Location
NYU London

Class code
IDSEM-UG9252L01

Instructor Details
Veronica Isaac
vi9@nyu.edu

Mobile phone number – 07876685206 (to be used for field trips only – email contact preferred for all other matters relating to the course)

As I work part time my office Hours will generally be 12.10-1.10pm on Thursdays.

Students are advised that they will be expected to book a 15 minute tutorial before Week 9 to discuss plans for their Object Based Essay.

Class Details
History of British Fashion

9-12pm Thursdays unless otherwise noted. (The session will include a 20-30 minute break.)

Prerequisites
There are no prerequisites for the class.

Class Description
This course will demonstrate the important insights dress offers into society, both in the past and today. It will explore the ability dress has to illuminate broader debates that resonate across multiple disciplines and highlight the significant role garments and accessories play in expressing the status, ideology, and individual or group identity of their wearer.

It will provide an overview of key developments in British fashion from the late 16th Century to the late 20th Century and examine the factors which fueled the desirability of certain materials and the popularity of certain garments and accessories. Specific attention will be paid to the influence that the historical, social, political and artistic context had upon attitudes and approaches to dress.

Using dress as our starting point, we will also engage with wider themes, amongst them: Colonialism; Race; Orientalism; Class; Politics; Feminism; Art and Identity.

The majority of classes will take place at Bedford Square and will include illustrative lectures, supplemented by relevant readings, class discussion, student presentations and practical exercises.

Students will also be encouraged to engage with surviving primary source material in their research and written assignments. Visits to museum and archive collections will therefore play an important role in the course. These sessions will introduce you to some of the key collections of historic dress and accessories accessible within and beyond London and will give you an opportunity to study surviving dress and related material culture at first hand.

An outline of each lecture is provided in the syllabus and the lecture programme will be supported by required readings, and, in some instances, recommended films and online resources.
Desired Outcomes

- Students will be able to identify important features of fashionable dress in Britain, circa 1580-2000, and relate them to a wider historical context.
- Students will develop their ability to present independent analysis of primary and secondary sources relevant to dress history, both verbally and in writing.
- Students will become familiar with a variety of scholarly approaches to dress history.
- Students will gain the confidence to carry out direct and independent research with primary sources, particularly museum and archival collections.

Assessment Components

Exhibition or Gallery Evaluation (1000-1500 words) [due in week 6 – 20%]

Students are asked to provide an illustrated and fully referenced evaluation of an exhibition or gallery display they have visited in or around London. A full brief will be provided in the introductory session, but the evaluation should focus on the curatorial narrative, considering the intended audience, the visual appeal of the display and the challenges presented by both the objects and the display space. Building on this discussion, students should evaluate the level of success with which they feel their chosen exhibition/gallery display responds to these challenges, and the extent to which museum displays can provide an effective vehicle through which to explore the history of dress.

Work in Progress Presentation [To take place in Week 8 and 9 – 25%]

In Week 8 and 9 students will be asked to deliver a ‘Work in Progress Presentation’ reporting on the research they have carried out for their object essay and their findings to date. This must be supported by a fully referenced, illustrated handout and will represent 25% of their mark.

Object based essay (2500-3000 words) [due in Week 14 – 40%]

Object based research will play a central role in this course. For this assignment students are asked to select a piece of dress or an accessory from any date between circa 1600 and c.2000. A detailed brief will be provided, but as it will explain, where possible students should aim to examine a surviving example of their chosen object at first hand and carry out a close analysis of the materials used, consider the construction and production methods and documenting any evidence of modification/re-use. Building upon this detailed examination, students are then expected to consider the social and historical context within which their chosen object was made and used, drawing upon both primary and secondary sources in this investigation. Where relevant, they also encouraged to explore the degree to which their object can illuminate wider factors, including, but not limited to, the artistic and/or political context within which it was created.

Students will be offered a fifteen minute one-to-one tutorial to discuss their plans for this assignment with their Course Leader. These tutorials will take place in the office hour following the weekly seminar and, where possible, appointments for these should be made in advance.

Contribution to class discussion and attendance (15%)

Attentiveness to, and engagement with lectures, seminar debates and the presentations of visiting lecturers and fellow students will represent 15% of each student’s total assessment. (This mark includes preparatory work undertaken in advance of study sessions and participation in the discussion of readings in class and during museum visits.)

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

Grade A: Excellent work which satisfies all elements of the assignment brief. The response will exhibit considerable originality in approach and content. It will demonstrate a wide range of
research and go well beyond the standard recommended reading material. Referencing and presentation will be impeccable, and the discussion will be coherent, convincing and detailed.

**Grade B:** Good work which satisfies all elements of the assignment brief. The response will exhibit some originality in approach and content. It will demonstrate a good range of research and draw upon a strong range of secondary reading. There will only be minor errors in referencing. The assignment will have been presented well and the discussion will be logical and convincing.

**Grade C:** Satisfactory work which satisfies most elements of the assignment brief. The response will demonstrate a clear evidence of appropriate research and be supported by a range of secondary reading. Referencing will be generally correct and the discussion will be reasonably well structured, providing a satisfactory response to the assignment brief.

**Grade D:** Passable work which provides an adequate response to the assignment brief. The response will show some evidence of appropriate research and use a limited range of secondary reading to support the discussion. An attempt will have been made to reference sources. The discussion may not be well structured, but a sustained effort will have been made to respond to the assignment brief.

**Grade F:** Failing work which provides an unsatisfactory response to the task. The response will show little or no attention to the assignment brief. There will be very little evidence of research and the discussion will be poorly structured with no, or extremely limited effort to reference sources.

All students are expected to demonstrate evidence of independent research, to conform to the referencing system in place at NYU and to include relevant illustrations to support and develop their discussion.

The following marking scale will be employed

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

**Required Text(s)**


Supplemental Text(s) (not required to purchase as copies are in NYU-L Library)

Suggested Reading

Whilst specific, focused, readings will be provided for each of your taught sessions, you are encouraged to read around the themes discussed during the course and to draw upon a wider range of text when carrying out your own, independent research.

A list of some of the titles which could provide a useful starting point for your reading and research will provided in your first session and made available via NYU Classes.

Journals

Students are also expected to make use of academic journals for their research. Key titles include, but are not limited to:

Costume (The Journal of the Costume Society) - http://costumesociety.org.uk/journal
The International Journal of Fashion Studies - https://www.intellectbooks.co.uk/journals/view-Journal,id=230/
Textile History - http://www.pasold.co.uk/textile-history and http://www.tandfonline.com/toc/ytex20/current

Internet Research Guidelines

Students are encouraged to make careful use of online sources during their research, and a list of recommended websites will be provided.

Students should be aware that failure to cite internet and other non-traditional media sources in your written work constitutes plagiarism.

Additional Required Equipment

Students are advised to bring a camera, note book and pencil (not pen) to any museums or archive visits.

Session 1

Introduction to the course – ‘Approaches and attitudes to studying the History of British Fashion’

This initial session will provide students with an introduction to the course, explaining what themes it will cover, the primary aims and how their progress will be assessed. Students will also be advised regarding the visits which will form part of the course and any extra-curricular activities which they are required and/or advised to undertake to support their studies.

The session will also include a lecture providing a broad overview of the factors which influenced the production and consumption of British Fashion over the four hundred years
covered by the course. The seminar discussion will engage with these themes and provide an opportunity for feedback and questions regarding the course.

Required reading:

Please also watch:

The following readings also offer useful context for the course, but are not a compulsory reading for the session:


Session 2

‘Power Dressing’

This session will examine the role that dress and textiles playing in expressing status and power within the unstable and competitive environment of the Royal court. Focusing particularly on the late 16th and 17th century, the lecture will outline the key elements of male and female dress during this period and explore the economic, social and political factors which shaped fashionable dress.

The seminar discussion will focus on some of the key individuals shaping taste during this era and consider the significant role fashionable accessories played in communicating and expressing status and class both within the court and in wider society.

We will also carry out some practical exercises which will consider the terminology which should be used when describing and documenting dress and explore the sources available to study dress from this era.

Required reading

Hayward, Maria. ‘We should dress fairly for our end: The Significance of Clothing worn at Elite Executions in the Long Sixteenth Century.’ History (2016): 222-245.


Please also watch/listen to, the following:
Session 3

GUEST LECTURE – ‘Revealing the Layers’ – Jenny Tiramani, Principal of the School of Historical Dress

This session will take place at the School of Historical Dress in Lambeth and will be led by the school’s principal, Jenny Tiramani.

Brief Biography

Jenny Tiramani is a costume, stage and production designer, with a particular specialism in recreating historic dress. She has had a long and varied career, but is particularly famous for the time she spent working in partnership with Sir Mark Rylance to design the ‘Original Practice Productions’ at the Globe Theatre, London (1997-2005). These productions sought to re-create the costumes worn when Shakespeare’s plays were first performed (using period appropriate materials and hand stitching).

Building on what she discovered during this process, Jenny has continued her research. In 2012 she was part of a team of experts who established the School of Historical Dress which aims to explore and teach others about: ‘Anything, anyone ever wore, anywhere’.

Students will have the opportunity to benefit directly from Jenny’s extensive knowledge and experience and to engage with the school’s teaching collection, which contains an important range of original textiles and garments.

Required Reading


Please also watch:


Students are encouraged to learn more about the school and its aims through their website: http://theschoolofhistoricaldress.org.uk/?page_id=43
PLEASE NOTE CHANGE OF VENUE FOR THIS SESSION - School of Historical Dress, 52 Lambeth Road, London, SE1 7PP. [Travel guidance to be provided]

Session 4

Exchange Across Cultures

This week’s session will look at the trade networks which influenced and inspired British Fashion during the 17th and 18th century. Specific attention will be paid to high status and ‘new’ textiles, including silk and ‘chintz’, and the impact these imports had on the demand for ‘native British textiles’, such as wool.

Both the lecture and subsequent discussion will touch on the exploitation (of both people and natural resources) required to meet the demand for these new textiles. Students will be encouraged to consider and debate the implications of cultural exploitation and appropriation within fashion, both in the past and today.

Required Reading


To prepare for the seminar discussion students are also encouraged to explore the following online resources:


Task for next week:

To prepare for next week’s seminar you will be asked to work in pairs. Each pair will be allocated a specific accessory and asked to produce a brief 5 minute illustrated presentation outlining how this item was made, sold and used, together with any other interesting information you discovered during your research.

n.b. Students must upload their images of their accessories via the Forum on NYU Classes

Session 5

Dressing the Part

This week the focus will be on the important role that English tailoring came to play in shaping male dress in the late 18th and early 19th century. The lecture will explore the political factors which influenced this move towards English made dress and simpler styles which consciously
referenced classical dress. It will also introduce debates surrounding masculinity and consider changing attitudes towards fashion and gender.

The seminar discussion will focus specifically on the close analysis of some key accessories from within the male and female wardrobe. It will explore the signals such accessories provided regarding the status and taste of their wearer and the alternatives available to those lower down the social scale.

Required Reading


***Students must deliver brief presentations on the accessories they have researched***

Task for next week

To prepare for the seminar on the 8th of March students are asked to choose a painting from the 17th, 18th or 19th century. Where possible they should research both the artist and sitter and consider how their chosen image relates to other examples of the artist’s work/images of the sitter. We will discuss these images, and the value of paintings as source.

Session 6

‘The Art of Dress’

The lecture this week examines the close relationship which developed between dress and art in the late 19th Century. It will focus particularly on the manner in which members of the Aesthetic Movement used dress and textiles as a form of self-expression. The actress, Ellen Terry will provide a case study for this discussion. The lecture will examine the important role dress played in a wider process of ‘self-fashioning’, through which Terry controlled her ‘public’ and ‘private’ identities.

To provide support with your object-based essays the lecture will also include the detailed analysis of a specific garment worn by Terry (1847-1928) and demonstrate the range of themes this garment, and other items from Terry’s wardrobe, can illuminate.

The seminar discussion will build on debates relating to cultural appropriation discussed in Session 4 and engage with the concepts surrounding ‘Orientalism.’ We will look particularly at how an enduring fascination with ‘the orient’ was manifest in art and dress during this 19th and early 20th century.

We also consider the insight primary source material, particularly paintings, but also photographs and sketches, can provide into such debates and, working with images from a range of periods we will discuss the value and limitations of the information they can provide.

Required Reading


*** Students must be prepared to share their chosen image with the class. These images must be uploaded to the relevant Forum on NYU Classes, submitted to the course leader via email by Tuesday 6th March, or copies must be brought to the session ***

**Task for next week:**

To prepare for the ‘Make up session’ on Friday 16th March each student will be allocated a short extract of text and are asked to find an image(s) which they feel relate to the garment(s) described. They should be prepared to talk briefly about their extract and chosen images to the class next week. This image should be uploaded to the relevant Forum on NYU Classes.

*** Deadline for submission of EXHIBITION REVIEW***

**Session 7**

MUSEUM SESSION– ‘Corsets, Crinolines and Cravats’

This session will take place at the Clothworkers Centre, Blythe House and will provide an demonstrate the important contribution museum collections can play in our understanding of historic dress.

The session will be used to establish the key components of the fashionable male and female wardrobe during the 19th century. Students will have the opportunity to examine a range of surviving garments and accessories from this period. They will also receive a wider introduction to the Victoria & Albert Museum’s internationally important Fashion and Textile Collection and learn how they can access and make use of these collections for their own private research.

To complement this session, students are also encouraged to visit the museum’s Fashion Gallery at South Kensington. This will give them an insight into how the museum’s curators chose to display garments from their collections and the narratives employed to interpret these objects for the public.

(These galleries can be visited free of charge - [https://www.vam.ac.uk/collections/fashion](https://www.vam.ac.uk/collections/fashion).)

**Required Reading**


Please also watch:


Students should prepare for their visit by learning more about ‘The Clothworkers Centre’ and the museum’s collection:

https://www.vam.ac.uk/info/the-clothworkers-centre-for-the-study-and-conservation-of-textiles-and-fashion
https://collections.vam.ac.uk/

PLEASE NOTE THE CHANGE OF VENUE FOR THIS SESSION – The Clothworkers Centre, Blythe House, 23 Blythe Road, London, W14 0QX. [Travel guidance to be provided]

‘The Dress of the People’ AD-HOC MAKE UP SESSION

To make up for the shorter length of the sessions on Thursday 15th March and Thursday 12th April students will have an additional session on Friday 16th March.

This session will provide an opportunity to reflect on the skills learned through the visit to the Clothworkers Centre and to consider how these techniques can be applied in their research and during their visit to the Museum of London on Thursday 12th April.

This session will also look at sources through which it becomes possible to contextualise surviving garments and explore some of the routes through which it is possible to investigate the dress and accessories worn by individuals below the upper echelons of society. It will cover a broad time period, but will focus particularly on the late 18th through to the late 19th century.

The seminar discussion will include direct work with primary sources (particularly literature) and we will debate the value and restrictions of this source material as route through which to learn about historic dress.

Required Reading

Your assigned section of text (to be supplied/assigned in Session 6)


Students should also explore the following online resources, the value of which we will discuss in the session:

- The Old Bailey Online - https://www.oldbaileyonline.org/


***Students must upload their chosen images via the Forum on NYU Classes, email them to the course leader or bring print outs to the class on Friday***

**Session 8**

WORK IN PROGRESS PRESENTATIONS

This week and next week students will deliver a 10-15 minute illustrated presentation about the proposed focus for their Object Based Essays.

These presentations do not need to be formal or provide a complete outline of the essay. They are intended to provide an opportunity to share research ideas, report on progress to date and explore proposed methodology. They can also be used to invite questions and constructive feedback from fellow students.

Required Reading

There is no formal reading requirement for this session or next weeks. Students should use this time to develop their reading list for their object based essays and will be expected to provide an initial bibliography on the handouts submitted with their Work in Progress Presentations.

***All students are required to deliver a presentation on their research to date either this week or next and must provide a handout to support their presentation for the group***

**Session 9**

WORK IN PROGRESS PRESENTATIONS

In this final session before the Easter Break we will have the remaining Work in Progress Presentations.

There will also be an opportunity for group discussion regarding any problems students have encountered during the research process and to raise any concerns they have regarding the assignment.

Students who have not already had a tutorial about their Object based essay are encouraged to book a tutorial with the Course Leader in the office hour following this week’s session.

Required Reading

As with last week, there is no formal reading requirement for this session. Students should use this time, and the Easter break, to develop their secondary reading and primary research relating to their object based essays.

***All students are required to deliver a presentation on their research to date and must provide a handout to support their presentation for the group***
MUSEUM SESSION— Focusing on ‘Object Based Research’

This session will take place at the Museum of London and will be led by their Senior Curator of Fashion and Decorative Arts, Beatrice Behlen. The museum holds an important collection of dress and textiles which were made, bought, sold or worn in London from the 16th century to the present day.

The focus of the session will be on ‘how to read objects.’ Students will have the opportunity to work closely with surviving garments and textiles from the museum’s collection and to discuss the information it is possible to discover through this detailed examination.

Students should prepare for their visit by learning more about The Museum of London and the museum’s collection:

https://www.museumoflondon.org.uk/museum-london

The Museum of London provides an informative and useful overview of the development of this city. Students are therefore encouraged to take advantage of the opportunity this visit provides to explore the museum’s galleries and to learn more about London’s past. The museum’s display relating to the suffrage movement is particularly relevant to themes which will be discussed in next week’s session: https://www.museumoflondon.org.uk/museum-london/whats-on/exhibitions/votes-women.

Required Reading


Please also make time to explore the Blog created by Beatrice Behlen who will be leading the session. This can be found here: http://blog.museumoflondon.org.uk/author/beatrice-behlen/

The following posts are particularly relevant to the course:


You may also find the Twitter and Instagram feeds of her colleague, Timothy Long, interesting:

Twitter @fashion_curator https://twitter.com/Fashion_Curator
Instagram as
@timothylongfashioncurator https://www.instagram.com/timothylongfashioncurator/

PLEASE NOTE THE CHANGE OF VENUE FOR THIS SESSION – The Museum of London, 150 London Wall, London EC2Y 5HN. [Travel guidance to be provided]

**Session 11**

**GUEST LECTURE - ‘The New Woman’ –Dr. Hannah Rumball**

Dr. Hannah Rumball is an expert in late 19th and early 20th century dress, in particular the dress and accessories worn by members of the Quaker Movement in Britain. Her lecture will examine developments in women’s dress in the late 19th and early 20th century and address the important role dress played as a vehicle for political and self-expression. It will focus particularly on the impact of ‘Dress Reform’ and manner in which dress was used by members of the Suffrage Movement.

The seminar discussion will provide an opportunity to debate the issues raised during the lecture and in the reading. We will also explore the methodology which can be employed when undertaking object-based research. Working with a selection of garments (to be provided by the Course Leader) students will be asked to employ the skills developed during their visits to museum collections (and discussed in their readings) to carry out a close analysis of these garments using a range of methodological approaches.

The class will then re-group to evaluate the strengths/weaknesses of the different approaches and to consider the methodological and theoretical frameworks they might want to adopt for their own research.

**Required Reading**


*Students may also find it interesting to explore the material both the Museum of London and the Women’s Library (at the London School of Economics) hold relating to the Suffrage Movement.*

You can discover more here:


**To prepare for next week’s session**

Please find an original advertisement from this period and either upload an image of your advertisement on NYU Classes or bring a print out to the class. You must be ready to introduce and discuss your chosen advert in next week’s session.

**Session 12**

**Bright Young Things: The Quest for ‘Modernity’**
This week’s lecture will discuss the fashions which developed in the wake of the First World War and explore the role which dress played in the development of the ‘modern woman’. Students will be asked to consider the degree to which wider social changes and economic events shaped the contrasting styles and attitudes towards ‘femininity’ and ‘glamour’ during these two decades.

The seminar discussion will examine the ideas encompassed within the concepts of ‘Modernism’ and ‘Escapism’ in more depth and we will draw upon a range of primary sources (including contemporary newsreels and cinemagazine films from British Pathe) to support and develop this conversation.

We will also consider the impact that ‘class’ had the degree to which consumers could, and did, engage with ‘fashion.’ Working closely with primary material we will explore the distinction between the aspirational styles promoted in advertising campaigns and photographs, and ‘the reality’ experienced by those on tight budgets and with limited access to new materials and clothing.

Required Reading


***Students must send their chosen advertisements via NYU Classes or email to the course leader or bring print outs to the class on Thursday***

Session 13

‘Britain Can Make it’

Focussing on the practical and military inspired styles promoted in Britain during the Second World War this lecture will consider the important relationship between ‘dress’ and ‘National identity’. It will explore the manner in which the British Government sought to make dress part of the campaign against Hitler and the ingenuity necessitated by the introduction of clothing rationing (1941–1949). It will contrast the thrift and economy promoted through ‘Utility clothing’ with the excess and elegance promoted by the ‘New Look’ in 1947.

The seminar discussion will debate the degree to which these contrasting approaches to dress reflected the changing roles available to women, and the extent to which return to femininity which characterised the 1950s, might be viewed as a ‘backwards step.’

We will also consider the impact of the large-scale immigration which took place in the late 1940s and look particularly at the dress worn by individuals who arrived the Windrush in 1948.

Required Reading


Nead, Lynda. ““Red Taffeta Under Tweed”: The Color of Post-War Clothes.’  

Please also explore the following online resource:

Picarelli, Erica. ‘Windrush Style, 1948.’  
https://afrosartorialism.wordpress.com/2015/06/22/windrush-style-1948-pictures/

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**Session 14**

'Swinging London' and 'The Youth Fashion Revolution'

This lecture will explore a period of significant social change, during which consumers began to look for garments which challenged and departed from the elite, traditional, and restrained styles associated with past generations. A new demand arose for fashion which was innovative, fast moving and, in some instances, literally, ‘disposable’.

As the lecture will explain, and the seminar discussion will explore in greater detail, this was a period during which dress often provided a deliberate and confrontational vehicle of self-expression.

Building on debates introduced in last week’s session, the seminar discussion will explore the political climate and the economic situation shaping this new attitude to fashion and address the important role younger consumers began to play, and still play, as the prime consumers of high street fashion.

We will also explore the wide range of styles available during this period and, discuss the role dress can play in expressing political and social beliefs. A specific emphasis will be placed on the manner in which dress can provide a vehicle through which to express identity, and the desire either to belong to, or rebel against, the values of specific social groups.

**Required Reading**

Davis, Fred. ‘Antifashion: The Vicissitudes of Negation’  

Evans, Caroline. ‘Post-War Poses: 1955-75.’  
*The London Look: Fashion from Street to Catwalk*.  

Tulloch, Carol. ‘Chapter 6: Here: The Haunting Joy of Being in England.’  

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***Deadline for OBJECT BASED ESSAY***

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**Session 15**

Past Dress, Future Fashion - FINAL SESSION

The content of this session will be shaped in consultation with students, but the intention is to provide the chance to reflect of the key developments in British Fashion which we have examined during the course.
Should students wish we can consider the fashions from c.1980 to the present day and consider the inspiration that the dress of the past continues to provide for contemporary designers.

Another alternative which will be discussed, is whether students would prefer to use this time to visit the Victoria & Albert Museum and to view one of the following exhibitions [The course leader will be able to arrange free entry to either exhibition, but will need prior notice].

- **Ocean Liners** - [https://www.vam.ac.uk/exhibitions/ocean-liners-speed-style](https://www.vam.ac.uk/exhibitions/ocean-liners-speed-style)
- **Fashioned from Nature** - [https://www.vam.ac.uk/exhibitions/fashioned-from-nature](https://www.vam.ac.uk/exhibitions/fashioned-from-nature)

**Required Reading**

There will be no set reading for this session as it falls in exam week, but students might like to take the time to view a film relating to contemporary fashion design and production from a list which will be provided by the course leader.

**Classroom Etiquette**

Students are expected to listen to and engage with lectures and classroom discussion. Mobile phones should be placed in silent mode or switched off during sessions.

All classes will include a 20 minute break, but students are expected to return promptly and arrive on time for both lectures and seminars, particularly when these take place off site.

**Required Co-curricular Activities**

For their first assignments students will be required to visit a current exhibition or museum gallery to evaluate the approach to interpretation and display. The choice of museum is left to the student, but options will be discussed in the first seminar.

The course will include a visit to the Museum of London, London Wall which holds a significant collection of dress and textiles. Students will have the opportunity to explore the galleries and will also be introduced to the research facilities and reserve collection.

Further details will be provided in the first seminar, but as this museum is in London there will be no significant travel costs. As this is a National Museum there is also no entry fee.

Whilst the course will focus on collections based in and around London there are many significant collections of dress and textiles across the United Kingdom. Students who are able to travel outside the capital can learn a great deal from collections such as the Olive Matthew’s Collection at Chertsey Museum, the Fashion Museum in Bath and the National Museum of Scotland (which recently opened new Fashion Galleries). Advice regarding who to contact if arranging research visits, and the kind of dress held by specific collections can be provided by the course leader.

**Estimated Travel Costs**

Students are strongly encouraged to take advantage of the opportunities London and the surrounding area offers to visit and engage with collections of historic dress. A list of key collections of dress and textiles will be provided in the first seminar, but alongside dress and textile museums, students may also be interested in visiting art galleries and social history collections. Amongst museums and galleries that hold material relevant to the course are:

The Design Museum - https://designmuseum.org/
The Foundling Museum - https://foundlingmuseum.org.uk/
The Imperial War Museum - http://www.iwm.org.uk/
The National Archives - http://www.nationalarchives.gov.uk/
The National Gallery - https://www.nationalgallery.org.uk/
Tate Britain - http://www.tate.org.uk/
The Wallace Collection - https://www.wallacecollection.org/

Students interested in participating in/attending conferences and study events are also advised to investigate the event programmes of the following specialist interest societies and organisations:

Association of Dress Historians - https://www.dresshistorians.org/
The Costume Society - http://www.costumesociety.org.uk/
The Fashion Research Network - http://fashionresearchnetwork.co.uk/
The Institute of Historical Research - http://www.history.ac.uk/events
The Royal College of Art also run a seminar series. You can download the programme here: https://www.vam.ac.uk/info/history-of-design-postgraduate-programme

Your Instructor

Dr. Veronica Isaac has a background in the museum sector, and has worked for the Victoria and Albert Museum since November of 2009. She has also carried out freelance projects for museums and private collections around Britain and lectures widely. She currently works as a curator and lecturer and, alongside her work for NYU, teaches at the University of Brighton.

An interdisciplinary dress historian, her BA was in English Literature and History whilst her MA focused on Museum and Gallery Studies with a specialist pathway in Historic Textiles and Dress. In September 2016 she completed a PhD thesis investigating the personal and theatrical dress of the actress Ellen Terry (1847-1928).

Her particular specialism is the history of dress and theatre costume and dress from the late 18th century to the mid-20th century, but her interests and publications extend beyond this.
NYU GLOBAL ACADEMIC POLICIES

Policies and procedures for Global Academic Centres, including policies on academic integrity and the Study Away Standard, can be found here: https://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/student-services.html

Absences: Key information on NYU London’s absence policy, how to report absences, and what kinds of absences can be excused can be found here: http://www.nyu.edu/london/academics/attendance-policy.html

NYU London work submission policies can be found here: http://www.nyu.edu/london/academics/academic-policies.html

Classroom conduct: Academic communities exist to facilitate the process of acquiring and exchanging knowledge and understanding, to enhance the personal and intellectual development of its members, and to advance the interests of society. Essential to this mission is that all members of the University Community are safe and free to engage in a civil process of teaching and learning through their experiences both inside and outside the classroom. Accordingly, no student should engage in any form of behaviour that interferes with the academic or educational process, compromises the personal safety or well-being of another, or disrupts the administration of University programs or services.

Please refer to the NYU London Disruptive Student Behaviour Policy at https://goo.gl/Nvt5Vu for examples of disruptive behaviour and guidelines for response and enforcement.