<table>
<thead>
<tr>
<th>Class code</th>
<th>IDSEM-UG 9200-001</th>
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</table>
| Instructor Details  | Name: Dr. Alison Bancroft  
NYUHome Email Address: ab6728@nyu.edu  
Office Hours: Tuesdays 11am-1pm  
Villa Ulivi Office Location: Uficio n. 7.  
Villa Ulivi Office Extension: tbc  

*For fieldtrips refer to the email with trip instructions and trip assistant’s cell phone number* |
| Class Details       | Semester: Spring 2016  
Full Title of Course: History of Italian Fashion  
Meeting Days and Times: Tues. 3pm – 5.45pm, Thurs 3pm – 5.45 pm. Feb 23 – Mar 10, and Mar 29 – Apr 28.  
Classroom Location: Villa Sassetti, Aula Caminetto |
| Prerequisites       | Italian fashion enjoys an international reputation for glamour, luxury and sophistication. This course explores key points in the development of Italian fashion, from its roots in Renaissance Florence through to the cultural shift of industrialisation, urbanisation and modernity in the 19th C, then on to the seismic changes of the 20th Century, and ending with today’s fashion as social discourse and creative form. |
| Class Description   | On completion of this course, students should:  
- Have improved their ability to think critically, engage in complex reasoning and express their thoughts clearly through their written work  
- Have improved their understanding of the methodologies of the study of fashion and dress  
- Have mastered a basic understanding of how to research questions in fashion generally, and the cultural and historical contexts of Italian fashion in particular.  
- Recognize works by the principal protagonists of Italian fashion and understand why they are significant for the history and theory of fashion. |
### Assessment Components

This must include number of pages of written work and length of time of oral presentations, as well as percentage value of each component as it applies to the total final grade. This sample can be modified by the instructor.

- **Attendance and Participation in class:** 10%
- **Image/Object Analysis:** 20%
- **Oral Presentation of 10 minute length:** 20%
- **Final Essay:** 50%

Written Assessment Component Details as Follows:

1. **Research Paper (20%)**:

   Write a 1000-word analysis of either:

   A: a portrait you saw in the Uffizi Gallery,

   OR

   B: a display item from the Palazzo Pitti Costume Gallery.

   Please conduct your own research to inform your analysis of your chosen object. You may use readings from the list but are also expected to find your own sources as well. Include at least ONE image of your chosen image/object. You may include up to two more images if you wish.

   This piece of work must be submitted as a MS Word document by 5pm on Tuesday March 29, by email, to your instructor.

2. **Presentation (20%)**:

   Present the findings of your Research Paper to the class. Your presentation should take 10-15 minutes, and you should also allow 5 minutes at the end of your presentation for Q&A. You may use hand-outs, powerpoint, etc, if you wish.

   Presentations will take place in class on Tuesday March 29.

3. **Final Essay (50%)**

   Choose ONE of the following titles. Word limit is 3000 words. You may use up to THREE images to illustrate your work if you wish.

   a. Italian fashion is synonymous with glamour. Discuss.
   b. To what extent has Italian fashion been a signpost for social and cultural change?
c. Sumptuary Laws were a feature of Renaissance fashion that have long been consigned to history. Do you agree with this statement?

d. Devise a title of your own choosing. This MUST be approved by your instructor before you start work on your essay.

This piece of work should demonstrate independent research, and must include evidence of reading beyond what is recommended for the course. It must be submitted as a MS Word document by 5pm on Tuesday May 10, by email, to your instructor.

**Failure to submit or fulfill any required course component results in failure of the class.**

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<tr>
<th>Assessment Expectations</th>
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<td><strong>Grade A:</strong> The student’s work demonstrates an understanding of the subject that goes beyond assigned course readings. The student writes essays/exam questions that are an original synthesis of source materials, demonstrating the ability to evaluate source material critically. Written arguments are clear, well-organized and well-presented; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student has distinguished himself/herself throughout the course of the semester for his/her contributions to class discussion.</td>
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<td><strong>Grade B:</strong> The student’s work shows a clear understanding of assigned readings and materials covered in class. The student writes clear, well-organized and well-presented essays/exam questions; oral presentations are concise, incisive and supplemented by appropriate visual materials. The student is prepared in class and asks relevant questions.</td>
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<td><strong>Grade C:</strong> The student’s work shows a basic understanding of the subject treated in assigned readings and covered in class. However, written and/or oral work is deficient in one or more of the following areas: clarity, organization, conceptual/critical understanding, or content. The student’s work is generally in need of improvement</td>
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<tr>
<td><strong>Grade D:</strong> The student’s work shows occasional understanding of the subject treated in assigned readings and covered in class. Written and/or oral work is deficient in one of more of the following areas: clarity, organization or content. The student does not participate in class discussion and/or has not frequented the instructor’s office hours.</td>
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<td><strong>Grade F:</strong> The student’s work does not demonstrate understanding of the subject treated in assigned readings and covered in class. Written and/or oral work are either insufficient or are not submitted. The student appears unprepared in class and/or has not frequented the instructor’s office hours.</td>
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### Grade conversion

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<tr>
<th>Grade</th>
<th>Score Range</th>
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<tr>
<td>A</td>
<td>94-100</td>
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<tr>
<td>A-</td>
<td>90-93</td>
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<tr>
<td>B++</td>
<td>87-89</td>
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<tr>
<td>B</td>
<td>84-86</td>
</tr>
<tr>
<td>B-</td>
<td>80-83</td>
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<tr>
<td>C++</td>
<td>77-79</td>
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<tr>
<td>C</td>
<td>74-76</td>
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<tr>
<td>C-</td>
<td>70-73</td>
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<tr>
<td>D++</td>
<td>67-69</td>
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<tr>
<td>D</td>
<td>65-66</td>
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<tr>
<td>F</td>
<td>below 65</td>
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### Grading Policy

Please refer to Assessment Expectations and the policy on late submission of work.

### Writing Centre

The Writing Center, located in Aula Belvedere in Villa Ulivi offers you feedback on any type of writing, at any stage in planning or drafting. Sign up for a consultation at [wp.nyu.edu/florencewriting/](http://wp.nyu.edu/florencewriting/) and submit your working draft or ideas a day in advance to florence.writingcenter@nyu.edu. Drop in for a consultation M-Th, but remember that appointments are given priority. Be assured that very rough drafts are welcome. Please note that we do not correct or “fix” your writing; instead we prompt you to think and work. Our aim is to create stronger writers in the long term, not necessarily perfect papers in the short term.

### Academic Accommodations

Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see their website [http://www.nyu.edu/life/safety-health-andwellness/students-with-disabilities.html](http://www.nyu.edu/life/safety-health-andwellness/students-with-disabilities.html) for further information.

Students with disabilities who believe that they may need accommodations in a class are encouraged to contact the Moses Center for Students with Disabilities at (212) 998-4980 as soon as possible to better ensure that such accommodations are implemented in a timely fashion. For more information, see [Study Away and Disability](#).

### Attendance Policy

**Attendance:**

Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students, and since
classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will be penalized with a two percent deduction from the student's final course grade. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

For courses that meet once a week, one unexcused absence will be penalized by a two percent deduction from the student’s final course grade. For courses that meet two or more times a week, the same penalty will apply to two unexcused absences.

**Excused Absences:**
In case of absence, regardless of the reason, the student is responsible for completing missed assignments, getting notes and making up missed work in a timely manner based upon a schedule that is mutually agreed upon between the faculty member and the student.

The only excused absences are those approved by the Office of Academic Support; they are as follows:

**Absence Due to Illness**
- If you are sick, please see a doctor (contact the Office of Student Life for information).
- Absences can ONLY be excused if they are reported WITHIN 24 HRS of your return to class via the online NYU Florence Absence Form: http://goo.gl/forms/OtCiTgmLt6
- We will not accept a student email or telephone call regarding an absence due to illness. We will not notify your faculty about these absences.
- The Office of Student Life, when assisting you in cases of severe or extended illness, will coordinate with the Office of Academic Support to properly record your absences.

**Due to Religious Observance**
- Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday.
- Information regarding absences due to religious observance must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online NYU Florence Absence Form: http://goo.gl/forms/OtCiTgmLt6.
Please note that no excused absences for reasons other than illness can be applied retroactively.

Due to a class conflict with a program sponsored lecture, event, or activity

- All students are entitled to miss one class period without any penalty to their grade in order to attend a lecture, event or activity that is sponsored by La Pietra Dialogues, Acton Miscellany or the Graduate Lecture series.
- Information regarding absences due to a class conflict must be provided at least SEVEN DAYS PRIOR to the date(s) in question using the online NYU Florence Absence Form: http://goo.gl/forms/OtCiTgmLt6. Please note that no excused absences for reasons other than illness can be applied retroactively.

Students with questions or needing clarification about this policy are instructed to contact a member of the Office of Academic Support located in Villa Ulivi or to email florence.academicsupport@nyu.edu

Late Submission of Work

- All course work must be submitted on time, in class on the date specified on the syllabus.
- To request an extension on a deadline for an assignment, students must speak to the professor one week prior to the due date
- To receive an incomplete for a course at the end of the semester, two weeks before final exams, both the student and the faculty member must meet with the Assistant Director of Academic Affairs to review the request and if granted, they must both sign an Incomplete Contract detailing the terms for completing missing coursework.

Plagiarism Policy

PLAGIARISM WILL NOT BE TOLERATED IN ANY FORM:

The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

In the event of suspected or confirmed cases of plagiarism, The faculty member will consult first with the Assistant Director for Academic Affairs as definitions and procedures vary from school to school. Please consult the “Academic Guidelines for Success” distributed on your USB key at Check-in and on the NYU Florence Global Wiki.

For a detailed description of some possible forms of plagiarism and cheating please consult the Community Compact that you signed at Orientation, a copy of which is on the above mentioned Wiki and USB key.
| Required Text(s) | As all required readings are available in the library in Villa Ullivi, or online, students are not required to purchase any books for this course. If students wish to purchase their own copies of key texts, they should visit the English language book store in Florence: Paperback Exchange, Via delle Oche 4R – 50122
Required books for this course are as follows:

*The Psychology of Clothes* by J.C. Flugel (1930)


*The Book of the Courtier* by Castiglione

*Fashion Under Fascism: Beyond the Black Shirt* by Eugenia Paulicelli (Berg, 2004)


*Fashion-ology* by Yuniya Kawamura (Bloomsbury 2005)

*Fashion, Italian Style* by Valerie Steele (Yale University Press 2003)


*Thinking Through Fashion* by Agnes Rocamora and Anneke Smelik (eds) (IB Tauris 2015)

*Futurist Manifestos* ed. Umbro Apollonio (Thames and Hudson 1973)


*We Always Wore Sailor Suits* by Susanna Agnelli (Corgi 1977)

*The Painter of Modern Life* by Charles Baudelaire (multiple editions) |
| Supplemental Texts (copies are in NYU-Library or available online) | *Moda a Firenze 1540-1580: Lo stile di Eleonora di Toledo e la sua influenza* by Pagliai Polistampa (NYU Florence library)

*Vecellio’s Renaissance Costume Book* (NYU Florence library)

*Seeing Through Clothes* by Anne Hollander (University of California Press, 1993)

*Fashion* by Christopher Breward (Oxford UP 2003) |
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<tr>
<th>Internet Research Guidelines</th>
<th>The careful use of internet resources is encouraged and a list of recommended websites will be given. Failure to cite internet and other non-traditional media sources in your written work constitutes plagiarism.</th>
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<tbody>
<tr>
<td>Additional Required Equipment</td>
<td>N.A.</td>
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<tr>
<td><strong>Session 1</strong></td>
<td><strong>Session 2</strong></td>
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<tr>
<td>Tue Feb 23 3:00pm-5:45pm</td>
<td>Thu Feb 25 3:30pm-5:45pm</td>
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<tr>
<td>Introduction to Italian Fashion.</td>
<td>Site visit to Uffizi</td>
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<tr>
<td>JC Flügel, <em>The Psychology of Clothes</em> Ch.1 The Fundamental Motive</td>
<td>Meet At Groups Entrance to Uffizi Gallery at 3.30pm.</td>
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Costume and Fashion: A Concise History by James Laver (Thames & Hudson)

*Dressing Up: Cultural Identity in Renaissance Europe* by Ulinka Rublack (Oxford UP)


Theory of the Leisure Class by Thorsten Veblen (multiple editions)

The Fabric of Cultures: Fashion, Identity and Globalization by Eugenia Paulicelli and Hazel Clark (Routledge 2009)
| Session 4 | Fashion as Social Regulation | Selections as follows from Castiglione’s *The Book of the Courtier*:
|
|
| Session 6 | Site Visit to the Costume Gallery, Palazzo Pitti | Meet at Palazzo Pitti at 3.30pm,
|
| Session 7 | Class Presentations | In-Class Assessments – Presentations. Also submit first written assignment by email to ab6728@nyu.edu by 5pm,
|
| Session 8 | Viewing of the Hortense Acton Fashion Collection at Villa La Pietra | No reading for this session.
|
The Founding and Manifesto of Futurism (1909) and Futurist Manifesto of Mens Clothing (1913) in Futurist Manifestos (ed. Umbro Apollonio)  
Karl Marx: Fashion and Capitalism by Anthony Sullivan in Thinking Through Fashion (ed Rocamora and Smelik) |
|-------------------|------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------|
| Session 10        | Fashion Under Fascism                                                                                | Ch 1-4 of Fashion Under Fascism: Beyond the Blackshirt by Eugenia Paulicelli  
Selections from We Always Wore Sailor Suits by Susanna Agnelli (to be given in class) |
Carol Dyhouse: Glamour: Women History, Feminism - Introduction, Ch1 "The Origins of Glamour" and Ch 7 "Perspectives and Reflections." |
| Session 12        | Site visit to Roberto Capucci Museum, Villa Bardini                                                  | Meet at Villa Bardini at 3.30pm.                                                                       |
| Session 13        | Fashion Today – Concepts and Theories 1                                                               | Fashion-ology by Yuniya Kawamura (Bloomsbury 2005)  
Ch. 1 Introduction and Ch. 3 Fashion and an Institutionalised System |
| Session 14 | Fashion Today – Concepts and Theories 2 | Joanne Entwistle *The Fashioned Body* Ch. 3 “Fashion, Dress and Social Change”  
Elisabeth Wilson *Adorned in Dreams* Ch 12 Changed Times/Altered States. |
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<tr>
<td>Thu Apr 21</td>
<td>3:00pm-5:45pm</td>
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| Two Week Break – No Further Classes |

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<tr>
<th>Tue 10 May</th>
<th>Submit Final Assignment by email to instructor: <a href="mailto:ab6728@nyu.edu">ab6728@nyu.edu</a> by 5pm</th>
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<tr>
<td>5pm deadline</td>
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<th>Classroom Etiquette</th>
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- Eating is not permitted in the classrooms. Bottled water is permitted.
- Cell phones should be turned off during class time.
- The use of personal laptops and other electronic handheld devices are prohibited in the classroom unless otherwise specified by the professor.
- We recycle! So keep it green! Please dispose of trash in the clearly marked recycle bins located throughout the on campus buildings.

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<th>Required Co-curricular Activities</th>
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See class schedule for details of site visits, film screenings, etc.

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<tr>
<th>Suggested Co-curricular Activities</th>
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Students may wish to watch the following films as a complement to the ideas and concepts under consideration in this course:

- *Roma* (dir: Fellini 1972)
- *The Leopard* (dir: Visconti 1963)
- *La Dolce Vita* (dir: Fellini 1960)

Students may also wish to visit the following museums in Florence:

- The Gucci Museum
- The Salvatore Ferragamo Museum
| Your Instructor | Alison Bancroft is the author of Fashion and Psychoanalysis (2012) and has written and published widely on the subject of fashion. Her academic work on fashion theory is complemented by more general fashion writing that has been published by SHOWstudio, MoMA and others. In 2014 she was a contributing consultant on a feature-length documentary produced by IBA/Transfax and in 2015 was interviewed by New Books In Psychoanalysis. She has taught at the University of the Arts in London and the Sorbonne in Paris, given public lectures at the V&A, and the Freud Museum in London, and speaks regularly at academic events in Europe and the US. She has a PhD in Psychocultural Studies from Queen Mary, University of London, and is working on her second book. |