The topic of dress embraces a broad spectrum, from the need for protective covering to the desire for individual expression to the profit goals of international industries. Dress epitomizes the way a fundamental necessity has been transformed by cultural construction---as well as desire and creativity---into a complex social indicator, a matrix of culture, class, gender identity and aesthetics. This course looks at the ways clothing and fashion are used by story tellers, in print and on film, from the ancient world to the modern as indicators of civilization, individuality, sensuality, polymorphous gender, guilt, and conspicuous consumption. In order to establish a critical grid and vocabulary with which to discuss fiction’s use of clothing/fashion our sources will also include readings in cultural studies, art, sociology, economics, fashion theory, and semiotics along with the literature and film assignments.

Format: discussions, lectures, field trip. Each class will include a discussion prompted by a topic identified by a student. Topics will be scheduled at the beginning of the semester. Also, the final segment of each class meeting will include a discussion section called “The Sartorialist” where students will present brief, informal reports on what they are seeing as London street style. You will be asked to consider how what you are seeing relates to the week’s critical reading, for example, adornment, consumption, class, gender, etc. You will be expected to visit various areas and venues in the city for this assignment.

Desired Outcomes

- Familiarity with theoretical approaches used in a range of academic disciplines for clothing-related discourse.
- Ability to evaluate fashion and clothing culture using interdisciplinary theoretical approaches.
- Understanding ways that clothing styles represent a range of cultural and historical influences.
- Fluency in articulating clothing and fashion representation, past and present.
- Ability to conduct close readings of literature and film with appropriate awareness of strategic use of clothing and accessories in narratives.

Assessment Components: 25% five charts for fiction texts (graded with check / check plus / check minus) 30% two reader response papers (5-7 pages each); 25% final research paper (12-15 pages); 15% in-class presentation (10-15 minutes); 5% discussion topic. With the exception of the reading charts, all grades will use the NYU in London numerical equivalents to letter grades.

Students are expected to come to class ready to discuss the assigned reading, film viewing and to have made assigned site visits (such as museum exhibits). All assignments must be handed in on date due.
Reader response papers and the research paper need to follow NYU in London submission guidelines as follow: post the paper on turn-it-in, then bring the paper to class with the turn-it-in receipt attached. Do not post the reading charts on turn-it-in. Please plan to attend all classes, arrive on time, and be active participants in class discussions – both as speakers and as listeners. If you must miss a class, follow the procedures in your student handbook. NYU London has very specific guidelines that students and faculty must follow for class absences and for work handed in late, so please carefully read the handbook.

Assessment Expectations: Guidelines for specific assignments are in the syllabus. The following are general expectations applicable to all assignments.

**Grade A:** Knowledge and Information: Overall acquisition of outstanding knowledge that is deep and comprehensive. Clear, thorough, and fully articulated understanding of material covered in each of the reading and viewing assignments. Thorough and comprehensive knowledge with in-depth articulation of ideas in both written and spoken format that shows clear understanding of the fiction text and the theoretical texts. Reading charts that are a complete documentation of all textual references to clothing, textiles, and accessories in the fiction-text. Interpretation and Analysis: perceptive interpretation, with unusual intellectual engagement and articulated understanding. Papers: appropriate argument or exploration with a convincing thesis, command of methodology, and strong in-depth development along with convincing and elegant writing and sound research skills. Relevance: unusual ability to retain reader’s attention. Work is accurate and on topic. No improvement needed. Documentation of Presentation: professional, full and with appropriate documentation.

**Grade B:** Knowledge and Information: Substantial information and knowledge of the mainstream material. All work shows clear knowledge of what the course covers. Interpretation and Analysis: clear understanding of the material and its significance. Analysis is competent but perhaps dependent or incomplete. Papers: general outline of an appropriate argument or exploration presented with a convincing thesis and clear writing, sound research skills, assured and orderly argument, clear development, understands methodology. Relevance: secure, general sense of relevance of the material, but may be wavering or unreflective in places. Documentation of Presentation: thorough grasp of principles of presentation and a general grasp of documentation.

**Grade C:** Knowledge and Information: Written work and discussion contain a reasonable quantity of accurate information. Interpretation and Analysis: limited understanding of material and its significance. Construction: presents some elements of an appropriate argument or exploration with little development and limited research. Relevance: some limited sense of relevance, but does not stay on topic. Documentation of Presentation: Some care shown in documentation, but very limited.

**Grade D:** Knowledge and Information: Limited quality of information, but with some accuracy. Some knowledge but it is too limited or inaccurate. Interpretation and Analysis: material is only partially understood. Construction: little is identifiable that addresses the assignment topics. Relevance: limited sense of relevance and frequently does not stay on topic. Documentation of Presentation: limited care in documentation.

**Grade F:** Knowledge and Information: Little knowledge and that is either inaccurate or incorrect. Interpretation and Analysis: material is not understood. Construction: inability to engage with the assignment. Relevance: little or none. Documentation of Presentation: systematic ignoring of documentation.

**Required Text(s)**

Print:  
*Costume and Fashion: a concise history*, James Laver (Thames and Hudson) any edition or ISBN 0-500-20348  
*Sir Gawain and the Green Knight*, trans. Simon Armitage, ISBN 978-0-393-33415-9 (available NYU e-
brary)
*Canterbury Tales* Chaucer, any edition
*Utopia*, Thomas More, any edition (if you read this on line, look for a modern translation)
*As You Like It*, Shakespeare, any edition, Oxford (paperback) highly recommended
*Pride and Prejudice*, Jane Austen, you must have the Wordsworth Classics with illustrations by Hugh Thompson, paperback.
*Pygmalion*, George Bernard Shaw – any edition, but Penguin paperback is recommended

Films – required viewing: all films are available for viewing at the Senate House Library
*As You Like It* – choose at least one version: Paul Czinner, dir. (1935), BBC Times Life Series, starring Helen Mirren, Kenneth Branagh, dir. (2006 (1980s)
*Brief Encounter*, David Lean, dir. (1945)
*Passport to Pimlico* (1949)
*Blow Up*, Michelangelo Antonioni, dir. (1966)

Optional film: *Pygmalion*, (1938) starring Wendy Hiller

Suggestions for supplemental readings will be provided throughout the semester

Access e-library assignments by going to your NYU account, click on Research, on Bobst Library type in book title, when you have the list of titles, narrow it down by clicking the button for electronic versions.

Additional Required Equipment

**Session 1**

A Two-part Introduction: why we wear clothes and why we have fashion

Introduction to the Fashion System and its theoretical discourse

27 Jan.

Read for this class Montaigne’s essay “Why we wear clothes” (e-mailed to you)

**Session 2**

Foundations of Fashion Theory

Reading:
“Fundamental Motives” pp. 15-25 in *The Psychology of Clothes* by J. C. Flugel (scan)

“Fashion” by Georg Simmel (e-library)

Part 2 of the class, time permitting: Museum Visit – British Museum, Ancient Near East

**Session 3**

Adornment: identity, power, communication, commerce, branding

Reading:
*Gilgamesh*, N.K. Sandars translation preferred

10 Feb.

“Cloth for the Caravan” pp. 164-184 in *Women’s Work: the First 20,000 Years* by Elizabeth Wayland
Barber (scan)

Writing: hand in your chart noting each and every reference to clothing, textiles and accessories in the entire text of Gilgamesh. A sample chart will be provided. This is the format to follow for each of the five early texts.

Session 4

Exhibition -- Class Visit: Isabella Blow Exhibition at Somerset House. Class will meet at Somerset House at 10:30.

17 Feb.

Reading:

“Vivienne Westwood’s Anglomania” by Rebecca Arnold, pp 161-172 in The Englishness of English Dress. (e-library)

Web Research: explore at least four different sites or online articles found through a Google search for Isabella Blow

Writing: an annotated bibliography for those sites/articles with a short paragraph for each site summarizing, categorizing and briefly analyzing the content and evaluating its usefulness. Try to have a mix that includes various publications and definitely include the Isabella Blow Foundation website.

Submission: Email this to me and all the class participants before our class meets at Somerset House.

Session 5

Armor: protection, masculine identity, social class, aesthetics

24 Feb.

Reading:
Sir Gawain and the Green Knight, Simon Armitage translation

“Chapter Six: Gender and Identity” pp. 117-134 in Adorned in Dreams

Writing: Reader response – write a two-part analysis. Part 1 should comment on the use and presence of clothing in this narrative poem; Part 2 should examine in depth and detail one specific element or scene. Suggested Length: approximately 7-10 pages.

Session 6

Medieval and Early Modern markets, class, occupation, identity, consumption

FRIDAY
28 Feb.

Reading:
Chaucer’s Canterbury Tales: read description of the characters in the “Prologue”


Writing: Hand in chart #3, Chaucer’s characters in the Prologue. Note the appearance, clothing, profession – and subtext or any irony in the information given.

Session 7

Politics, Religion, Law and the Control of Dress

Reading:
3 March

*Utopia*, Part 2 by Thomas More

Elizabethan Sumptuary Laws (handout)

“Fashion, Dress and Social Change” pp. 78-111 in *The Fashioned Body* by Joanne Entwistle (scan)

Writing: hand in chart #4, *Utopia.*

**Session 8**

10 March

**Gender – when a boy actor plays a girl playing a boy – and more…..**

Reading:
*As You Like It* by William Shakespeare, Oxford edition is recommended

Viewing: before reading the play check out at least one of the film versions: 1. The BBC version with Helen Mirren as Rosalind is full text; 2. the version directed by Paul Czinner with Laurence Olivier (1935); 3. Kenneth Branagh film. The two commercial film versions are shorter and much of the dialogue has been cut.

Further Reading – the actors’ conversation about performing Rosalind and Celia (Harriet Walters and Juliet Stevenson) (scan)

Writing: hand in chart #5, AYL.

**Session 9**

17 March

Class meets at 10:30 at the Victoria and Albert Museum

Reading – Selection from *Pride and Prejudice* by Jane Austen, chapters 1- 22 (I-XXII) (Wordsworth edition required because of the illustrations)

Viewing: There are three major Pride and Prejudice films – have a sketch of one costume for the same character from at least two film versions. The films are: Hollywood 1940 (available on YouTube), BBC 1995 (with Colin Firth, 5 hour mini-series, watch at least some of this looking for key scenes), and Joe Mitchell (2005) with Keira Knightly

**Session 10**

24 March

**Politics and International Trading Change Sensibilities and Silhouettes**

*Pride and Prejudice* Discussion

Reading: Selected pages, “Chapter Two: the History of Fashion” pp. 26-33 by Wilson in *Adorned in Dreams*


**Session 11**

31 March

**New Century, New Woman**

Reading: *Pygmalion*, George Bernard Shaw

Note that there is also an excellent film version of this starring Wendy Hiller and also the musical *My Fair Lady* with costumes by Cecil Beaton.

Articles to be assigned
Session 12

7 April

England, clothing and class on screen

Viewing:
- *Brief Encounter* (1945, dir. David Lean) realistic middle class dress
- *Passport to Pimlico* (1949, dir. Henry Cornelius) post-war make due and mend

Reading:
Reread Ribeiro article, pp. 15-28 in *The Englishness of English Dress*

“Chapter 8: Fashion and Popular Culture” pp. 155-178 in Wilson, *Adorned in Dreams*

Writing: Reading response to costumes & culture in all or any of the films viewed to date. Although technically this is not a research paper, you should draw on your critical readings to form a basis for your discussion. Length: approximately 7-10 pages.

Session 13

Celebrity culture, youth quake

28 April


Reading:

Session 14

Counter culture / confrontational dress / sub-culture style and dress today.

NO CLASS May 5 – Bank Holiday

12 May

Reading:
- “Chapter Nine: Oppositional Dress” pp. 179-207 in *Adorned in Dreams*
- “Style as intentional communication” pp. 100-112 in *Subculture: The Meaning of Style* by Dick Hebdige (e-library)

Session 15

Final Response Paper Due – Based on knowledge you have developed during the semester, join the the conversation started Montaigne in his essay and articulate your own well-informed ideas about why and how we wear clothes. Keep the wide historical perspective in mind, as well as the psychology, sociology, and economics of clothing – and, of course, the influence of fashion.

Suggested length – 12 –20 pages, include appropriate academic apparatus such as Works Cited and parenthetical citations. Follow MLA style.

Classroom Etiquette

You are expected to come to class prepared, having completed the assigned readings and ready to participate actively. *Attendance is required and essential* and you are responsible for arriving promptly. Since class participation is such an integral part of the course, the policy regarding
attendance is both clear and strict. More than three absences will seriously jeopardize your ability to pass the class. Three instances of lateness will be counted as an absence.

**Required Co-curricular Activities**

none

**Suggested Co-curricular Activities**

Visits to relevant fashion exhibitions will be posted during the semester. Notable museums for clothing collections include the Museum of the City of London, the Victoria and Albert, the National Portrait Gallery and Somerset House exhibition – (Spring 2014) Isabella Blow: Fashion Galore

**Your Instructor**

Patricia Lennox received the Gallatin Award for Teaching Excellence in spring 2013. In fall 2013 she joinec the NYU Global program, teaching courses at NYU in London and NYU Florence. At Gallatin her recent courses included: Practicum in the Fashion Business (co-taught with the Guess Visiting Professor); Fashion’s Fictions: the Texts of Clothing; Monsters in Popular Culture; Myths, Fables and the History of Fairytales. Earlier courses included early modern women and Shakespeare. Recent publications include: an edition of As You Like It; other published work includes articles on Shakespeare on film and television, and book reviews in The Shakespeare Bulletin. Current works in progress: Shakespeare and Costume, co-edited with Bella Mirabella, to be published by Arden, and an article on Prince of the Himalayas, a Chinese film version of Hamlet, set in ancient Tibet. Before joining academia she worked at the Metropolitan Museum Costume Institute as Diana Vreeland’s assistant.

**NYU LONDON ACADEMIC POLICIES**

**Plagiarism Policy**

Plagiarism: the presentation of another piece of work or words, ideas, judgments, images or data, in whole or in part, as though they were originally created by you for the assignment, whether intentionally or unintentionally, constitutes an act of plagiarism.

Please refer to the Student Handbook for full details of the plagiarism policy.

All students must submit an electronic copy of each piece of their written work to www.turnitin.com and hand in a printed copy with the digital receipt to their professor. Late submission of work rules apply to both the paper and electronic submission and failure to submit either copy of your work will result in automatic failure in the assignment and possible failure in the class.

**Electronic Submission**
The Turnitin database will be searched for the purpose of comparison with other students’ work or with other pre-existing writing or publications, and other academic institutions may also search it.

In order for you to be able to submit your work onto the Turnitin website, you will need to set up an account:

1) Go onto the Turnitin website http://www.turnitin.com
2) Click ‘Create Account’ in the top right hand corner
3) Select user type of ‘student’
4) Enter your class ID & Turnitin class enrolment password (these will be e-mailed to you after the drop/add period, or contact academics@nyu.ac.uk if you have misplaced these).
5) Follow the online instructions to create your profile.

To submit your work for class, you will then need to:

1) Log in to the Turnitin website
2) Enter your class by clicking on the class name
3) Next to the piece of work you are submitting (please confirm the due date), click on the ‘submit’ icon
4) Enter the title of your piece of work
5) Browse for the file to upload from wherever you have saved it (USB drive, etc.), please ensure your work is in Word or PDF format, and click ‘submit’
6) Click ‘yes, submit’ to confirm you have selected the correct paper (or ‘no, go back’ to retry)
7) You will then have submitted your essay onto the Turnitin website.
8) **Please print your digital receipt and attach this to the hard copy of your paper before you submit it to your professor** (this digital receipt appears on the web site, immediately after you submit your paper and is also sent to your e-mail address). Please also note that when a paper is submitted to Turnitin all formatting, images, graphics, graphs, charts, and drawings are removed from the paper so that the program can read it accurately. Please do not print the paper in this form to submit to your lecturers, as it is obviously pretty difficult to read! You can still access the exact file you uploaded by clicking on the ‘file’ icon in the ‘content’ column.

Please also see the Late Submission of Work policy, above.

Students must retain an electronic copy of their work for one month after their grades are posted online on Albert and must supply an electronic copy of their work if requested to do so by NYU in London. **Not submitting a copy of a piece of work upon request will result in automatic failure in the assignment and possible failure in the class.** NYU in London may submit in an electronic form the work of any student to a database for use in the detection of plagiarism, without further prior notification to the student. Penalties for confirmed cases of plagiarism are set out in the Student Handbook.

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**Late Submission of Work**

Written work due in class must be emailed or submitted during the class time to the professor. Late work should be submitted **in person** to a member of NYU London staff in the Academic Office (Room 308, 6 Bedford Square) during **office hours** (Mon – Fri, 10:30 – 17:30). Please also send an electronic copy to academics@nyu.ac.uk for submission to Turnitin.

Work submitted within 5 weekdays after the submission time without an agreed extension receives a penalty of 10 points on the 100 point scale.

Written work submitted more than 5 weekdays after the submission date without an agreed extension fails and is given a zero.

**Please note** end of semester essays must be submitted on time.
NYUL has a strict policy about course attendance. **No unexcused absences are permitted.** While students should contact their class teachers to catch up on missed work, you should NOT approach them for excused absences.

Excused absences will usually only be considered for serious, unavoidable reasons such as personal ill–health or illness in the immediate family. Trivial or non-essential reasons for absence will not be considered.

Excused absences can only be considered if they are reported in accordance with guidelines which follow, and can only be obtained from the appropriate member of NYUL's staff.

**Please note that you will need to ensure that no make-up classes – or required excursions - have been organised before making any travel plans for the semester.**

**Absence reporting for an absence due to illness**

1. On the first day of absence due to illness you should report the details of your symptoms by e-mailing absences@nyu.ac.uk including details of: class(es) missed; professor; class time; and whether any work was due including exams. Or call free (from landline) **0800 316 0469** (option 2) to report your absences on the phone.

2. Generally a doctor’s note will be required to ensure you have sought treatment for the illness. Contact the Gower Street Health Centre on 0207 636 7628 to make an appointment, or use HTH general practitioners if you cannot get an appointment expeditiously at Gower Street.

3. At the end of your period of absence, you will need to complete an absence form online at [http://bit.ly/NuCl5K](http://bit.ly/NuCl5K). You will need to log in to NYU Home to access the form.

4. Finally you must arrange an appointment to speak to Nigel Freeman or Donna Drummond-Smart on your first day back at class. You must have completed the absence form before making your appointment.

Supporting documentation relating to absences must be submitted within one week of your return to class.

**Absence requests for non-illness reasons**

Absence requests for **non-illness** reasons must be discussed with the Academic Office prior to the date(s) in question – no excused absences for reasons other than illness can be applied retrospectively. Please come in and see us in Room 308, 6 Bedford Square, or e-mail us at academics@nyu.ac.uk.

**Further information regarding absences**

Each unexcused absence will be penalized by deducting 3% from the student’s final course mark. Students are responsible for making up any work missed due to absence.

Unexcused absences from exams are not permitted and will result in failure of the exam. If you are granted an excused absence from an examination (with authorisation, as above), your lecturer will decide how you will make-up the assessment component, if at all (by make-up examination, extra coursework, viva voce (oral examination), or an increased weighting on an alternate assessment component, etc.).

NYUL also expects students to arrive to class promptly (both at the beginning and after any breaks) and to remain for the duration of the class. If timely attendance becomes a problem it is the prerogative of each instructor to deduct a mark or marks from the final grade of each late arrival and each early departure.

Please note that for classes involving a **field trip or other external visit**, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at an agreed meeting point in a punctual and timely fashion.

Please refer to the Student Handbook for full details of the policies relating to attendance. A copy is in your apartment and has been shared with you on Google Docs.
NYU in London uses the following scale of numerical equivalents to letter grades:

A=94-100
A-=90-93
B+=87-89
B=84-86
B-=80-83
C+=77-79
C=74-76
C-=70-73
D+=67-69
D=65-66
F=below 65

Where no specific numerical equivalent is assigned to a letter grade by the class teacher, the mid point of the range will be used in calculating the final class grade (except in the A range, where 95.5 will be used).

NYU in London aims to have grading standards and results in all its courses similar to those that prevail at Washington Square.