NYU Paris
MCC-UE-9345, Fashion and Power

Instructor Information
• Dr Ariane Fennetaux
• Office hours Tuesday 11:00-12:00 room 506
• af631@nyu.edu

Course Information
• MCC-UE-9345
• Fashion and Power
• The class will offer a critical exploration of the interconnectedness of fashion and power, delving into the past to gain better understanding of the contemporary period. The course is aimed both at giving students a good background in the history of fashion, its main moments, actors, and dynamics, and at introducing students to key analytical frameworks that can help them better understand the particular dynamics of the social construct that is fashion.
Using concepts and categories derived from sociology, history, semiotics, Marxist theory, feminist criticism and political thought, it will debunk the commonly held view of dress and fashion as superficial to show instead how they are a social, culturally, economically and politically embedded phenomena encoding relationships of power.
The class will take the form of lectures, seminars, guest speakers, field trips (museums and exhibitions)

• No pre or co-requisite
• [Class meets
  ○ Lecture: Tuesday 16:45-18:15
  ○ Seminar group 1 Tuesday 13:00-14:30
  ○ Seminar group 2 Tuesday 15:00-16:30

Course Overview and Goals

Upon Completion of this Course, students will be able to:
• gain an understanding of fashion and dress in historical perspective
• write an articulate, constructed and convincing argument that goes beyond the surface of fashion to show dress to be at the center of complex social, political, economic and cultural dynamics
• acquire key critical tools and be able to apply these tools to discuss dress and fashion as socially, economically, politically, and culturally embedded phenomena.
• have notions about key evolutions in the history of dress from the Middle Ages to the present day

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

Each student will have to hand in a total of 2 assignments in the course of the term. These take the form of academic essays (about 1000 words). Students are free to choose any 2 of the 4 assignments on offer. Each assignment is due at its own due date.

Assignment #1 is due on February 19th
Assignment #2 is due on March 5th
Assignment #3 is due on April 2nd
Assignment #4 is due on May 14th

Class Participation
15 %

Assignment 1
Essay

Assignment 2
Essay

Tests & Quizzes
1 Mid term exam
1 Final exam

Assigned Readings
Coursepack

Grading of Assignments
The assignments and exams will take the form of academic essays either in answer to an essay question (exams) or on a topic formulated by the student themselves (home assignments).

In any case, an essay should
- have a convincing argument that is presented with a clear structure and shows independence of thought
- use relevant, precise examples taken from both the reading & the lectures
- be written in impeccable English, using rich vocabulary and an engaging style

The grades for individual assignments will be given according to the following criteria

A/Outstanding to Excellent: Work that is well argued and structured, that considers and seeks to move beyond arguments developed in class and in the readings, that makes good use of evidence that shows originality, particular flair or insight.

B/Very Good to Satisfactory: Work that takes up the key issues and debates, that makes good points or questions, but which does not show a good sense of argument or structure, which does not consider adequately the evidence, and/or which is weak on independent thinking or originality.

C/Average to Below Average: Work which may raise some interesting questions but which remains superficial, undeveloped, or poorly structured, and/or shows insufficient grasp of the subject matter.

D/Poor: Work which presents incorrect or confused information, which is poorly written and structured, which pays no attention to form or academic convention (appropriate use of quotes and citations, etc.)

F/Fail: Any work that is plagiarized, not submitted, completely off-subject and/or that shows no effort, will receiving a failing grade.

The final grade for this course will be determined according to the following formula:

<table>
<thead>
<tr>
<th>Assignments/Activities</th>
<th>% of Final Grade</th>
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<tbody>
<tr>
<td>[Example: Class participation]</td>
<td>[15%]</td>
</tr>
<tr>
<td>[Example: Mid Term]</td>
<td>[30%]</td>
</tr>
<tr>
<td>[Home assignments]</td>
<td>[15%]</td>
</tr>
<tr>
<td>[Example: Final]</td>
<td>[40%]</td>
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Letter Grades

Letter grades for the entire course will be assigned as follows:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Points</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
<td>16-20</td>
<td>Outstanding</td>
</tr>
<tr>
<td>A-</td>
<td>15</td>
<td>Excellent</td>
</tr>
<tr>
<td>B+</td>
<td>14</td>
<td>Very Good</td>
</tr>
<tr>
<td>B</td>
<td>13</td>
<td>Good</td>
</tr>
<tr>
<td>B-</td>
<td>12</td>
<td>Satisfactory</td>
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### Course Schedule

**Topics and Assignments**

<table>
<thead>
<tr>
<th>Week/Date</th>
<th>Topic</th>
<th>Reading</th>
<th>Assignment Due</th>
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<tbody>
<tr>
<td>[Week 1, 5th Feb]</td>
<td>Nakedness, Dress and Power</td>
<td>• Roland Barthes, ‘Striptease’, <em>Mythologies</em>, (Seuil, 1957)</td>
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<td></td>
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<td>• Valerie Steele, <em>The Corset</em>, extracts. (YUP 2007)</td>
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<td>[15th Feb Make up session for April 9th]</td>
<td>Visit exhibition: Japon / Japonisme MAD</td>
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<td></td>
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<td>[Week 3, 19th Feb]</td>
<td>The Meaning of Dress and Fashion</td>
<td></td>
<td>#1</td>
</tr>
<tr>
<td>Week/Date</td>
<td>Topic</td>
<td>Reading</td>
<td>Assignment Due</td>
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| [Week 4, 26th Feb] | Behind the scenes visit of YSL storerooms  
Meet at 2 pm outside the museum, 5 avenue Marceau | • Norbert Elias, *The Civilizing Process* (1939) extracts.  
• Michel Foucault *Discipline and Punish*. Extracts.  
• Michel Foucault, *History of Sexuality*, Introduction, vol. I, ‘We other Victorians’  
• Umbert Eco, Lumbar Thoughts. | #2 YSL assignment due |
• Joanne Entwistle, ‘Power dressing and the construction of the career woman’, in M. Nava, A. Blak, I. MacRury and B. Richards (eds) *Buy this Book: Studies in Advertising and* |                    |
• Umberto Eco, ‘Social life as a sign system’, Barnard Chapter 12.  
• Colin Campbell, ‘When the meaning is not a message : a critique of the consumption as communication thesis’ Barnard reader, chapter 14  
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<th>Topic</th>
<th>Reading</th>
<th>Assignment Due</th>
</tr>
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</table>
|                 |                        | *Consumption, (2007)*  
Barnard, Chapter 18.  
• Lee Wright, ‘Objectifying Gender : the Stiletto Heel’,  
|                 | **Mid-Term exam**  
And  
Guest lecture – Miren Arzalluz, director of Galliera Museum | **Mid-Term exam**  
#3 Guest lecture assignment due |                |
| [Week 8, 2nd April] | Social Class | [Week 9, 9th April] => make up session on 15th Feb  
No class – make up session 15th February – Japon/ Japonisme, MAD, 107 rue de Rivoli |                |
| [Week 10, 16th April] | Social Class | [Week 10, 16th April] => make up session 10 may  
No class make-up session May 10th: Rouen day trip. Paco Rabanne & Elégantes et Dandys |                |
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<tr>
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<th>Topic</th>
<th>Reading</th>
<th>Assignment Due</th>
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|                   |                        | Make up session for Week 10  
Rouen Day Trip  
Paco Rabane & Dandys et Elegantes  
Details to be announced |                |
• Giorgio Riello, *A Foot in the Past* (2006), extracts, pp.1-10 & 58-89. | #4 Rouen trip assignment due |
| [Week 15, 21st May] | Final                  | Final exam | Course Materials

Required Textbooks & Materials

- Course pack
Optional Textbooks & Materials


Resources

- Access your course materials: [NYU Classes](nyu.edu/its/classes)
- Databases, journal articles, and more: [Bobst Library](library.nyu.edu)
- Assistance with strengthening your writing: [NYU Writing Center](nyu.mywconline.com)
- Obtain 24/7 technology assistance: [IT Help Desk](nyu.edu/it/servicedesk)

Course Policies

Attendance and Tardiness

- 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 for every week’s worth of classes missed. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in harsher penalties including failure.

- Unexcused absences affect students’ grades: unexcused absences will be penalized with a 2% deduction from the students’ final course grade.

- Absences are excused only for illness, religious observance, and emergencies.

**Illness:** For a single absence, students may be required to provide a doctor’s note, at the discretion of the Associate Director of Academics. In the case of two consecutive absences, students must provide a doctor’s note. Exams, quizzes, and presentations will not be made up without a doctor’s note.

**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. Students must notify their instructor and the Academic Office in writing via email one week in advance before being absent for this purpose. If exams, quizzes, and presentations are scheduled on a holiday a student will observe, the Associate Director, in coordination with the instructor, will reschedule them.

**Please note:** if you are unable to attend class, you are required to email your professors
directly to notify them.

Late Assignment
Late submission or work will be accepted only with justifiable reasons of health or family emergency.

Academic Honesty/Plagiarism
At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community.

Plagiarism: presenting others' work without adequate acknowledgement of its source, as though it were one’s own. Plagiarism is a form of fraud. We all stand on the shoulders of others, and we must give credit to the creators of the works that we incorporate into products that we call our own. Some examples of plagiarism:

- a sequence of words incorporated without quotation marks
- an unacknowledged passage paraphrased from another’s work
- the use of ideas, sound recordings, computer data or images created by others as though it were one’s own
- submitting evaluations of group members’ work for an assigned group project which misrepresent the work that was performed by another group member
- altering or forging academic documents, including but not limited to admissions materials, academic records, grade reports, add/drop forms, course registration forms, etc.

For further information, students are encouraged to check www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html

Disability Disclosure Statement
Academic accommodations are available for students with disabilities. Please contact the Moses Center for Students with Disabilities (212-998-4980 or mosescsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.

Instructor Bio
An Ecole Normale Supérieure and Courtauld Institute Alumna, Dr. Ariane Fennetaux has been assistant Professor in early modern and modern history at the University of Paris Diderot, France since 2007. Her research focuses on material culture with a particular emphasis on textile and dress. She has published on various aspects of material culture with contributions to the Women & Things and the Women and the Material Culture of Death collections edited by Maureen Goggin & Beth Fowkes Tobin and published by Ashgate (2014 and 2015). In 2015 she edited The Afterlife of Used Things, Recycling in the Long 18th century, published by Routledge. She is currently working on coedited facsimile bi-lingual edition of John Holker’s Album of Fabrics with John Styles (Editions du Musée des Arts Décoratifs, 2020). Her book co-written with Barbara Burman, The Pocket, A Hidden History of Women’s Lives, 1660-1900 will be published by Yale University Press in May 2019.