Course Description
Students trace the birth, evolution, decline, revival and most recent developments of Italian fashion from the Late Gothic Age to the present “made in Italy” design. Italian fashion styles are decoded in relation to art history in an international, social and economic context. Fashion and its connections with culture, subculture, gender and communication are emphasized. On-site visits also illustrate the dominating role of Florence in fashion from its origins until now.

Course Breakdown
The class begins with an introduction to the origins of the different ways in which primitive western people protected their bodies from heat and cold and then goes on to explore the development throughout the centuries of clothing as an expression of a social condition or of a country’s culture up to the birth of the concept of fashion. By studying costume and how it changes through the ages we shall examine many interesting perspectives about people, different social classes, political and social changes. In the past, when social divisions were more strictly defined, social rules were clearly reflected through dress. Costume reflected artistic and political changes, especially in reference to women. We’ll focus on Italian fashion and a series of characteristics that could be summarized as the Italian style; a brief outline of Italian fashion will be given. Then the class continues with an introduction to the language and system of fashion. It goes on with an analysis of contemporary Italian fashion from its birth in 1951 until now. Designers like Pucci, Valentino, Armani, Versace, Ferré, Dolce & Gabbana are studied as well as labels like Gucci, Prada and Capucci.

The next part of the class syllabus aims at illustrating the importance of Italian fashion in History, in particular during the Antiquity, the Renaissance and the modernist period. On-site visits to Via Tornabuoni - the fashion hub of Florence, to the Costume Gallery at the Pitti Palace, the Ferragamo...
Museum, the Textile museum of Prato, The Capucci Collection at Bardini Villa and, eventually to an exhibition scheduled during the upcoming season, illustrate the dominating role of Florence and its surrounding area in fashion from its origins until now. According to the opportunities of the fashion or exhibition calendar in Florence one additional visit might be added to the syllabus during the semester.

Learning Outcomes
- This course aims to provide students with the appropriate vocabulary to describe costume as well as to develop the students’ capacity to recognize the characteristic styles of each century, thereby enabling them to accurately describe the images.
- Students are given the opportunity to develop both their observation and description skills, as they are applied to costume, ornamentation and trends.
- They will be more sensitive to the influence of culture, art and history on trends and to the various facets fashion can have in society.
- Required and suggested readings will help students enrich the contents of the lectures and stimulate their curiosity about the history of fashion.
- The students will have to write and present a Final Research Project Paper - FRPP; this will give the students the opportunity to demonstrate their ability to carry out some interesting and creative research in a field that they like but that is related to the class syllabus.
- The students are asked to give a brief oral presentation to the class about their research. They have to explain why they chose that matter, what kind of interests they want to develop in the research and a debate will follow as well. The presentation will be part of your grade.
- During the semester assignments and brief essays are scheduled about two movies that we will view in class. Also students will have to complete forms about visits, field trips, guest lectures, etc…

Teaching Method
- We’ll use: lectures, slides, tapes, projection of excerpts of fashion shows/documentaries/movies, visits and at least one laboratory to be held by experts in the fashion field, personal readings, analysis of iconography, individual or group assignments, short debates.
- Class discussions and weekly presentations. These will allow students to practice the use of this new vocabulary, and will be held at the University classroom as well as at museums in and around Florence.
- The course teaches a technical vocabulary to describe the images projected in class or observed in the museums and around the city, in order to give the students the capacity to historicize costume. We particularly concentrate on the Italian Renaissance and Eleonora di Toledo and the Medici’s family wardrobe, preserved at the Gallery of Costume at Pitti Palace.
- The course teaches students to read visual images and to decode them by careful observation and exact description of the costume and clothing they are studying. The students will be able to contextualize a costume, to explain the social condition of the figures and to compare different images.
- The course requests the active participation of the students during the classes.
- The course recommends that students preview the material to be studied in class before each lesson. This preparation will make them feel more confident, more at ease in class and better able to participate actively.
- Students have to complete the readings before each class.
- Students will be required to do one written research paper and subsequently one oral presentation during classes to analyze and compare costumes with appropriate vocabulary, starting from Week 10.
- The goal of this course is to provide students with the necessary techniques to analyze costumes using the appropriate vocabulary and to enable them to understand the social condition of the wearers. Ideally, at the conclusion of the course they will have learned to consider a work of art through the use of a new critical tool.
Assessment Policy
The final grade for the course will be compounded from the following:
Total 100%

<table>
<thead>
<tr>
<th>Movies Essays</th>
<th>15%</th>
<th>Midterm Exam</th>
<th>20%</th>
<th>Class Participation &amp; Attendance</th>
<th>10%</th>
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<tbody>
<tr>
<td>Reports on:</td>
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<tr>
<td>Visits</td>
<td>20%</td>
<td>Final Research Project Paper</td>
<td>25%</td>
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<td>Field-trips</td>
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<td>F.R.P.P. Oral Presentation &amp; Exhibit Abstract</td>
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<tr>
<td>Lectures</td>
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Grading Scale

<table>
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<tr>
<th>Grade</th>
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<tr>
<td>A</td>
<td>4.0</td>
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<tr>
<td>A-</td>
<td>3.8</td>
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<tr>
<td>B</td>
<td>3.0</td>
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<tr>
<td>B-</td>
<td>2.7</td>
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<tr>
<td>C</td>
<td>2.3</td>
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<td>C-</td>
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<td>D</td>
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<td>F</td>
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All quizzes and exams are cumulative in terms of their contribution to the calculation of your final grade. The written essay/project will involve you in one or two pieces of investigating reading and reporting.

Please note that according to faculty academic resolution for no reason students are allowed to take tests at date different from those scheduled.

(*) About tests:
1. For the assignments-responses-essays it will be expected that the students learn some French and Italian names and specific terms to be studied correctly as well as some precise chronology. Misspellings of these words will not be accepted and can lower your test grade.
2. They will be tested on their notes and mandatory readings. For this reason, students are required to take notes during class meetings and it is recommended that they summarize the contents of their readings.

Please note that according to faculty academic resolution for no reason are students allowed to take tests at a date different from those scheduled.

Class Attendance & Participation (10%)
Discussion is an important part of this course and students are expected to express their thoughts and perceptions and to develop a critical response to the material under consideration. Students are expected to actively participate and contribute to class discussion. Participation grade requires more preparation and contribution, and if a student is not in class he is not contributing or receiving the inputs of his classmates and teacher.

1. Attendance Policy
- Successful progress of the Program depends on the full cooperation of both students and faculty members. Most courses at NYU utilize lectures and classroom discussions, which means that regular attendance and active participation in classes are essential parts of the educational process.
Students are expected to attend all classes; absences will affect your course grade.
- No excuse for absence will exempt a student from the completion of all work in a course.
- Attendance is required and recorded in all meetings.
- Lateness will be recorded and counted as half an absence.

- **Students may not have more than 1 absence** for this course.

- Students who accumulate more than the permitted number of absences, regardless of the reason, will receive an attendance failure (grade of “F”) unless they withdraw from the course.
  For more than 1 absence, the final grade will result in an “F”.
- **THE 1 ABSENCE IS NOT AN ALLOWANCE; IT IS TO BE USED FOR VALID REASONS SUCH AS RELIGIOUS CELEBRATIONS, FAMILY REASONS AND ILLNESSES.**

**Please notice:** Should you miss a class it is your responsibility to contact me to obtain the appropriate handouts and assignments, and to complete and submit any assigned work on time. I’m available by email.

- Students are expected to be in class, or at our meeting point in the city center, on time. Lateness will be recorded and counted as half an absence.

- Students are expected to treat with maturity the attendance and punctuality regulations for all components of the course. The use of cell phones, laptops and other electronic communication devices is prohibited during class time, unless your instructor will ask you to use it for in-class researching.

- **Please contact me immediately if you have any question or are confused about any given assignment, feedback or aspect of the course.**

2. Participation

- Students are expected to actively participate and contribute to class discussion. Participation requires more preparation and contribution, and if a student is not in class he is not contributing or receiving the inputs of his classmates and teacher.
- For this class, **the instructor stresses that class participation** takes into account your effective and responsible participation in class work and home assignments, regular note-taking during class sessions, regular use of class material as required and effective attendance, particularly during the classes in the museums.

**Written Work Requirements**

1. **The Students’ Final Research Project Paper - FRPP** has to be typed and can be between 2500-3000 words, excluding bibliography. **Research is mandatory**, which means that your own analysis of the topic is not enough and that your analysis must be supported by sources that are accessible to the general public. For this reason, **all papers should have a pertinent bibliography**: For this class, the bibliography must include **at least 5 entries**, an entry being not only a source quoted in your paper, but also any source from which you took the information reported in your paper.

   - **Websites** must be cited, as well as books, as references in the bibliography. Some websites will be mentioned in the attachment “Topics for History of Italian fashion papers”.
   - You may use Italian websites too. The translations you can find on line might not be excellent, but they often are enough to understand the essence of a text. Example: [http://babelfish.altavista.com/](http://babelfish.altavista.com/)
   - It is expected that you will use **photographic materials** when doing your research, as you understand this is a visual matter. These will be found cited as a reference with precision in the bibliography and completed with other sources like books, websites or articles.
   - Any interview carried out by yourself for your paper needs a transcript. You will need to add it as an appendix and cite it appropriately within your paper. Any visual mentioned in your paper must be added as an appendix or as an illustration and referred to appropriately within your paper and cited.
   - **Topics for research paper:** see the attached “ Suggested Topics for History of Italian fashion papers” sheet, from which you can choose to write your paper.
• You can choose only one among those topics.
• **2 students maximum** for each topic but the papers are written individually from the topics on the list.
• **Reserve your topic** as soon as you know which one you are interested in.
  The choice of your topic is due for the date indicated on this syllabus.
  Once you have confirmed the topic you chose, you are not allowed to modify it anymore.
  It is mandatory to follow the requirements given for each topic. Not to follow those requirements would lower your paper grade.
• **Evaluation**: takes into account research, accuracy, personal input, structure and presentation.

**Libraries:**
- **British Institute Library** (info at the desk)
- **FIT library (FIT-Polimoda)**: Villa Strozzi, Via Pisana 77
  The cost of each entrance is 16 euros
- **University of Florence Art History Library**, Via della Pergola 56
  The majority of this collection is in Italian but here you could find an interesting and extended resource of images. You are not allowed to borrow those books but you can look them up in the library.

**English bookstores in Florence:**
* Feltrinelli International, Via Cavour, 12
  Red Tel. 055 292196
  firenze.international@lafeltrinelli.it
* Paperback Exchange, Via delle Oche, 4
  Red Tel. 055 293460 (nearby the cathedral)
  www.papex.it/index.htm papex@papex.it
* Edison, Piazza della Repubblica, 27
  Red Tel. 055 213110
  www.libreriaedison.it
* Libreria Martelli, Via Martelli, 22
  Red Tel. 055 2657603
  www.libreriamartelli.it

2. **Beginning from week 11** students will be **presenting their Final Research Project Paper** to the class in 3 different groups.
   - They will be required to write their own **FRPP** and to present the research topic to the class + 2/3 questions to their classmates, a debate will follow.
   Each couple of student has to present in the span of **10 minutes**.
   - The presentations will be held in class
   - See the attachment about the schedule of the presentation days of the groups.
   At the end of the first two weeks of classes you can register for your presentation day.
• Students are asked to write **assignments** about **movies** of fashion and costume.
  For further information about the topic of each assignment see the Syllabus.
• According to school policy you cannot present the same paper for two different courses.
• **This will be evaluated with a F grade**
  • Handwritten papers are not accepted.
  • Papers must be both **handed in to your instructor** and **emailed**.
• **Late papers** will not be accepted!

**Work submitted late**
Submitting work on time is an important part of both scholarly and professional practice.
Furthermore, our faculty schedule demands that we can grade work within a **SET PERIOD**. It is also unfair to those who submit work on time if late work is graded without any penalty. Work which is submitted up to one week after the deadline will be penalized by a whole grade, i.e., a “B” grade will be recorded as a “C”.

Papers will be evaluated not only on the quality of the content, but also on their objectivity, use of sources and logical coherence.

- **Plagiarism**
  
  Academic dishonesty is defined as: *an intentional act to deceive, in which one seeks to claim credit for the work or efforts of another, or uses unauthorized materials or fabricated information in any academic exercise.*
  
  Academic dishonesty includes Plagiarism: this is passing off anyone else's work your own. This includes unauthorized assistance with the writing of an assignment, improperly cited sources, submission of an assignment which you did not write, submission of a “recycled” version of your old work as new, and turning in the same assignment to two or more courses without permission.
  
  Academic Dishonesty also includes forgery of academic documents, intentionally impeding or damaging the academic work of others, or assisting other students in acts of dishonesty. Academic dishonesty will result in an "F" grade for the course.
  
  All papers should have a pertinent bibliography, including the citation of Internet sources.

**Readings**

1. **Booklet**
   
   “History of Italian Fashion. Selected Readings” Fall Edition 2010. It contains mandatory readings selected for you by your instructor.
   
   The Master Copy will be available for you to be photocopied on Campus at NYU library

2. **Textbook (to be bought)**
   
   
   Students are supposed to have read this textbook by the end of the semester because there will questions on the readings during class discussions.
   
   **Please notice:** we will begin using this book after the Midterm Exam only.

   You can buy your textbook at
   
   Feltrinelli International, Via Cavour, 12Red Tel. 055 292 196 firenze.international@lafeltrinelli.it

3. At the NYU library also a folder with photocopies of important sources for this course will be at your disposal for researching.

4. Even if your booklet (1.) or textbook (2.) will not be used at each meeting, it is mandatory to bring them to each class meeting in case we need to reference them during assignments or debates!

**Recommended additional readings**

a. **Books:**
   
   
   F. BOUCHER, *A history of costume in the West*, Thames and Hudson, 1987
   
   
   
   
   R. ORSI LANDINI, B. NICCOLI, *Moda a Firenze 1540-1580, lo stile di Eleonora di Toledo e la sua influenza*, Pagliai Polistampa, Firenze, 2005
   
   S. RICCI, *A love affair with shoes*, Sillabe, 2004
   
   
   M. BARNARD, *Fashion as communication*, Routledge, 1996
   
   Creativity and Technology in the Italian fashion system, Domus, 1988.
   

b. **Italian fashion magazines:**
   
   A list can be found at:
c. Sites of general interest:
http://www.vogue.it/
http://www.vam.ac.uk/collections/fashion/fash_link/index.html
http://fashion.about.com/od/historycostumes/
http://www.designerhistory.com/historyofashion/home.html
http://www.style.com/vogue/
http://www.infomat.com/index.html
http://www.made-in-italy.com/
http://www.kidseurope.com/Newsletter/ItalianFashion.htm

d. Additional Information:
For this class, some field trips are organized: make sure you know the time and place of the appointment. Punctuality is expected because the class will not wait for latecomers.
During fieldtrips, appropriate behavior is required, in particular:
1. Drinks, food and backpacks are forbidden in museums.
2. At the Pitti Palace and Textile museum of Prato, big bags must be left (without valuables) at the lower level, in the wardrobe, before we go into the museum on the second floor.
3. At the Ferragamo museum, if your bag is big, you are asked to leave it (without valuables) at the wardrobe of the museum before the visit.
3. In museums, it is forbidden to sit or lean on pieces of furniture, costume cases or heaters.
4. During visits, you are asked to follow the instructions given by your guide, lecturer, or instructor. We will need to stay together as one big unit in order not to disturb other visitors.
5. In Via Tornabuoni and Via della Vigna, you are not allowed to stand in front of boutique windows.

Weekly readings come from your booklet and/or textbook
The “readings” come from your textbook and booklet as indicated. Mandatory visits to major websites to expand your knowledge on certain topics are planned.

Total number of our meetings: 14. Each meeting is numbered.

PLEASE NOTE

• THERE IS 1 MANDATORY FIELD TRIPS PLANNED ON FRIDAY: PLEASE DO NOT PLAN ANYTHING ON THAT DAY.

• THERE IS 1 MANDATORY LECTURE RELATED TO THE COURSE TOPICS. PLEASE NOTICE: YOUR PARTICIPATION TO THIS LECTURE IS MANDATORY.

MANDATORY LECTURE SCHEDULE

<table>
<thead>
<tr>
<th>Title</th>
<th>Guest speaker</th>
<th>Day &amp; Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>Style and Costume Bronzino’s Portrait of Women</td>
<td>Prof. Jane Cox-Rearick</td>
<td>Tuesday September 28th At 6:00 pm</td>
<td>Villa La Pietra</td>
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<tr>
<td>Feather and Flowers Workshop and Atelier in Florence</td>
<td>Duccio Mazzanti</td>
<td>Tuesday November 9th during class time</td>
<td>Villa Ulivi</td>
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</tbody>
</table>
Please notice:
Students who have class overlapping during Tuesday September 28th lecture are responsible for going immediately to the Office of Academic Support, located at Villa Ulivi, and talking with Jennifer or Costanza. They will take care of checking with your Professors if you can be excused on that day.

ATTENTION
- This Syllabus might be subject of changes; you’ll receive appropriate information by your instructor during the semester.
- You will also find the Course Syllabus and more details about readings, assignments, visits, field trips, meeting hours, etc… on Blackboard, please check on it weekly.
- I will also post on Bb the latest news and info on what’s happening in Florence and elsewhere in Italy and Europe about fashion (museums, exhibits, events, etc…).
  Don’t hesitate to e-mail me if you have any doubt or question!
  Have a great semester

FALL 2010
HISTORY OF ITALIAN FASHION - SITE VISITS & EXCURSIONS LIST

<table>
<thead>
<tr>
<th>Location / Museum</th>
<th>NYU in Fl.</th>
<th>Day</th>
<th>Meetingu</th>
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</thead>
<tbody>
<tr>
<td>1. Costume Gallery &amp; Silver Museum at Pitti Palace - Fashion Walking Tour 1</td>
<td></td>
<td>14 – Sept.</td>
<td>9:00am</td>
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<tr>
<td>2. Church of Santa Trinita frescos - Palazzo Vecchio: Clothes for body shaping - Fashion Walking Tour 2</td>
<td></td>
<td>21 – Sept.</td>
<td>9:00am</td>
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<td>3. Lady Hortense Acton Mitchell private closet at Villa La Pietra</td>
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<td>12 – Oct.</td>
<td>10:30am</td>
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<tr>
<td>4. The Luxury Leather District in Scandicci I-place</td>
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<td>02 – Nov.</td>
<td>8:45am</td>
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<tr>
<td>5. A. Fondazione della Seta Lisio</td>
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<td>19 – Nov. Friday</td>
<td>8:45am</td>
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<tr>
<td>B. Salvatore Ferragamo Museum in Florence</td>
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<tr>
<td>C. Scuderie di Palazzo Corsini - Fashion Exhibit &quot;A&amp;P Young: Young Artisans and Fashion&quot;</td>
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Weekly Syllabus and Readings

Week 1
- INTRODUCTION TO THE BIRTH OF ITALIAN FASHION, AND FASHION THEORY
- CLASSICAL COSTUME IN THE WESTERN SOCIETY
- MOOVIE SCREENING

09/07 TUE. 1st meeting
Lecture
Intro to the class: presentation of class syllabus. Info on papers.
Short intro to Italian fashion: differences among costume and fashion. The costume during the ages and the Italian style. Fashion and costume vocabulary. A lifestyle. Brief historical outline of Italian fashion.
The language and system of costume and fashion: definitions of costume, fashion, fashion design. Couture, ready-to-wear, ready-made, street style, fashion councils, and fashion capitals, dressmaking, tailoring, etiquette, and trend setting: Fashion Theory.
The fifteenth century. The Renaissance and the sixteenth century: Italy, Germany, France, Spain and England. The “independent” fashion in Tuscany under the Medici’s domination: the textile and jewels craftsmen in Florence, the fabrics of Prato and Lucca and the international market at the Livorno harbor. Intro to the Eleonora di Toledo history, iconography and style. Costume in the Medici ceremonies: political wedding, public celebrations, state visits, happy and unhappy occasions.
Moovie screening

*The Medici, Godfathers of the Renaissance*

Assignments

Students are asked to write an assignment on the movie due 09/14, 2 pages – double space

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**Week 2**

- VISITS:
  - **PITTI PALACE: COSTUME GALLERY, SILVER MUSEUM**
  - **FASHION IN FLORENCE: BRIEF WALKING TOUR, 1st part**

**09/14 TUE. 2nd meeting**

**Visits**

- Visit to the Costume Gallery (Pitti Palace) to see original costumes from the 1500's until the 1900's.

  *The idea of a Costume Gallery of Florence came from Kirsten Aschengreen Piacceni, Director of the Museo degli Argenti at Palazzo Pitti. This museum owned a number of 18th century costumes that had originally belonged to the Museum of Ancient Tapestry and Fabric, which was closed down in the 1920s. This was the starting point of a collection that has been growing through the years.*

- Visit the Silver Museum (Pitti Palace)

  *We'll visit the authentic marvels, an extraordinary document attesting to dynastic collecting, including gemstones, cameos, items made of semi-precious stone, ivories, jewelry, and silver: the “Medici tresure”.*

- Fashion Walking tour, 1st part: discovering boutiques, designers' ateliers, artisans' workshops and open air markets.

**ATTENTION** meeting at 9:00am in the city center. In front of the main entrance of Pitti Palace (check on your map).

**Assignments**

Students are asked to write a brief essay as a response to the visit due 09/21, 2 pages – double space

**Readings**

Booklet p. 75-115
p. 162-168

**Online** visit the following websites and watch the videos related to the daily class topics

http://www.polomuseale.firenze.it/english/musei/costume/

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**Week 3**

- VISITS:
  - **CHURCH OF SANTA TRINITA (FRESCOS BY GHIRLANDAIO)**
  - **PALAZZO VECCHIO: CLOTHES FOR BODY SHAPING AT THE TIME OF ELEONORA di TOLEDO & COSIMO I de’ MEDICI**
  - **FASHION IN FLORENCE: BRIEF WALKING TOUR, 2nd part**

**09/21 TUE. 3rd meeting**

**Visits**

- Visit to Church of Santa Trinita to study Florentine Renaissance fashion through the frescos.

  *Ghirlandaio was commissioned to paint this chapel by Francesco Sassetti, a partner in the French branches of the Medici*
bank in Avignon and Lyon who had acquired the rights of patronage to a small side chapel, the second to the right of the choir in the Florentine church of Santa Trinità. Ghirlandaio decorated with frescoes with scenes from the life of St. Francis of Assisi between 1482 and 1485. In the Sassetti Chapel the artist combined secular (with particular attention to portraits and costume), religious, and classical themes to produce a unique masterpiece.

- Visit to Palazzo Vecchio.

Palazzo Vecchio proposes to its visitors of all ages and origins various communications tools for observing and understanding certain facets of the lifestyle and the ideas of the Civiltà del Rinascimento a Firenze [Florentine Renaissance civilization] that generated these works. As regards the history of fashion and taste, in particular, students are offered two complementary tools: detailed information in individually-accessible multimedia form and the possibility of attending dramatizations staged in the Theatre of the Civiltà del Rinascimento a Firenze Museum on the Mezzanine floor of Palazzo Vecchio. We’ll learn how the Medici used to wear and particularly the personal hygiene, and we’ll attend the clothing ceremony of Eleonora di Toledo.

- Fashion Walking tour, 2nd part: discovering boutiques, designers’ ateliers, artisans’ workshops and open air markets.

**ATTENTION** meeting at 9:00 am in the city center, Piazza Santa Trinita in front of the church (check on your map).

**Assignments**

Students are asked to write a brief essay as a response to the visit due 09/28, 2 pages – double space

**Readings**

Booklet p. 34-45

These pages have been taken from:

R. ORSI LANDINI, B. NICCOLI, Moda a Firenze 1540-1580, lo stile di Eleonora di Toledo e la sua influenza p 15-21, p171-178

The book is also available at NYU library

**Online** visit the following websites and watch the videos related to the daily class topics

http://www.palazzovecchio-familymuseum.it/?language=it

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**Week 4**

- THE SIXTEENTH CENTURY
- MOVIE SCREENING
  
  **ROMEO AND JULIET**
  
  **ELIZABETH: THE GOLDEN AGE**

- MANDATORY GUEST LECTURE AT VILLA LA PIETRA, Tue. Sept. 28th at 6:00 pm

**09/28 TUE. 4th meeting**

**Lecture**

We analyze the costume in Europe during the 16th & 17th century comparing the Italian and the English one using movies. Women in Power: Caterina and Maria de’ Medici: Two Florentine Queens of France. A tribute to Caterina and Maria de’ Medici: Two Florentine Queens of France yet both imbued with a fresh and innovative cultural approach. They were energetic regents: two women in power, both controversial, both emblematic, and both of whom left their mark on a century of European history and fashion.

**Movie Screening**

*Romeo and Juliet* directed by Franco Zeffirelli (1968) won Academy Awards for Best Cinematography and Best Costume Design and is perfect for us to study the Italian costume during that time

*Elizabeth: The Golden Age* directed by Shekhar Kapur (2007) it’s a very good way to study the Queen Elizabeth’s ruffs and the English court.

**Assignments**

Students are asked to write an assignment on the movie due 10/05, 2 pages – double space

**Readings**

Booklet p. 116-122

p. 160-161
## FINAL RESEARCH PROJECT PAPER TOPIC CHOICE DUE TODAY !!!!!

**09/28 TUE. AT 6:00 pm**  
**MANDATORY GUEST LECTURE AT VILLA LA PIETRA**  
*Style and Costume: Bronzino's Portrait of Women*

![Portrait of Lucrezia Panciatichi, c.1540](image)

By Professor Janet Cox-Rearick  
**Assignments**

Students are asked to write a brief essay as a response to the lecture due **10/05**, 2 pages – double space

### Week 5

**- MOVIE SCREENING: THE EIGHTEENTH CENTURY, THE VERSAILLES COURT**  
**MARIE ANTOINETTE**

**10/05 TUE. 5th meeting**  
**Lecture**

The eighteenth century: Italy and Spain lost their supremacy. France imposed its dominance on Europe: France exerted its superiority on the evolution of costume. The French influence on elegance: costume, ideas and society. The innovations in women’s clothing: the *sack gown* and *paniers*.

**Movie screening**  
*Marie Antoinette* directed by Sofia Coppola (2006)

![Marie Antoinette By Sophia Coppola](image)

**Assignments**

Students are asked to write an assignment on the movie due **10/12**, 2 pages – double space

**Readings**  
Booklet p. 169-172

### Week 6

**10/12 TUE. 6th meeting**  
**- THE NINETEENTH CENTURY FROM THE CRINOLINE PERIOD TO THE BEGINNING OF 1900S**  
**VISIT: HORTENSE ACTON MITCHELL PRIVAT CLOSET AT VILLA LA PIETRA THE GARMENTS OF FRENCH ATELIER CALLOT SOEURS**
Lecture
The early years of the nineteenth century: the Napoleonic period and the Empire style. The crinoline period and the age of Romanticism: the beginnings of couture and mass production

Visit
- Visit the Acton family private rooms at Villa La Pietra, the Hortense Acton Mitchell private closet and fabric restoration lab.
We have the extraordinary opportunity to understand how Lady Hortense Acton, and aristocratic ladies between the end of 1800’s and the beginning of 1900’s, used to spend their time socializing, attending events, traveling and how these elegant ladies used to wear. At the end we can visit the fabric restoration lab at La Pietra and discuss with the restorers about they work.

Assignments
Students are asked to write a brief essay as a response to the visit due 10/19, 2 pages – double space

Readings
Textbook, V. MENDES – A. DE LA HAYE ch. 1
Booklet p. 172-174

Week 7
10/19 TUE. 7th meeting
MIDTERM EXAM

Review your notes, readings and images we discussed together

Week 8
FALL BREAK !!!!!!!
From Monday October 25th (included) to Monday November 1st (included)
Have a good vacation!!!

Week 9
- VISIT:
THE LEATHER DISTRICT IN SCANDICCI
11/02 TUE. 8th meeting
Visit
- The Luxury Leather District in Scandicci
- The 100% Italiano Consortium
- Visiting one the leather school
Assignments

students are asked to write a brief essay as a response to the visit due 11/09, 2 pages – double space

Readings

http://www.i-place.it/
Textbook,
V. MENDES – A. DE LA HAYE ch. 2

ATTENTION: meeting at 8:40 am at Total Gas Station in Via Bolognese. More info in class.

MIDTERMS RETURNED CORRECTED AND GRADED!!!!

Week 10

- Guest speaker: Duccio Mazzanti will introduce his “Feather and Flower Workshop in Florence”
- THE NEW CONDITION FROM 1900 TO 1939

11/09 TUE.  9th meeting

Guest lecture
By Duccio Mazzanti, he will introduce the “Feather and Flowers Workshop and Atelier in Florence”:
* Feathers, definition & Description
* History of feathers in fashion
* An ethical usage of feathers
* Feather as an ornament and accessory
* Description of student's projects and requirements
* Discussion on projects' methods

Lecture
Fortuny, Patou and Doucet: fashion without corset during the belle époque. Chanel and Schiaparelli: democratic fashion or fashion as an art? Paquin, Lanvin and Madeleine Vionnet the first female dressmakers at the French Expo. The new fashion conditions at the beginning of nineteenth century to the outbreak of World War I.

Video screening
The Straw and Weaving Art: from Florence to the World, created by the Straw Museum in Signa

Readings
Textbook,
V. MENDES – A. DE LA HAYE ch. 3
Booklet p. 123-143
**Week 11**

**1ST STUDENT GROUP: FINAL RESEARCH PROJECT PAPER ORAL PRESENTATION**  
**- FASHION UNDER FASCISM**

11/16 TUE. 10th meeting  
**Student presentations**
- 1st Students’ group: research project presentation in class (8 students max.). The students will present their research to all the classmates, 10 minutes each group.

**Lecture**
At the beginning of the 1900s the male and female fashion reflect the new social condition and the political situation in Europe: between the two World War the recession and the escapism. The importance of the new home-made style. Worth and Poiret: the first French fashion designers, Elsa Schiaparelli and Mariano Fortuny the first Italian designers. After the devastation of war the period of “The age of Austerity”. The revival of the fashion industries across Europe, the new ready-to-wear in the US: the American manufactures with experience in sports clothing were quick to produce new lines. The dominant position of the French fashion. The Sala Bianca: birth of Italian fashion in Florence in 1951: Florence from capital of handicraft to capital of fashion and made in Italy. Bista Giorgini the businessman who founded the contemporary Italian fashion.

**Readings**
Textbook,  
V. MENDES – A. DE LA HAYE ch. 4  
Booklet p. 2-16

**11/19 FRIDAY**  
**MANDATORY FIELD-TRIPS**
Lisio Silk Foundation  
The Salvatore Ferragamo Museum in Florence  
Exhibit young artisans and fashion

**Morning**
- Lisio Silk Foundation

**Afternoon**
- Visit the Salvatore Ferragamo Museum.

*This private museum, founded in 1995, is dedicated to Salvatore Ferragamo’s activity and the brand’s continuing creativity down through our times. It is home to a large and unique collection comprising a surprising 10,000 models of footwear that attest to the great creative flair of the company’s founder, who was in perfect touch with the artistic stimuli of his world, and to his extraordinary capacity to reuse materials, including simple and sometimes “poor” materials.*
• Visit The Exhibit A&P Young: Young Artisans and Fashion at the Scuderie of Palazzo Corsini

**ATTENTION:** meeting around 8:45 am at the Total gas station in Via Bolognese. More info in class.

**Assignments**

Students are asked to write a brief essay as a response to the visits due **11/23**, 3 pages – double space

**Online** visit the following websites and watch the videos related to the daily class topics

http://www.museoferragamo.it/

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**Week 12**

- **2nd STUDENT GROUP: FINAL RESEARCH PROJECT PRESENTATION**
- **THE ITALIAN LOOK, FLORENCE AND FASHION AFTER THE WAR, FASHION AND CINEMA**
- **LA DOLCE VITA, MOVIE SCREENING**

**11/23 TUE. 11th meeting**

**Students presentation**

- 2nd Students’ group: research project presentation in class (8 students max.). The students will present their research to all the classmates, 10 minutes each group.

**Lecture**

The relation between the most famous Italian fashion designers and the Hollywood cinema: how the Italian creativity and the craftsmen contributed to the success of the Hollywood movie stars thanks to the cooperation among Italian fashion designers, costume designers, movie directors, paparazzi, etc…

**Movie Screening**

*La Dolce Vita*, by Federico Fellini

**Assignments**

students are asked to write an essay in response to the movie, due **11/30**, at least 2 pages – double space
Readings
Textbook,
V. MENDES – A. DE LA HAYE ch. 5-6
Booklet p. 17-24

Week 13
- 3rd STUDENT GROUP: RESEARCH PROJECT PRESENTATION
- THE BIRTH AND DEVELOPMENT OF ITALIAN READY-TO-WEAR SUCCESS

11/30 TUE. 12th meeting
Students presentation:
• 3rd Students’ group: research project presentation in class (8 students max.). The students will present their research to all the classmates, 10 minutes each group.

Lecture
Characteristics of the Italian fashion market today. Italian fashion designers from 1951 until now: Armani and his classicism, Versace and his sexy and rock and roll style.

Slides and/or tapes: Giorgio Armani and GianniVersace

Review your notes and readings from your copies and textbooks.

Reading
Textbook,
V. MENDES – A. DE LA HAYE ch. 7 & 8
Booklet p. 46-65

!!!!!! ALL STUDENTS’ FINAL RESEARCH PROJECT PAPERS DUE!!!!!
ALL STUDENTS’ FRPP EXHIBIT ABSTRACT DUE

Week 14
- ITALIAN FASHION BETWEEN PAST, PRESENT AND FUTURE:
VALENTINO, THE LAST EMPEROR

12/07 TUE. 13th meeting
Movie screening
Valentino, The Last Emperor
Valentino, the prince of the 60’s, late seventies
Assignments

Students are asked to write an assignment on the movie due 12/14, 2 pages – double space

Reading
Textbook,
V. MENDES – A. DE LA HAYE ch. 9 & 10
Booklet p. 25-31

Week 15
- THE GLOBAL FASHION SYSTEM TODAY
- MOVIE SCREENING

12/14 TUE. 14th meeting
The global fashion business today
Movie screening
The Devil Wears Prada by David Frankler
The September Issue, by R.J. Cutler

Reading
Booklet p.145-159

ALL STUDENTS' FINAL PROJECT PAPERS RETURNED CORRECTED AND GRADED!!!!

The End