OVST-300: Fashion & Art – Italian Artisanal Design & Branding

Exploring the interdisciplinary nature of art, design, and branding in the Italian fashion context.

The artist sees what others only catch a glimpse of
- Leonardo Da Vinci
You may have the universe if I may have Italy
- Giuseppe Verdi

Instructors
Deborah Christiansen & Mary Embry
Kirkwood Hall
delchris@iu.edu, mcembry@iu.edu

Class Meeting/Times
Approx. May 15th – 31st, 2019 (1st 6 weeks, May 7 - June 14)
Milan, Florence, Rome

Course Description
During this program students will explore the interdisciplinary nature of art, design, and branding in the Italian fashion contexts of Rome and Milan. The readings, presentations, discussions, and tours will help students understand art, design, and fashion as important physical, social, and psychological constructs, and important areas of study that cross disciplinary boundaries. We will increase their awareness of the artistic and historic foundations of fashion in Italy, as well as how they relate to broader design and branding contexts.

Course Objectives & Learning Outcomes
The course helps students:

• understand art, design, and dress as important physical, social, and psychological needs, and important areas of study that cross disciplinary boundaries; increase awareness of the artistic and historic foundations of fashion in the Italian context, and to related conceptual foundations within the design and branding context.
  o Site visits, course readings – essay/response writing & participation/discussion
• better communicate opinions, ideas, and responses within a group context.
  o Participation/discussion, engagement, contribution
• develop a deeper understanding of advanced reading/writing/response – QRQ (QCQ, CQC) synthesis and analysis styles; working to analyze, synthesize, and criticize readings and site-visit topics/discussion, both on your own and in groups (college-level information literacy).
  o Essays/response writing, resource engagement, and participation/discussion
• be able to successfully extend analysis/synthesis abilities into project work with small groups.
  o Group final project - research/analysis/design & presentation
IUB/College A&H Learning Outcomes (characteristics, highlights)

The IUB A&H Learning Outcomes will be guiding principles in the ongoing development of the course and its content: Courses in the Arts and Humanities area of the Common Ground in General Education explore expressions and artifacts of human experience from past and present cultures throughout the world. Courses taken in fulfillment of the Arts and Humanities requirement introduce students to a range of knowledge, analytical frameworks, and critical perspectives, and are intended to contribute to any or all of the following learning outcomes.

“In the Arts, students explore human expression through (a) writing in various literary forms, (b) visual arts (painting, sculpture, textiles, etc.), (c) musical composition and performance, and (d) dramatic performance (live theater, video and film, dance, etc.). In the Humanities, students explore areas of knowledge and analysis relating to human history, philosophy, and/or culture.

Courses approved in Arts and Humanities (a) investigate and analyze modes of symbolic representation and artistic and/or literary conventions; (b) explore cultural, historical, and intellectual contexts of literature, art, music, and drama; (c) grapple with religious, philosophical, and moral questions; and/or (d) create and/or re-create artistic works culminating in individual or group publication, production, or performance. Courses included in this last category will integrate analytical papers or formal critiques demonstrating students’ ability to express opinions and ideas, and to argue rationally about them.”

Policies & Student Responsibilities

Each student is responsible for reading the syllabus and becoming familiar with the policies and schedule outlined within, including due dates and assigned readings. The schedule itself is subject to change and students are responsible for any announcements concerning the course that are made during class, whether or not they are in attendance.

Class (and ALL tours/trips/site visits) attendance is required and expected, and will be monitored for inclusion in the student’s final grade.

Incomplete Grades

Circumstances Permitting Incompletes—The grade of Incomplete used on the final grade reports indicates that the work is satisfactory as of the end of the semester but has not been completed. The grade of Incomplete may be given only when the completed portion of a student’s work in the course is of passing quality. Instructors may award the grade of Incomplete only upon a showing of such hardship to a student as would render it unjust to hold the student to the time limits previously fixed for the completion of his/her work.

Academic Dishonesty:

CHEATING—Dishonesty of any kind with respect to examinations, course assignments, alteration of records, or illegal possession of examinations shall be considered cheating. It is the responsibility of the student not only to abstain from cheating, but in addition, to avoid the appearance of cheating and to guard against making it possible for others to cheat. Any student who helps another student to cheat is as guilty of cheating as the student he or she assists. The student also should do everything possible to induce respect for the examining process and for honesty in the performance of assigned tasks in or out of class.

PLAGIARISM—Honesty requires that any ideas or materials taken from another source for either written or oral use must be fully acknowledged. Offering the work of someone else as one’s own is plagiarism. The language or ideas thus taken from another may range from isolated formulas, sentences, or paragraphs to entire articles copied from books, periodicals, speeches, or the writings of other students. The offering of materials assembled or collected by others in the form of projects or collections without acknowledgement also is considered plagiarism. Any student who fails to give credit for ideas or materials taken from another source is guilty of plagiarism.
Requirements & Grading

Readings: This course is highly dependent on engaged participation, discussion, and interaction. Assigned reading MUST be done prior to tours and discussion. Unannounced “participation” quizzes may be given to evaluate student knowledge and preparation.

Reading/activity response papers & reflection/discussion: There will be at least five activities consisting of essay questions and/or informal writing assignments. These will be assigned before, during, or after class tours and collaborative activities where analysis or reflection is important to the learning process. Students will also write more formal response papers for two assigned readings following specific guidelines (to be discussed with class).

Research/writing project: Students will take part in the development of a group project. Grades may be determined based on interpretation and organization of evidence, relation to course topics and discussion, use of references/resources, writing style, group contribution, and presentation.

Participation, discussion (and of course, attendance): Class participation and discussion will be required. Students should make it obvious that they arrive with the assignments read and ready for engaged tours and discussion. Higher points will be awarded to those who help lead discussion and make major contributions to discussion. On some days the class may be broken into smaller groups that will discuss separate readings or venues and present them to the group. In addition, small in-class activities may be distributed throughout the course that may be turned in for inclusion in the participation grade.

**Approximate Categories & Weighting** – out of 100%

<table>
<thead>
<tr>
<th>Category</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essay/questions/activities/responses/reflections (10)</td>
<td>45%</td>
</tr>
<tr>
<td>pre-trip readings &amp; essay/response – art &amp; fashion</td>
<td></td>
</tr>
<tr>
<td>readings/tours – responses/reflections (see p. 6 response writing)</td>
<td></td>
</tr>
<tr>
<td>fashion artisans/craft/sustainability/luxury-heritage branding</td>
<td></td>
</tr>
<tr>
<td>Final Project (1)</td>
<td></td>
</tr>
<tr>
<td>research fashion history/art/design</td>
<td>30%</td>
</tr>
<tr>
<td>possible collaborative project (see p. 7 final project brief)</td>
<td></td>
</tr>
<tr>
<td>Participation, discussion, engagement, attitude, behavior</td>
<td>25%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>94-100%</td>
</tr>
<tr>
<td>A-</td>
<td>90-93%</td>
</tr>
<tr>
<td>B+</td>
<td>87-89%</td>
</tr>
<tr>
<td>B</td>
<td>84-86%</td>
</tr>
<tr>
<td>B-</td>
<td>80-83%</td>
</tr>
<tr>
<td>C+</td>
<td>77-79%</td>
</tr>
<tr>
<td>C</td>
<td>74-76%</td>
</tr>
<tr>
<td>C-</td>
<td>70-73%</td>
</tr>
<tr>
<td>D+</td>
<td>67-69%</td>
</tr>
<tr>
<td>D</td>
<td>60-66%</td>
</tr>
<tr>
<td>F</td>
<td>&lt;60%</td>
</tr>
</tbody>
</table>
Readings/Resources (ALL)
Canvas assignment files/links to articles and chapters, readings as assigned, pre-trip and during

- Fletcher, K. (2016). *Craft of Use*. New York: Routledge (Kate Fletcher – book explores “cultivated, ordinary and ingenious ideas and practices that promote satisfying and resourceful use of garments,” presenting them as alternative, dynamic, experiential framework with which to articulate/foster sustainability in fashion sector)
Pre-trip Reading for Opening Essay & Discussion: (pre-trip mtg./discussion 2 hours)

D’Arienzo, Maramotti, Ribeiro & Thomas – defining luxury, creativity & the fashion business, analyzing fashion in art, cultural impact on luxury branding


TENTATIVE Daily Schedule

May 15-22    **Rome, Italy** - **Global Fashion Artisans – Craft as Sustainability**

- Fletcher, K. (2016). *Craft of Use*. New York: Routledge (Kate Fletcher – book explores “cultivated, ordinary and ingenious ideas and practices that promote satisfying and resourceful use of garments,” presenting them as alternative, dynamic, experiential framework with which to articulate/foster sustainability in fashion sector)

May 15    On-site orientation & walking tour, welcome reception & dinner    (4-5 contact hours)

May 16-21   EACH day one event will be highlighted in *WRITTEN response (evening journal) with discussion the following morning –

  16 - Colosseum/Forum/Palatine Hill w/morning discussion    (4-5 hours)
  17 - Pantheon w/morning discussion    (4 hours)
  18 - Bulgari, Maison Balestra    (4-5 hours)
  19 - Museo Fendi w/follow-up discussion on Bulgari/Fendi    (4 hours)
  20 - Design school - Accademia Costume & Moda, discussion at ACM    (6 hours)

  2 days will include guest lectures at IES Center – Economics & business    (=25-30 hours Rome)

May 23-26    **Florence, Italy** - **Fashion, Art, Design**


  *At least one tour in Florence will be highlighted in*

  *WRITTEN response (evening journal) with discussion the following morning –

  23 - City tour    (3-4 hours)
  24 - Uffizi Museum w/morning discussion    (5 hours)
  25 - Prato - Museum of fabric w/follow-up discussion    (3-4 hours)

  (=10-12 hours Florence)
May 26-30 Milan, Italy - Luxury Fashion Branding & Cultural Exchange


May 26 On-site orientation & tour, welcome reception & dinner (3-4 hours)
May 26-29 EACH primary tour day one event will be highlighted in
*WRITTEN response (evening journal) with discussion the following morning –

?26 - Kartell Museum/Artemide w/follow-up discussion (4-5 hours)
27/28 - Politecnico Design & Milano Fashion Institute (MFI)
  2 guest lectures/discussions at IES Center & MFI (5-6 hours)
28/29 - Armani Silos & Museum, Alfa Romeo Museum (4-5 hours)
29 - Arsutoria Laboratory (shoes) w/follow-up discussion (3-4 hours)
  (=20-25 hours Rome)
≈55-65 total contact hours

June 10 CANVAS – **Final Project Due (research paper & presentation) (1st 6 wks ends June 14)

*Response Writing:
Typical, effective response is from three to five paragraphs, 2-3 double-spaced pages, and may include the following:
  Context
  Background information
  BRIEF overview
  *Critical Comments
    Your point of view/disagreement
    Be specific about what points
  **Evidence/Examples
    Specific reasons for your opinion
    Illustrate your points with examples
  Questions
  To author, yourself, others

Other possible writing activities:
- Free Writes (timed, short, activate knowledge/generate ideas, warm-up)
- Revision Groups (pre-written drafts, small groups, feedback & comments +/-)
- One-Minute Paper (immediate, 2-3 min, summary-most important/useful, questions, cool down)
- Journals (regularly, intellectual/emotional reactions, assists active reading/keeping up)
- One-Sentence summaries (question on topic- WDWWHWWW, helps simplify/synthesize)
- Learning Logs (2 lists-major points understood/points unclear, review later, helps identify weakness)
- Directed Paraphrasing (specified content summary and audience, helps understand/internalize)
- Dialectical Notes (specified passage/reading, 2 columns-reactions/2nd reactions, careful/critical reading and review/reevaluation)
- Question writing/trade
**Final Project Brief: Art, Design, Culture & Fashion (TENTATIVE)**

USING RESEARCH AND SEMINAR/TOUR PRIMARY SOURCES, CONNECT THE VISUAL ARTS, HISTORY, AND CULTURE OF ROME/MILAN TO CONTEMPORARY VISUAL REPRESENTATIONS IN ITALIAN FASHION AND ART — ANALYZING THOSE CONNECTIONS AS REPRESENTATIONS, OR CULTURAL MIRRORS, OF SOCIO-CULTURAL EVENTS WITHIN OUR INDUSTRY IN BOTH ITALY AND THE U.S.

This is an exercise in how to prepare, plan for, and execute a group research project. You will be given parameters within which your assigned small group will work. The requirements are to find and review sources that help you answer a chosen research question or support a chosen thesis/hypothesis statement. You will develop both a visual presentation and a written paper of the "how," "what," "why" and conclusions for your topic, including the cultural evidence to support your assumptions. Remember that your assignments will partially be graded on creativity, interpretation, organization, cultural relevance, writing style, and visual presentation.

**Technical Requirements/Procedures**
- Use at least 8 references (APA format, not from course reading list).
- A topic/project paper, approx. 5 pgs., WITH cover page, students’ first AND last names, APA in-text citations & figure captions.
- Paper should highlight the main points and information that answered or helped answer your research question; may or may not include all info in visual presentation. (Include a final paragraph in paper or as s separate page about the responsibilities and contributions of group members. The work should be divided equitably where applicable.)
- A 20 slide visual presentation with visuals demonstrating main point(s), most visuals should be your own photos or documentary evidence from trip (correlating references should be thoroughly addressed).
- Show “Depth of Knowledge” through identify/explain/examples-investigation/justify w/evidence

**Grade breakdown** will approximate the following (50 points)

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative reference use and succinct interpretation (&gt;8 sources)</td>
<td>20 pts.</td>
</tr>
<tr>
<td>Clear/smooth organization and writing style;</td>
<td></td>
</tr>
<tr>
<td>thoroughness of topic coverage</td>
<td>20 pts.</td>
</tr>
<tr>
<td>Paper and visual (.ppt/pdf) presentation</td>
<td>10 pts.</td>
</tr>
</tbody>
</table>

7