

# NYU LONDON

## Global Fashion Industry Britain

Blended, In-Person,  
1.00 – 3.45pm GMT

### Spring 2022

We know that you may be taking courses at multiple locations this semester. If you are enrolled in this course 100% remotely and are not a Go Local/Study Away student for this course site, please make sure that you've completed the online academic orientation via NYU Classes so you are aware of site specific support structure, policies and procedures. **Please contact the site academic staff (nyul.academics@nyu.edu)** if you have trouble accessing the NYU Classes site.

If you are attending in person, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol.

### Instructor Information

- TBA

### Course Information

- Class meeting days and times: Thursday 1.00 – 3.45pm
- There are no prerequisites for the class
- The course will be taught face-to-face at NYU London Bedford Square, unless otherwise stated
- The majority of classes will take place in Bedford Square and be formed of illustrated lectures, class activities and discussion of set readings, as well as student presentations.

### Course Overview and Goals

**The Global Fashion Industry and British Fashion** aims to introduce fashion history and theory in its contemporary social and cultural context. The course will examine various aspects of the fashion industry and offer an understanding of

critical concepts such as social identity, consumer culture and globalization. Students will explore aspects of the British fashion industry, including fashion media, retail environments, fashion exhibitions and the impact of sub and queer fashion and counter-culture.

**Upon Completion of this Course, students will be able to:**

- The students will be able to reference key themes, debates and concepts covered in the unit.
- A critical analysis of examples relevant to the field of fashion history and theory.
- Students will have a working understanding of many aspects of the fashion industry and the symbolic production of fashion.

**Course Requirements**

**Class Participation**

You are expected to attend class in person or remote synchronously. Your active participation in class and attendance will be reflected in this part of the course requirements.

**Grading of Assignments**

The grade for this course will be determined according to these assessment components:

<b>Assignments/ Activities</b>	<b>Description of Assignment</b>	<b>% of Final Grade</b>	<b>Due</b>
Class participation	Attentiveness to, and engagement with, the presentations of visiting lecturers, industry speakers, as well as fellow students	20%	
Paper	1500 – 2000 words essay	40%	Week 7
Project 2	8 to 10 minutes class presentation	10%	Week 4
Test	2 hour seen exam	30%	Week 15

**Grades**

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

<b>Letter Grade</b>	<b>Percent</b>	<b>Description</b>
<b>A-range</b>	Example: 90% and higher	[Enter expectations for an A]

<b>Letter Grade</b>	<b>Percent</b>	<b>Description</b>
<b>B-range</b>	Example: 80% - 89.49%	[Enter expectations for a B]
<b>C-range</b>	Example: 70% - 79.49%	[Enter expectations for a C]
<b>D-range</b>	Example: 63.5% - 69.49%	[Enter expectations for a D]
<b>F</b>	Example: 63.49% and lower	[Enter description of failing work]

## Course Materials

### Relevant Textbooks and Materials

Agins, T. (2017) Paris: The beginning and the end of fashion' in **The End of Fashion**, London: Routledge.

Barnard, M. (2007) **Fashion Theory: A Reader**, London: Routledge

Braham, P. (2007) 'Fashion: Unpacking a cultural Production' in **Fashion Theory: A Reader**. Barnard, M. (ed) London: Routledge

Chuch Gibsen, P. (2012) **Fashion and Celebrity Culture**, London: Bloomsbury.

English, B. (2013) **A Cultural History of Fashion in the 20th and 21st Centuries, From Catwalk to Sidewalk**, 2nd Edition, London: Bloomsbury

Fletcher, K. and Tham, M. (2019) **Earth Logic, Fashion Action Research Plan**, London: The JJ Charitable Trust.

Hall, S. (1992) 'The Question of Cultural Identity', in S. Hall et al (eds.) **Modernity and its Futures** Cambridge: Polity

Kaiser, S. B. (2012) 'Gendering Fashion, Fashioning Gender: Beyond Binaries, in **Fashion and Cultural Studies**. Oxford: Berg

Lipovetsky, G. (1992) **The Empire of Fashion**, London: Routledge, (Chapter 4: The Seduction of Things)

Mezzadri, A. (2016) **The Sweatshop Regime, Labouring Bodies, Exploitation and Garments made in India**, Cambridge: Cambridge University Press.

McCauley Bowstead, J. (2017) **Menswear Revolution**, London: Bloomsbury.

Rappaport, Erika (2001) **Shopping for Pleasure: Women in the Making of London's West End**, Princeton: Princeton University Press.

Rocamora, A, Black, S. De La Haye, A. (2013) **The Handbook of Fashion Studies**, London: Bloomsbury.

Joblin, P. (2016) **Advertising Menswear**, London: Bloomsbury

O'Neil, A. (2007) **London: After A Fashion**, London: Reaktions Books

Thornton, S. (2001) **Club Cultures**, Cambridge: Polity Press.

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## **Optional Textbooks & Materials**

Breward, C. (2016) **The Suit**, London: Reaktion Books

Granata, F. (2017) **Experimental Fashion, Performance Art, Carnival and the Grotesque Body**, London: I.B. Tauris.

Bourdieu, P. (1984) **Distinction: A Social Critique of the Judgement of Taste**, London: Routledge.

Djurджа Bartlett, Shaun Cole, Agnès Rocamora (2013) **Fashion Media: Past & Present** London: Bloomsbury Academic

Khan, N. (2012) 'Stealing the moment: the non-narrative fashion films of Ruth Hogben and Gareth Pugh' in **Fashion, Film and Consumption**, Bristol: Intellect

Tungate, Mark **Fashion Brands: Building Style from Armami to Zara Kogan** Page; 3 edition (3 Oct 2012)

White, N. and Griffiths, I (2005) **The Fashion Business: Theory, Practice, Image**, Oxford: Berg.

Wilcox, C. *The Golden Age of Couture. 1947 – 1957* London: V&A Publishing (Introduction)

Wilson, E (1985) **Adorned in Dreams: Fashion & Modernity**, London: Virago.

## Resources

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

## Course Schedule

Reminder: Links to join class Zoom meetings will all be available in NYU Classes.

## Topics and Assignments

Week/Date	Topic	Reading	Assignment Due
Session 1 27 <sup>th</sup> Jan 1 – 3.45p	<b>Introduction</b>  <b>Lecture:</b> Fashion, Modernity and the City - From Paris to London	Lipovetsky, G. (1992) <b>The Empire of Fashion</b> , London: Routledge, (Chapter 4: The Seduction of Things)  Agin, (2016) Paris, The Beginning and the End of Fashion' in <b>The End of Fashion</b> .	Read Miles, Consuming Fashion in preparation for week 2
Session 2 3 <sup>th</sup> Feb 1 – 3.45pm	<b>Lecture:</b> London and Fashionable Shopping  <b>Briefing:</b>	Miles, S. (2009) 'Consuming Fashion'  Rappaport, Erika (2001) <b>Shopping for</b>	

	Student Presentations and independent Field Trip	<b>Pleasure: Women in the Making of London's West End</b> , Princeton: Princeton University Press.	
Session 3 10 <sup>th</sup> Feb 1 - 3.45pm	<b>Lecture:</b> Masculinity, Queer and Counter-culture  <b>Essay Briefing</b>	Hall, S. (1992) 'The Question of Cultural Identity', in S. Hall et al (eds.) <b>Modernity and its Futures</b>  McCauley Bowstead, J. (2017) <b>Menswear Revolution</b> ,  Kaiser, S. B. (2012) 'Gendering Fashion, Fashioning Gender: Beyond Binaries, in <b>Fashion and Cultural Studies</b> .  Khan, N. (2018) 'Hair as Fetish and Display in Art and Queer Performance'.  Joblin, P. (2016) <b>Advertising Menswear</b> , London: Bloomsbury	Self-directed fieldtrip to Mayfair
Session 4 17 <sup>th</sup> Feb 1 – 3.45pm	<b>Student Presentations</b>		Presentations
Session 5 24 <sup>th</sup> Feb 1 – 3.45	<b>Guest Talk:</b>  London based award winning menswear designer  <b>Bianca Saunders</b>	<a href="https://www.biancasaunders.com/aw22">https://www.biancasaunders.com/aw22</a>	Prepare your draft or essay plan

Session 6 3 <sup>rd</sup> March 1- 3.45	<b>Essay tutorials and reading workshop</b>		Continue to work on your essay
Session 7 10 <sup>th</sup> March 1 – 3.45	<b>Lecture:</b> Consumption and Taste	Baudrillard, J. (1998) <b>The Consumer Society, Myths and Structures.</b>  Rocamora, A. (2016) <b>Online Luxuries</b>  Braham, P. (2007) 'Fashion: Unpacking a cultural Production' in <b>Fashion Theory: A Reader.</b> Barnard, M.	<b>Essay hand-in Sunday</b> <b>13<sup>th</sup> March by 1pm</b>
Session 8 24 <sup>th</sup> March 1 – 3.45pm	<b>Guest talk: Paul Toner</b>  Fashion journalist, features and online editor for 10 Magazine and Editor in Chief, Clobber:	<a href="https://bricksmagazine.co.uk/2021/06/28/paul-toners-clobberzine-is-for-the-working-class-glamazons-of-the-north/">https://bricksmagazine.co.uk/2021/06/28/paul-toners-clobberzine-is-for-the-working-class-glamazons-of-the-north/</a>	
Session 9 31 <sup>st</sup> March 1 – 3.45pm	<b>Lecture:</b> Bootleg Culture	Advisson, A (2015) Brands: A Critical perspective	Read Church Gibson (2012) Fashion and Celebrity Culture in preparation for week 10
Session 10 7 <sup>th</sup> April 1 – 3.45pm	<b>Lecture:</b> Fashion and Celebrity Culture	Church-Gibson, Pamela (2012) <b>Fashion and Celebrity Culture,</b>  Gundle, Stephen (2008) <b>Glamour: A History</b>	Read Kate Fletcher (2019) Earth Logic in preparation for week 11

<p>Session 11 14<sup>th</sup> April. 1 – 3.45pm</p>	<p><b>Lecture:</b> Doomsday Marketing: Fashion in Crisis Circular Economies and Critical Fashion Practice</p>	<p>Fletcher, K. (2020) <b>Earth Logic, Fashion Action Research Plan</b></p> <p>Mezzadri, A. (2016) <b>The Sweatshop Regime, Labouring Bodies, Exploitation, and Garments Made in India</b></p> <p>Thomas, D. (2019) <b>Fashionopolis, The Price of Fast Fashion and the Future of Clothes</b></p>	
<p>Session 12 21<sup>st</sup> April 1 – 3.45pm</p>	<p><b>Guest Talk:</b> DR NOKI on branded fashion and recycled Street Couture</p>	<p><a href="http://www.twenty6magazine.com/issue-e/eco/dr-noki">http://www.twenty6magazine.com/issue-e/eco/dr-noki</a></p>	<p>Choose a British fashion photographer or image maker to discuss in week 13</p>
<p>Session 13 28th April 1 – 3.45pm</p>	<p><b>Lecture:</b> Fashion photography and digital image culture</p> <p><b>Seen Exam Briefing</b></p>	<p>Khan, N. (2012) 'Cutting the Fashion Body: Why the Fashion Image is no longer still, <b>Fashion Theory</b>, London: Bloomsbury</p> <p>Uhlirva, M. (2013) 'The fashion film effect' in <b>The Fashion Media Handbook</b>, London: Bloomsbury.</p>	
<p>Session 14 5<sup>th</sup> May 1 – 3.45pm</p>	<p><b>Exhibition Field Trip or Studio Visit</b></p>	<p>TBC</p>	<p>Prepare for final seen exam</p>
<p>Final Assessment</p>	<p><b>Finals Week</b></p>	<p>Exam</p>	

# Co-Curricular and Independent Activities

## Independent Study and Field Trip:

You will visit the following locations in your individual groups:

Mount Street and Dover Street, Mayfair in W1:

- **Christopher Kane,**
- **Victoria Beckham**
- **Simone Rocha**

Also visit in New Bond Street:

- **Alexander McQueen**

For additional research you may also visit **Liberties** on Regent Street, **Dover Street Market** at Haymarket.

## Course Policies

### Hygiene/Physical Distancing policies

- Students will be assigned/choose a seat on the first day of class. For NYU COVID-19 Safety protocols, please use the same seat for the duration of the semester.

### Attendance and Tardiness

Studying 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 or online through NYU Classes if the course is remote synchronous/blended, is expected promptly when class begins. Unexcused absences will affect students' semester participation grade.** Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

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 the announced meeting point in a punctual and timely fashion. Staff members may always be reached by cell phone for advice regarding public transportation.

Key information on NYU London's absence policy, how to report absences, and what kinds of absences can be excused can be found on our [website](http://www.nyu.edu/london/academics/attendance-policy.html) (<http://www.nyu.edu/london/academics/attendance-policy.html>)

## **Classroom Etiquette/Expectations**

Things to consider:

- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- Make sure to let your classmates finish speaking before you do.
- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary)
- If deemed necessary by the study away site (ie COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class. Consider using the chat function or "raise hand" function in order to add your voice to class discussions especially if leaving the video on presents challenges.

## **Final Exams**

Final exams must be taken at their designated times. Should there be a conflict between final exams, please bring it to the attention of the London Academics team ([nyu.academics@nyu.edu](mailto:nyu.academics@nyu.edu)) as soon as this is known to facilitate alternate arrangements. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

## **Incomplete Grade Policy**

An "incomplete" is a temporary grade that indicates that the student has, for good reason, not completed all of the course work. This grade is not awarded automatically nor is it guaranteed; rather, the student must ask the instructor for a grade of "incomplete," present documented evidence of illness, an emergency, or other compelling circumstances, and clarify the remaining course requirements with the instructor.

In order for a grade of "incomplete" to be registered on the transcript, the student must fill out a form, in collaboration with the course instructor and the academic administration at the site; it should then be submitted to the site's academic office. The submitted form must include a deadline by which the missing work will be completed. This deadline may not be later than the end of the following semester.

## **Academic Honesty, Plagiarism and Late Work**

As the University's policy on "[Academic Integrity for Students at NYU](#)" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom

is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others." **Students at Global Academic Centers must follow the University and school policies.**

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.

You can find details on these topics and more on this section of our NYUL website (<https://www.nyu.edu/london/academics/academic-policies.html>) and on the Policies and Procedures section of the NYU website for students studying away at global sites (<https://www.nyu.edu/academics/studying-abroad/upperclassmen-semester-academic-year-study-away/academic-resources/policies-and-procedures.html>).

## **Inclusion, Diversity, Belonging and Equity**

NYU is committed to building a culture that respects and embraces diversity, inclusion, and equity, believing that these values – in all their facets – are, as President Andrew Hamilton has said, "...not only important to cherish for their own sake, but because they are also vital for advancing knowledge, sparking innovation, and creating sustainable communities." At NYU London, we are committed to creating a learning environment that:

- fosters intellectual inquiry, research, and artistic practices that respectfully and rigorously take account of a wide range of opinions, perspectives, and experiences; and
- promotes an inclusive community in which diversity is valued and every member feels they have a rightful place, is welcome and respected, and is supported in their endeavours.

## **Moses Accommodations Statement**

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or [mosescsd@nyu.edu](mailto: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**. Accommodations for this course are managed through the site sponsoring the class once you request it.

## **Instructor Bio/About Your Instructor**

### **Instructor Bio**

**Nathalie Khan** teaches fashion history and theory at Central Saint Martins. She is the Course Leader for BACCC (Culture, Criticism and Curation. In addition she is a guest lecturer at Sotheby's Institute of Art in New York, La Cambre Mode(s) in Brussels and The Conde Nast School of Fashion and Design. She used to work as a mentor for the queer fashion brand Art School and is a regular contributor to SHOWstudio, Nick Knight's fashion media platform. Khan is a leading theorist and writer on contemporary

fashion media and the impact of new technology on the traditional catwalk show and fashion photography. Recent curatorial practice includes a project titled *I know simply that the sky will last longer than I*, with the Belgian visual artist Pierre Debusschere during the 28<sup>th</sup> International Festival of Fashion and Photography (*Hyerres, 2013*). In January 2019 Nathalie curated an exhibition about London Club Culture and Queer identity for vFd (Vogue Fabric Dalston) at New Art Projects London.

Publications include:

Khan, N. (2020) 'Preserving Bodily Practice, Leigh Bowery and Nicola Bateman Bowery' Kathy Battista and Bryan Faller (eds) in *Creative Legacies, Critical Issues for Artists' Estates*, New York: Lund Humphries and Sotheby's Institute of Art.

Khan, N. (2018) 'Hair as Fetish and Display in Art and Queer Performance' in G. Biddle Perry (ed), *The Culture of Hair*, London: Bloomsbury.

Khan, N. (2018) 'Intervening Fashion: a case for feminist approaches to fashion curation' in *Fashion Curating, Critical Practice in the Museum and Beyond*, Annamari Vanska and Hazel Clark (eds) London: Bloomsbury.

Khan, N. (2015) 'Digital Layers and Masks in Fashion Photography and the Work of Pierre Debusschere' in *Cultures, Fashion and Society's Notebooks*. (Spazio Zone Moda: Italian Fashion Studies) University of Bologna Press.

Khan, N. (2014) 'The Fashion Show and Liminal Time' in *Vestoj (On Slowness) – The Journal of Sartorial Matters*. London: UAL Publishing.

Khan, N. (2013) 'Fashion as Mythology – Considerations on the legacy of Alexander McQueen' in *Fashion Cultures Revisited*, Stella Bruzzi and Pamela Church Gibson (eds.) London: Routledge.

Khan, N. (2012) 'Cutting the Fashion Body: Why the Fashion Image is no longer still, *Fashion Theory*, London: Bloomsbury

Khan, N. (2012) 'Stealing the moment: the non-narrative fashion films of Ruth Hogben and Gareth Pugh' in *Fashion, Film and Consumption*, Bristol: Intellect