

SEMESTER AT SEA COURSE SYLLABUS

Discipline: Drama

Fall 2008

DRAM 498Z: Global Costume – Textiles, Clothing and Personal Adornment

Upper Division

Faculty: Cheri Vasek

COURSE DESCRIPTION

How do we perceive clothing? How does it place us within our community and larger culture? What does dress communicate about the sociopolitical and religious aspects of culture? How does dress relate to contemporary technologies and to larger societal concerns? How does international trade impact regional clothing and textiles?

We will begin with a brief examination of Eurocentric clothing history, investigating the relationship of essential geometry to body, within a cultural context. This Eurocentric vision of self within society, as expressed by dress, will serve as a point of comparison for our study of the clothing and textile traditions of the countries we visit.

Using key destinations on our voyage to focus our study, we will investigate the components of material culture as expressions of individual, community and society.

Students will complete several textile manipulation, dyeing and embellishment projects as a portion of this course.

COURSE OBJECTIVES

Acquire an awareness of clothing and personal adornment as expressions of the individual within a social and cultural matrix

Acquire an awareness of the effects of global trade and commerce on traditional clothing and textiles

Acquire an awareness of the influence of traditional clothing and textiles on Western (Eurocentric) fashion

ANTICIPATED STUDENT OUTCOMES

After successful completion of this course, the student will be able to identify:

Textile construction methods
 Fibers and textile materials
 Garment shaping methods
 Surface embellishment techniques

Additionally, the student will have:

Produced textile construction samples using loom-based and non-loom methods
 Produced textile painting and dyeing samples
 Produced textile embellishment and manipulation samples
 Assembled a Global Clothing and Textiles Notebook

The Global Clothing and Textiles Notebook serves as a diary, journal and morgue. It might contain notes, observations, textile samples, photographs of clothing or textiles, sample techniques, dye recipes, technique instructions, fabric swatches, etc. - in short, ANYTHING related to clothing or textiles or personal adornment that interests you. You will submit the GCT Notebook twice during the semester, on class period # 15 (after Malaysia) and on the last class meeting day.

TOPICAL OUTLINE OF COURSE

Class	Topic	Preparation / Reading	Related Lab Activity / Project
1	Clothing – Function, meaning and social context within culture	World Textiles Introduction, pp. 8 - 15	
2	Materials – Skins, animal fibers, plant fibers	World Textiles, Chapter 1, Materials, pp. 16 - 39	Fiber identification burn tests
3	Textiles – Structure and manufacture – non-loomed textiles	World Textiles, Chapter 2, Non-Loom Textiles, pp. 40 - 65	Knitting, crochet, knotting, twining
Salvador Brazil – 5 days – September 7 to 11, 2008 Port field trip activity			
4	Textiles – Structure and manufacture - loomed textiles	World Textiles, Chapter 3, Loom-Woven Textiles, pp. 66 - 99	Frame loom weaving; Card weaving
5	Garment shape – Relationship to textile making	Cut My Cote, pp. 2 - 34	

6	Test – Textile types / clothing structures		
Walvis Bay, Namibia – 5 days – September 19 to 23, 2008 Port field trip activity			
7	Reflection on Walvis Bay Experience / Preparation for Cape Town Experience		DUE: Textile creation sampler (woven and non-loom)
Cape Town, South Africa – 7 days – September 26 to October 2, 2008 Port field trip activity Meet with weavers, beaders, lace makers and textile artists			
8	Pigments and Dyes	Colors: The Story of Dyes and Pigments, Chapter 1, Painting and Dyeing, pp. 13 - 37	DUE: reflection paper (1-3 pages) on African textiles
9	Textiles – Printing	World Textiles, Chapter 4, Painted and Printed Textiles, pp. 100 - 115	Block printing
10	Textiles – Dyeing	World Textiles, Chapter 5, pp. 116 - 145	Tied resist dyeing
11	Textiles – Dyeing		Tied resist dyeing
12	South Asian Clothing and Textile Traditions		DUE: printed or dyed textile samples
Chennai, India – 5 days – October 14 to 18, 2008 Port field trip activity Meet with dyers and textile artists			
13	Reflection on Indian experience		
14	Southeast Asian Clothing and Textile Traditions		DUE: reflection paper (1-3 pages) on Indian dyeing, costume and textiles topic
Penang, Malaysia – 5 days – October 22 to 26, 2008 Port field trip activity Meet with dyers, weavers and textile artists			
15	East Asian Clothing and Textile Traditions		DUE: Global Textiles and Clothing Notebook, preliminary
Ho Chi Minh City, Vietnam – 5 days – October 30 to November 3, 2008 Port field trip activity			
16	Textile manipulation - embroidery	World Textiles, Chapter 7, Embroidery, pp. 168 - 203	
Hong Kong to Shanghai, China – November 6 to 11, 2008 Port field trip activity			

Shanghai School of Traditional Operas Chinese Opera Costumes			
17	Reflection on China experience		DUE: reflection paper (1-3 pages) on Chinese costume and textiles topic
Kobe to Yokohama, Japan – 4 days – November 14 to 18, 2008 Port field trip activity Kyoto Costume Institute			
18	Textile manipulation – Sewing / applique	World Textiles, Chapter 6, Sewing, pp. 146 - 167	DUE: Embroidery sample
19	Textile manipulation – Sewing / reverse applique		
20	Textile manipulation – Sewing / reverse applique		
Honolulu, Hawaii – one day – November 27, 2008			
21	Textile manipulation – embellishment	World Textiles, Chapter 8, Embellishment, pp. 204 – 229	DUE: reflection paper (1-3 pages) on Japanese costume and textiles topic
22	Textile manipulation – embellishment		DUE: Textile Manipulation / Applique / Embellishment sample
23	Garment structure and simple textile manipulation – Joining (Guatemala)		DUE: Global Textiles and Clothing Notebook, final version
Final Exam	Test – Textile manipulation, embellishment, dyeing and printing methods and materials		
			Notebooks returned

FIELD COMPONENT

Each student is required to complete THREE practica (either Faculty Directed or Independent). At least ONE of these should be faculty-directed field trips led by me (see list below). You are required to participate in one of the FDPs under my direction in Capetown or Chennai, since they fall early in our voyage, and will help you learn how to examine costumes and textiles within a functional and cultural context. The other practica can be an Independent Practicum developed as part of a regularly offered SAS trip, or it may stand alone. If an Independent Practicum is selected, then the student must meet with the instructor prior to arriving in the port-of-call to discuss his or her approach and objectives.

Reflection paper

After each practicum experience, the student is required to submit a reflection paper of 2 – 3 pages in length. Reflection papers may address one or more of these questions:

How are these textiles/costumes an expression of cultural values and priorities? What do they communicate about the maker/wearer's beliefs?

How are design elements utilized in these textiles/costumes? Discuss color, value, pattern, rhythm, use of repetition and variation, use of symbolic motifs.

What materials/techniques are being utilized in these textiles/costumes? Discuss sourcing (indigenous; imported materials or a combination), and the materials' relationship to environment/climate.

What are the training methods for transmission of techniques through time?

How do the textiles/costumes identify an individual within a particular culture?

SUGGESTED PRACTICA:

SOUTH AFRICA:	Artscape Theatre Tour (FDP), National Gallery (IND)
INDIA:	Tehru Koothu Theater Performance (FDP)
MALAYSIA:	Kuala Lumpur Textile Museum (IND)
HONG KONG:	Heritage Museum & Black Box Theater (IND)
JAPAN:	Costume and Textile Museums in Kyoto: Kyoto Costume Institute; Kyoto Costume Museum; Kyoto Museum of Traditional Handicrafts; Kyoto Shibori Museum (IND)

METHODS OF EVALUATION

The student's growth relative to the course objectives will assess the following:

One Global Textiles and Clothing Notebook (contextual component)

Two sequential exams (factual component)

Three field experience reflection papers (synthesis component)

Four textile techniques samples created by the student (lab component)

REQUIRED TEXTBOOKS

World Textiles: A Visual Guide to Traditional Techniques

John Gillow and Bryan Sentance

Thames & Hudson

ISBN: 0-500-28247-1

Paperback

Cost: \$ 31.95

Colors: The Story of Dyes and Pigments

Francois Delamare and Bernard Ginueau

Harry N Abrams, Publishers

ISBN: 0-8109-2872-8

Paperback

Cost: \$ 12.95

Cut My Cote

Dorothy K. Burnham

Textile Department, Royal Ontario Museum (1973)

ISBN-10: 0888540469

ISBN-13: 978-0888540461

Paperback

Cost New: \$ 8.95 / Used \$ 4.95

The following are NOT reserve reading items – just useful research items.

Useful Reference Texts for the Library / Clothing:

Carol Beckwith and Marion Van Offelen, Nomads of Niger
Jean Besancenot, Costumes of Morocco
Ettagale Blauer, African Elegance
Walter A. Fairservis, Costumes of the East
Angela Fisher, Africa Adorned
Berenice Geoffroy-Schneiter, Ethnic Style: History and Fashion
Frances Kennett, Ethnic Dress, A Comprehensive Guide to the Folk Costume of the World
Jack Lenore Larsen, The Dyer's Art: Ikat, Batik, Plangi
Helen Benton Minnich, Japanese Costume and the Makers of Its Elegant Tradition
Anamika Pathak, Indian Costumes
Jennifer Scarce, Women's Costume of the Near and Middle East
Hugh Tait, Jewelry: 7000 Years
Max Tilke, Costume Patterns and Designs
Zhou Xun and Gao Chunming, 5000 Years of Chinese Costumes

Useful Reference Texts for the Library / Textiles:

Katherine F. Hacker and Krista Jensen Turnbull, Courtyard, Bazaar, Temple: Traditions of Textile Expression in India
Jennifer Harris, 5000 Years of Textiles
Janet Harvey, Traditional Textiles of Central Asia
John Gillow, African Textiles
John Gillow, Traditional Indonesian Textiles
Jean-Philippe Lenclos and Dominique Lenclos, Colors of the World: A Geography of Color
Robyn Maxwell, Sari to Sarong, Five Hundred Years of Indian and Indonesian Textile Exchange
Roger Neich and Mick Pendergrast, Traditional Tapa Textiles of the Pacific
Shiela Paine, Embroidered Textiles, Traditional Patterns from Five Continents
John Picton and John Mack, African Textiles
Angela Thompson, Textiles of Central and South America
Yoshiko Iwamoto Wada, Mary Kellog Rice & Jane Barton, Shibori, The Inventive Art of Japanese Shaped Resist Dyeing
Sunny Yang and Rochelle Narasin, Textile Art of Japan