and Style*, Russell, Douglas A., Prentice-Hall Inc., 1983

*Mirror, Mirror: A Social History of Fashion*, Batterberry, Ariane and Michael, Holt Rinehart & Winston, 1977

*The Pictorial Encyclopedia of Fashion*, Kybalova, Herbenova, Lamarova, (Translated by Claudia Rosoux), The Hamlyn Publishing Group Ltd., 1968

*Fashion: From Ancient Egypt to the Present Day*, Contini, Mila, The Odyssey Press, 1965

*The Book of Costume*, Davenport, Millia, Crown Publishers, 1962

**ASSIGNMENTS AND MARK DISTRIBUTION**

Overview	Value	Due Dates
Test #1	5%	October 7
Test #2	10%	November 4
Written Assignment #1	20%	December 8 (*Tuesday)   3 hours
Test #3	10%	January 27
Test #4	10%	March 3
Final Project <ul style="list-style-type: none"> <li>Choice of research essay, visual anthology, or series of notated historical fashion illustrations.</li> </ul>	35%	Submit request for approval of alternative topic: <b>October 7</b> Submit draft thesis, outline and/or research images and bibliography: <b>November 18</b> Final submission: <b>March 24</b>
Written Assignment #2	5%	March 31   60 minutes
Attendance and Participation	5%	
<b>TOTAL</b>	100%	

**ASSIGNMENT OVERVIEW:**

***Please reference COURSE ENGAGEMENT to review how Tests and Written Assignments will be administered.***

*\*NOTE: submission instructions may change subject to online learning platform capabilities.*

**1. Written Tests 1 x 5% + 3 x 10% each = Total 35% of final mark**

Each test will consist of identifying up to 12 historical image slides and/or short answer questions. Within a **36-hour period**, students will have an enforced time limit of **80 minutes** to complete the test and submit their answers via Nexus. Tests not received within the allotted time will not be accepted without proper documentation justifying cause and will receive a grade of 0%.

Due to the online delivery of this course, these tests are considered open book, however, it is best to have completed all required readings before the start of the test to make best use of your time. Students are NOT to collaborate with other students (example: sharing answers) during a test period. Additionally, a higher degree of specificity and detail will be expected because students have access to their text and notes during the test. When identifying historical image slides, students will be required to correctly name the civilization, culture, period and year (when known); reference related technical terms; note the importance of the depicted style, silhouette, textiles, decoration, and discuss the image's significance from a historical, socioeconomic, and/or cultural perspective. Please note that not all slides on the test may have been previously viewed during lectures.

**2. Written Assignments x 2 (20% + 5%) = Total 25% of final mark**

An opinion essay to be written in an allotted time frame.

Written Assignment #1 is due by the end of class on **Tuesday, December 8**. Within a **36-hour period**, students will have an enforced time limit of **3 hours** to complete and submit this written assignment via Nexus. There will be no lecture on Tuesday, December 8. Students may use the class time to complete their written assignment.

Written Assignment #2 is due on **Wednesday, March 31**. Within a **60-hour period**, students will have an enforced time limit of **60 minutes** to complete and submit this assignment via Nexus.

Your essay topic will be given to you when you open the assignment. Your individual opinion and analysis of the topic is the focus of this assignment. This assignment is considered open book; however, it is best to have completed all required readings before class to best make use of your time. All essays are to be turned in at the end of the allotted time via email. Late assignments will not be accepted without proper documentation and will receive a grade of 0%.

**3. Final Project: 35% of final mark**

Choose **ONE** of three final project formats.

Due: **Wednesday, March 24, 2021 by 22:00 CST**.

**Essay:** A research paper of 3000-3500 words, typed and double spaced. Your topics must be chosen from a provided list (to be distributed no later than **September 16**). You may submit an alternative essay topic of your choice; however, requests must be received by email no later than end of class, **October 7**. Unauthorized topics will receive a grade of zero. A draft thesis, outline and bibliography must be submitted via email before the end of class on **November 18**.

**Visual Anthology:** The objective of this project is to research and assemble a unique collection of images (50 slide/page minimum. 80 slide/page maximum) that defines, questions, observes, and connects some aspect of clothing, fashion, and/or body modification. The project's scope may be historical or conceptual (i.e. philosophical, cultural, political, geographical, or artistic) in nature. Think of this project as a "visual essay", however, the focus of the project is on carefully curated images with some explanatory text, NOT a written essay that incorporates images.

The visual anthology must focus on a central research theme or thesis. A list of topics and themes will be distributed to the class no later than **September 16**. However, students are encouraged to choose a visual anthology topic of their choice; this is an opportunity to explore and research themes that may not be fully explored within the context of this course. Alternative topics must be submitted for approval by email no later than the end of class **October 7**. A draft thesis, outline and bibliography must be submitted via email before the end of class on **November 18**. The final project is required to be submitted electronically as a PDF file or via a widely compatible software file (e.g. PowerPoint, Google Slides, Keynote, or Prezi – **please note**: the instructor will be viewing presentations on a PC computer). Presentation techniques as well as originality will be considered during evaluation. Do not wait until the end of the year to begin. A rushed project is easily discernible and will be marked accordingly.

**Historical Illustrations:** This project integrates written and drawn research and is therefore recommended for theatre design majors. From a list of over 30 time periods, students will choose 10 consecutive periods to examine and create their own historically accurate fashion reference illustrations. Students are required to research, **hand-draw**, and fully colour 2 fashion history figures per time period (one identifying male, one identifying female) for a total of **20 notated colour illustrations**. Illustrated pages are to be no smaller than 8.5" x 11" and not exceed 11" x 17". Each illustration must include point-form written information about the period being examined and how it has influenced the chosen style of dress depicted. A more detailed outline describing the parameters of this project (including the list of time periods) will be distributed to the class no later than **September 16**. I ask that students who chose this assignment submit a declaration of intent via email by the end of class on **October 7**. A draft thesis/concept, preliminary research images and bibliography must be submitted via email before the end of class on **November 18**. Final illustrations will need to be scanned at a reasonable resolution (minimum 300 ppi) and submitted electronically via email as individually labeled JPEGs or as a PDF file. Do not wait until the end of the year to begin. A rushed project is easily discernible and will be marked accordingly.

**Policy on late projects:** Students are expected to turn in complete Final Projects by the due date and time. **IF a late project is accepted\***, 5% will be deducted per day up to 7 calendar days. After 7 calendar days, late projects will receive a grade of 0%. (i.e. late Final Projects will not be accepted after March 31) \* Except in cases of documented illness or documented personal emergency.

#### 4. Attendance and Participation: 5% of final mark

Attendance will be taken. Your participation will be graded on attendance and the quality (not necessarily the quantity) of your participation. This will include understanding and application of the readings assigned to the class. Students should expect to be called on to speak about the readings during class. Students may also expect brief "surprise" quizzes based on assigned readings to help evaluate the student's participation. Any marks collected from these quizzes will go towards the student's attendance and participation mark. (25 marks per semester for a total out of 50 marks for the year).

Students are expected to:

- Attend all lecture sessions.
- Complete all tests and written assignments on time.
- Complete all assigned projects and deliver them on time.
- Complete assigned readings prior to the scheduled class.
- Conduct themselves in a respectful manner and follow the University of Winnipeg's policy on academic integrity. Students are encouraged to familiarize themselves with the "Regulations and Policies" document found in the University Academic Calendar at: [www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf](http://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf)

Please be advised that a significant amount of material and images not in your text is presented during each lecture. The slide identification portion of the tests is based on the slides shown in class (many of which are not in your text). Missing classes will put you behind and at a disadvantage in the course.

Access to a computer and high-speed internet is mandatory for this course. However, the reality of on-line classes' reliance on technology necessitates there be flexibility around missed attendance due to mechanical and/or internet connectivity issues. Should a student not be able to sign on to a live lecture due to technical problems beyond the student's or instructor's control, please contact the instructor as soon as possible via email to alert them to the situation. Provided such circumstances are infrequent, the instructor will work with the student to explore ways to remediate the missed information. However, failure to meet reasonable standards of responsible behaviour including attendance and participation will not be tolerated.

There are genuine times in your university life when you may become ill or there may be a family emergency. Please report absence due to illness or emergency via the Instructor's email prior to the missed class. Missed classes due to illness or injury without a doctor's note will be dealt with on a case by case basis and may or may not be subject to penalties.

<b>Mark deductions for undocumented missed classes (per semester)</b>	
Out of 25 marks per semester	
Miss 1 class	No penalty
Miss 2 classes	Lose 5 marks
Miss 3 classes	Lose 10 marks
Miss 4 or more classes (without official documentation explaining your absence)	Receive 0 marks

### **CONVERSION SCALE**

For the calculation of the final grade the following conversion table will be used:

A+	90 – 100%	GPA	4.5	C+	65 – 69.9%	GPA	2.5
A	85 – 89.9%	GPA	4.25	C	60 – 64.9%	GPA	2.0
A-	80 – 84.9%	GPA	4.0	D	50 – 59.9%	GPA	1.0
B+	75 – 79.9%	GPA	3.5	F	below 50%	GPA	0
B	70 – 74.9%	GPA	3.0				

Work not submitted will be graded as 0%.

**DEFINITIONS OF GRADING DESCRIPTIONS**

<b>A+</b>	<b>Exceptional.</b> Thorough knowledge of concepts and/or techniques and exceptional skill <b>AND</b> great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.
<b>A</b>	<b>Superior.</b> Thorough knowledge of concepts and/or techniques and exceptional skill <b>OR</b> great originality in the use of those concepts/techniques in satisfying the requirements of an assignment or course.
<b>A-</b>	<b>Excellent.</b> Thorough knowledge of concepts and/or techniques together with a high degree of skill and/or some elements of originality in satisfying the requirements of an assignment or course.
<b>B+</b>	<b>Very Good.</b> Thorough knowledge of concepts and/or techniques together with a fairly high degree of skill in the use of those concepts/techniques in satisfying the requirements of an assignment or course.
<b>B</b>	<b>Good.</b> Good level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.
<b>C+</b>	<b>Competent.</b> Acceptable level of knowledge of concepts and/or techniques together with considerable skill in using them to satisfy the requirements of an assignment or course.
<b>C</b>	<b>Fairly Competent.</b> Acceptable level of knowledge of concepts and/or techniques together with some skill in using them to satisfy the requirements of an assignment or course.
<b>D</b>	<b>Barely Passing.</b> Minimum knowledge of concepts and/or techniques needed to satisfy the requirements of an assignment or course.
<b>F</b>	<b>Failing.</b>

**PROPOSED LECTURE SCHEDULE**

**\*Please note:** this outline is **tentative** and **subject to change** depending on class needs throughout the course.

Classes are scheduled on **Wednesdays, 18:00 to 21:00 CST** (6:00pm to 9:00pm),

\* unless otherwise noted in the schedule.

Additional articles, writings, or other media sources may be assigned throughout the course schedule.



WEEK	DATE	READINGS <i>Survey of Historic Dress</i> (due on the day listed)	LECTURE TOPIC
1	Sept. 9	Course outline	Introductions, Course Overview Clothing and Culture: Common Themes, Functions of Dress in the Social Context
2	Sept. 16	Chapter 1: Introduction (pp. 1-13) Part One: The Ancient World (pp. 15-17) Chapter 2: The Ancient Middle East (pp. 18-49)	The Ancient World: Mesopotamia and Egypt
3	Sept. 23	Chapter 3: Crete and Greece (pp. 50-73) Chapter 4: Etruria and Rome (pp. 74-99)	Library Research Guide presentation by <b>Michael Dudley</b> , Community Outreach Librarian  Crete to Greece to Rome
4	Sept. 30	Part Two: The Middle Ages (pp. 101-105) Chapter 5: The Early Middle Ages c.330-1500 (pp. 106-143)	Byzantine Empire to Early (Romanesque) Middle Ages c.300-900 AD
5	Oct. 7	<b>REVIEW for test</b>  Chapter 6: The Late Middle Ages c.1300-1500 (pp. 144-177)	<b>Test #1:</b> 80 minutes enforced time limit Start: Oct. 6   9:00 am Due: Oct. 7   9:00 pm  The Early (Romanesque) Middle Ages 900-1300 to The Late (Gothic) Middle Ages c.1300-1500  <b>Due by end of class:</b> request for approval of alternative Final Project topic
<b>Reading Break: October 11 – 18</b>			
6	Oct. 21	Part Three: The Renaissance (pp. 179-181) Chapter 7: The Italian Renaissance c.1400-1600 (pp. 182-203)	The Italian Renaissance c.1400 - 1600
7	Oct. 28	Chapter 8: The Northern Renaissance c. 1500-1600 (pp. 204-229)	The Northern Renaissance: the 16 <sup>th</sup> Century

8	Nov. 4	<b>REVIEW for test</b>  Part Four: Baroque and Rococo (pp. 231-235)	<b>Test #2:</b> 80 minutes enforced time limit Start: Nov. 3   9:00 am Due: Nov. 4   9:00 pm  Shakespearean Costume The 17 <sup>th</sup> Century: Jacobean Period to the Commonwealth
<b>9</b>	<b>Nov. 11</b>	<b>REMEMBRANCE DAY</b>	<b>NO LECTURE</b>
10	Nov. 18	Chapter 9: The Seventeenth Century 1600-1700 (pp. 236-265)	The Baroque Period, The Restoration Louis XIII to Louis XIV  <b>Due by end of class:</b> Final Project draft thesis, outline and/or research images, and bibliography.
11	Nov. 25	Chapter 10: The Eighteenth Century 1700-1790 (pp. 266-297)	The Court of Louise XIV (Versailles and Court Masques), Dawn of the 18 <sup>th</sup> Century: The Rise of Rococo
12	Dec. 2		The 18 <sup>th</sup> Century: From the Regency to the Revolution
*13	<b>Tuesday, Dec. 8</b> 18:00-21:00	<b>REVIEW</b> term notes in preparation for Written Assignment #1  <b>*Please Note:</b> this class is a make-up class due to the one missed in observance of Remembrance Day	<b>Written Assignment #1:</b> 3-hour enforced time limit. Start: Dec. 7   9:00 am Due: Dec. 8   9:00 pm  <b>* There is no lecture on this day.</b> Students may use the class time to complete Written Assignment #1
<b>WINTER BREAK</b>			
1	Jan. 6	Part Five: The Nineteenth Century c.1800-1900 (pp. 299-303) Chapter 11: The Directoire Period and the Empire Period 1790-1820 (pp. 304-325)	Review: Common themes and subject relevancy From the French Revolution to Napoleonic Era
2	Jan. 13	Chapter 12: The Romantic Period 1820-1850 (pp. 326-353)	The Regency and Romantic Period
3	Jan. 20	Chapter 13: The Crinoline Period 1850-1870 (pp. 354-381)	Caged Beauty: The Crinoline Period

4	Jan. 27	<b>REVIEW for test</b>  Chapter 14: The Bustle Period and the Nineties 1870-1900 (pp. 382-415)	<b>Test #3:</b> 80 minutes enforced time limit Start: Jan. 26   9:00 am Due: Jan. 27   9:00 pm  The Late Victorian Era: Bustles, Bicycles, and the Belle Époque.
5	Feb. 3	Part Six: From the Twentieth to the Twenty-first Century 1900-2014 (pp. 417-419) Chapter 15: The Edwardian Period and World War I 1900-1920 (pp. 420-453)	Art Nouveau and The Edwardian Period
6	Feb. 10	TBA	Keep the Home Fires Burning: Women's Suffrage and the World at War.
<b>Reading Break: February 14 – 21</b>			
7	Feb. 24	Chapter 16: The Twenties, Thirties, and World War II 1920-1947 (pp. 454-503)	The 1920s and 1930s
8	Mar. 3	<b>REVIEW for test</b>	<b>Test #4:</b> 80 minutes enforced time limit Start: Mar. 2   9:00 am Due: Mar. 3   9:00 pm  World War II to The New Look
9	Mar. 10	Chapter 17: The New Look: Fashion Conformity Prevails 1947-1960 (pp. 504-539)	The 1950s to the early 1960s
10	Mar. 17	Chapter 18: The Sixties and Seventies: Style Tribes Emerge 1960-1980 (pp. 540-589)	The Kids Are Alright: Mods, Hippies, Disco and Punk
11	Mar. 24	Chapter 19: The Eighties and the Nineties: Fragmentation of Fashion 1980-1999 (pp. 590-649)	Video Killed the Radio Star: Dawn of the Digital Age.  <b>Due: FINAL PROJECT</b> (must be received by 22:00 CST)
12	Mar. 31	<b>REVIEW</b> term notes in preparation Written Assignment #2  Chapter 20: The New Millennium 2000-2014 (pp. 650-686)	<b>Written Assignment #2:</b> 60 minutes enforced time limit Start: Mar. 29   9:00 am Due: Mar. 31   9:00 pm  Mirror, Mirror: What Do Current Trends Reveal About Our Moment in Time?

## **STUDENT PARTICIPATION POLICY & COURSE CONTENT**

Theatre & Film are communal art forms in which a number of interdependent artists and crafts people cooperate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals, meetings or shoots both within and outside of class times; and, in short, exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

## **COURSE CONTENT NOTE**

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.

## **HEALTH AND ACCESSIBILITY SERVICES**

Life happens to everyone. If you are experiencing a crisis in your life, or if you have a physical or mental health issue, communicate with your Professor or Accessibility Services – let us know so we can provide support or direct you to those who can. The earlier we know, the earlier we can discuss what resources might be available. Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams/presentations (e.g., private space or more time) or during lectures/labs (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or [accessibilityservices@uwinnipeg.ca](mailto:accessibilityservices@uwinnipeg.ca) to discuss appropriate options. All information about a student's disability or medical condition remains confidential. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them. Please see <http://www.uwinnipeg.ca/accessibility>. If you do not register with AS, you cannot be granted special consideration (e.g. extra time to write exams/tests, attendance issues because of physical or mental health conditions, etc.).

The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of your fellow classmates and your instructor by avoiding the use of scented products while attending on-campus lectures and labs. Exposure to perfumes and other **scented products (such as lotion)** can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities. We are asking for your cooperation to create a scent-free environment **on campus** by students, faculty and staff.

## **"THE REAL THING" LECTURE SERIES**

During the FW terms, the Department of Theatre and Film presents a series of six lectures held on Wednesdays during the free period (12:30-13:20); in 20-21, these will be presented online (by Zoom or other platform). This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to "the business of the business."

The first Lecture will take place at 12:30 pm Wednesday, September 23<sup>rd</sup>, and features Yolanda Bonnell, a performer and playwright of Ojibwe and South Asian descent, from Fort William First Nation Indian

Reserve in Thunder Bay, ON. Now based in Toronto, Yolanda graduated from Humber College's theatre performance program and was named one of NOW Magazine's artists to watch in Summerworks in 2016.

Further guests and dates will be confirmed in September.

Normally, attendance at **EVERY** lecture is mandatory for all Honours students in Theatre (4000-level courses, all areas), as well as students in THFM-3110-001 Screen Acting, THFM-3201 Styles in Design, and THFM-3801 Production II, and any other appropriate 3000-level course being taught in the term.

For the unusual circumstances of 2020-21, attendance is **STRONGLY RECOMMENDED** for all Honours students, 3000-level THFM majors, potential Theatre Honours/Majors and for Film Majors.

Dates and delivery method will be confirmed in September. Please see our department website in the Fall for information.

### **ORIENTATION ASSEMBLY**

Each year in September we hold an *Orientation Assembly* to welcome students to the new term; introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

This September, the Assembly will likely happen via Zoom.

Date and delivery method will be confirmed in in early September.

Please see our department website for information.

### **TAFSA**

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. Activities organized by TAFSA include regular **Performance Jams, Department parties** and **Socials** as well as **DioFest** (a new play festival featuring student written and produced plays), and **24/7** (an event in which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours!).

Please join TAFSA to find out more at their meetings, every second Monday from 12:30-13:20 pm (by Zoom or other platform in 2020-21). This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

### **BUILDING SECURITY**

To safeguard the health of the UWinnipeg community — and support public health efforts — during the ongoing COVID-19 situation, the UW campus is closed until further notice. All academic instruction and evaluation will continue through alternate delivery.

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is **CLOSED** as per Campus policy. Access for students attending in-person labs in our building will be arranged as necessary. All studios and labs are locked 24/7.

**NOTE:** It is **MANDATORY** that anyone attending labs or rehearsals in the building carry an ID card/student card to verify they are allowed to be on campus. If a Security Guard checks and you do not have proper accreditation, **you will be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

### **RECORDING ON-LINE CLASSES**

The instructor may choose to record a zoom or video class if there are online connectivity issues, absences, or to post to Nexus for later review.

If a lecture is recorded, students will be given notice (via the course outline or on a case-by-case basis) that their personal information may be captured; informed of how long the recording will be retained; and whether the recording will be used for evaluation of any kind. Students will also be given the option to turn off their cameras/microphones and use pseudonyms to remain anonymous (except where class participation is required).

Students with concerns or who wish to seek alternate arrangements may discuss the matter with the instructor.

Access to recordings will be limited to the academic staff, students, and others with a legitimate need. Recordings containing student personal information will not be posted publicly, but only on UW-approved servers.

**No student is allowed to disseminate recordings outside of the class or post recordings publicly. Access to the recordings will be limited to the instructor and the students.**

### **ELECTRONIC COURSE OUTLINE ADDENDA**

Students must check our website at <http://uwinnipeg.ca/theatre-film> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film* and *Access Card/Building Use Policy*.

Room bookings at the ACTF are suspended until at least December 31, 2020 and possibly longer. However, when we are able to allow students to book rooms again, links to *Room Booking Instructions* and electronic *Online Room Booking Form* can also be found on our department website. Please read and note all instructions carefully.

### **GENERAL NOTES**

- Students can find answers to frequently ask questions related to remote learning here: <https://www.uwinnipeg.ca/covid-19/remote-learning-faq.html>.
- Students should check their UWinnipeg e-mail addresses daily as this is the most direct way instructors and the University will contact students, particularly during the current remote learning environment.

- This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.
- Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, they should withdraw from this course immediately.
- Unless necessary for accessing class, cellular phones should be turned off during classes and examinations. Texting is not permitted in class.
- Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.

It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.

- When it is necessary to cancel a class due to exceptional circumstances, instructors will make every effort to inform students via uwinnipeg email (and/or using the preferred form of communication, as designated by the instructor), as well as the Departmental Assistant and Chair/Dean. ***Students are reminded that they have a responsibility to regularly check their UWinnipeg e-mail addresses to ensure timely receipt of correspondence from the university and/or their course instructors.***
- **Regulations, Policies, and Academic Integrity:** Students are encouraged to familiarize themselves with the "Regulations and Policies" found in the University Academic Calendar at: <https://uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>. Particular attention should be given to subsections **8 ("Student Discipline")**, **9 ("Senate Appeals")**, and **10 ("Grade Appeals")**.

Please note the importance of maintaining academic integrity, and the potential consequences of engaging in plagiarism, cheating, and other forms of academic misconduct. Even "unintentional" plagiarism, as described in the UW Library video tutorial "Avoiding Plagiarism" (<https://www.youtube.com/watch?v=UvFdxRU9a8g>) is a form of academic misconduct.

Similarly, uploading essays and other assignments to essay vendor or trader sites (filesharing sites that are known providers of essays for use by others who submit them to instructors as their own work) is a form of misconduct, as it involves "aiding and abetting" plagiarism. More detailed information can be found here: Academic Misconduct Policy and Procedures: <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-procedures.pdf>.

- **Copyright and Intellectual Property.** Course materials are the property of the instructor who developed them. Examples of such materials are course outlines, assignment descriptions, lecture notes, notes on whiteboards, test questions, and presentation slides—irrespective of format. Students who upload these materials to filesharing sites, or in any other way share

these materials with others outside the class without prior permission of the instructor/presenter, are in violation of copyright law and University policy.

Students must also seek prior permission of the instructor/presenter before, for example, photographing, recording, or taking screenshots of slides, presentations, lectures, and notes on the board. Students found to be in violation of an instructor's intellectual property rights could face serious consequences pursuant to the Academic Misconduct or Non-Academic Misconduct Policy; such consequences could possibly involve legal sanction under the Copyright Policy ([https://copyright.uwinnipeg.ca/docs/copyright\\_policy\\_2017.pdf](https://copyright.uwinnipeg.ca/docs/copyright_policy_2017.pdf)).

- **Research Ethics.** Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain research ethics approval before commencing data collection. Exceptions are research activities done in class as a learning exercise. For submission requirements and deadlines, see <http://www.uwinnipeg.ca/research/human-ethics.html>.
- **Privacy.** Students should be familiar with their rights in relation to the collecting of personal data by the University (<https://www.uwinnipeg.ca/privacy/admissions-privacy-notice.html>), especially if Zoom is being used for remote teaching (<https://www.uwinnipeg.ca/privacy/zoom-privacy-notice.html>) and testing/proctoring (<https://www.uwinnipeg.ca/privacy/zoom-test-and-exam-proctoring.html>).
- **Respectful Learning Environment.** All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. Students are expected to conduct themselves in a respectful manner on campus and in the learning environment irrespective of platform being used.

Behaviour, communication, or acts that are inconsistent with a number of UW policies (e.g., *Respectful Working and Learning Environment Policy* at <https://www.uwinnipeg.ca/respect/respect-policy.html>; *Acceptable Use of Information Technology Policy* at <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/acceptable-use-of-information-technology-policy.pdf>) could be considered “non-academic” misconduct.

More detailed information can be found here:

*Non-Academic Misconduct Policy and Procedures:* <https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-policy.pdf>

And <https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-procedures.pdf> .

- Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>



**VOLUNTARY WITHDRAWAL DATES**

The voluntary withdrawal dates for each term, without academic penalty, are:

- **FALL TERM COURSES:** November 17, 2020 for Fall courses which begin in September 2020 and end in December 2020;
- **FALL/WINTER TERM COURSES:** February 23, 2021 for Fall/Winter courses which begin in September 2020 and end in April 2021;
- **WINTER TERM COURSES:** March 16, 2021 for Winter courses which begin in January 2021 and end in April 2021.

Students are encouraged to speak to the Instructor before withdrawing to explore other options.

**Please note that withdrawing before the VW date does not necessarily result in a fee refund.**