

IDSEM-UG9252L01, History of British Fashion

NYU London: Spring 2020

Instructor Information

- Office hour: Thursday 4.00 pm – 5.00. pm, please email in advance

Course Information

- Thursday 1.00 pm – 4.00 pm (unless otherwise specified)
- Room G04, Bedford Square
- There are no prerequisites for this class

Course Overview and Goals

This interdisciplinary course provides students with a grounding in theories, methods and approaches to studying dress history and fashion studies in a global context, followed by a unique opportunity to analyze case studies from British fashion history. We will examine fashion as a visual image, a material object, a text to be read, a lived experience and crucially, as a concept that *travels*. Throughout the course, we will explore how shifting attitudes towards dress, identity and the body have reflected broader social, political, cultural, economic, technological and global concerns in Britain, with a focus on the late-nineteenth century and early-twentieth century. This period was crucial in the development of a dominant 'Western' fashion system mediated by industrialization, mechanization, capitalism, and new geographies of production and consumption. It also saw the birth of the fashion designer and the peak of British imperialism. Emphasis will be placed on unpacking British fashion far beyond the nation state, by illuminating the transnational networks of exchange and influence that have intersected with local and regional identities through dress. We will examine the particular forms of modernity associated with nineteenth- and twentieth-century British fashion, paying special attention to global flows of cross-cultural exchange, developments in film and photographic technology, and histories and theories of fashion. Through lectures, seminars, group visits to the Victoria & Albert museum, the Welcome collection and the Museum of London, in addition to invited guest speakers, we will unpack a diverse range of themes across a century of British fashion history, exploring topics such as European imperialism, Britishness and

the nation, race and ethnicity, exoticism and cultural appropriation, the body and modernity and, orientalism and luxury.

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

- Identify key aspects of British fashion with a focus on the late-nineteenth century to early-twentieth century, using a range of case studies to explore how it intersects with race, ethnicity, national identity and global concerns.
- Evaluate a variety of theoretical and methodological approaches to the study of fashion with particular attention paid to global networks of exchange and influence, through discussion of relevant academic scholarship.
- Demonstrate an improved ability to present independent, reasoned analysis of primary and secondary sources relevant to the study of British fashion in a global framework, both verbally and in writing, by employing appropriate academic conventions.

Course Requirements

Grading of Assignments

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

Assignments/ Activities	Description of Assignment	% of Final Grade	Due
Class participation	Attentiveness to, and engagement with, class content and the presentations of fellow students will represent 20% of each student's total assessment	20%	ongoing
Paper 1	2500 word essay due on Session 7	25%	13 March 12pm submitted to Turnitin on NYU Classes
Paper 2	2500 word essay due on Session 12	25%	30 th April 12pm submitted to Turnitin on NYU classes
Presentation	7-minute oral class presentation to be delivered on a date arranged in class	10%	tbc
Written Exam	1 x end of semester unseen written examination of two hours duration	20%	14 th May, in class, 1.00 pm

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

Grades

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

Letter Grade	Percent	Description
A	Example: 93.5% and higher	Excellent, sophisticated work that demonstrates lucid, original thinking, superior writing skills, and sustained critical engagement with the course concepts and requirements. Reflects a unique 'voice', while balancing personality with appropriate tone, style, structure, and awareness of audience. Incorporates evidence with aplomb. Virtually free of grammatical and spelling errors, and presented professionally in terms of layout and referencing.
B	Example: 82.5% - 87.49%	Solid work demonstrating some original thinking, clear writing skills, and sustained engagement with the course concepts and requirements. A B assignment will show a good deal of potential and clarity, but overall it may be less consistent or full achieved. Writing and ideas may be clear but lack the flair of an A paper. Good editing and structure will be in evidence and the assignment will be well presented, but there may be some grammatical errors or other inconsistencies.
C	Example: 72.5% - 77.49%	Satisfactory work demonstrating fair writing skills and some engagement with the course requirements. An effort to sustain thinking and develop ideas will be evident, but not thoroughly executed. A grasp of some relevant concepts will be present, but there may be omissions, mistakes or inaccuracies. Writing may be stale and unfocused, or simply lack clarity.
D	Example: 62.5% - 67.49%	Weak work with clear flaws and a lack of engagement with the course concepts and requirements. May lack structure and will be muddled, with confusions of language and ideas. Likely to be underdeveloped, with variable presentation. Grammar and punctuation is lacking.

Letter Grade	Percent	Description
F	Example: 59.99% and lower	Inadequate work with a lack of engagement with the course requirements. Fails to address the prompt, offers little to no structure, and exhibits high levels of confusion or misunderstanding.

Course Materials

Required Textbooks & Materials

- Linda Walters and Abby Lillethun, *Fashion History: A Global View*, (London: Berg, 2018)
- Susan B. Kaiser, *Fashion and Cultural Studies*, (London: Bloomsbury, 2012)
- Alison Goodrum, *The National Fabric: Fashion, Britishness, Globalization*, (London: Berg, 2005)
- Catherine Hall and Sonya O’Rose, eds., *At Home with the Empire: Metropolitan Culture and the Imperial World*, (Cambridge University Press, 2006)

Resources

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

Course Schedule

Session/Date	Topic	Reading	Assignment Due
Session 1: 6 February 2020	Introduction : Locating Fashion Beyond the Nation	Required: Belfanti, Carlo Marco, ‘Was Fashion a European Invention?’ in <i>Journal of Global History</i> , no. 3 (2008), pp. 419-43 Jansen, M. Angela and Jennifer Craik, ‘Introduction.’ In <i>Modern Fashion Traditions: Negotiating Tradition and Modernity through Fashion</i> . Edited by M Angela Jansen and Jennifer Craik. London: Bloomsbury, 2016.	

Session/D ate	Topic	Reading	Assignm ent Due
		<p>Tulloch, Carol. 'Style-Fashion-Dress: From Black to Post-Black'. <i>Fashion Theory</i> 14.3 (2010): 273-303.</p> <p>Walters, L. and A. Lillethun, (2018) 'Introduction: Europe and the People Without Fashion', <i>Fashion History: A Global View</i>, London: Berg, pp. 1-10</p> <p>Further:</p> <p>Beward, Christopher and Caroline Evans (eds), (2005), <i>Fashion and Modernity</i>. Oxford: Berg.</p> <p>Cannon, Aubrey. (1998) "The Cultural and Historical Contexts of Fashion." In <i>Consuming Fashion</i>, edited by Anne Brydon and Sandra Niessen, 23-38. Oxford: Berg.</p> <p>Craik, Jennifer. (1993) <i>The Face of Fashion: Cultural Studies in Fashion</i>. London: Routledge.</p> <p>Entwistle, Joanne. (2000) <i>The Fashioned Body</i>. Cambridge: Polity Press.</p> <p>Riello, Giorgio, and Peter McNeil. (2010) <i>The Fashion History Reader: Global Perspectives</i>. London: Routledge.</p> <p>Taylor, Lou. (2004), <i>Establishing Dress History</i>. Manchester: Manchester University Press</p>	
Session 2: 13 February 2020	Visit to the Wellcome Collection	<p>Required:</p> <p>Arnold, Ken, and Danielle Olsen (2003), <i>Medicine Man: The Forgotten Museum of Henry Wellcome</i>, London: British Museum Press, 2003.</p> <p>Edwards, E., C. Gosden and R. B. Phillips (2002), 'Introduction', <i>Sensible Objects: Colonialism, Museums and Material Culture</i>, ed. by E. Edwards, C. Gosden and R. B. Phillips, Oxford: Berg, pp. 1-31</p> <p>Edwards, E., (2001), 'Rethinking Photography in the Ethnographic Museum', in <i>Raw Histories</i>, Oxford: Berg, pp. 183-209</p>	

Session/Date	Topic	Reading	Assignment Due
		Ivan Muñiz-Reed, 'Thoughts on Curatorial Practices in the Decolonial Turn', Read online here: https://www.on-curating.org/issue-35-reader/thoughts-on-curatorial-practices-in-the-decolonial-turn.html#.XiM_3xfqgfU	
Session 3: 20 February 2020	Global geographies of Production and Consumption	<p>Breward, Christopher (2004), 'The Immigrant: East End, West End 1840-1914', in <i>Fashioning London: clothing and the modern metropolis</i>, London: Berg, pp. 49-66</p> <p>Crewe, L. (2017), 'Figuring out the geographies of fashion', in <i>The Geographies of Fashion: Consumption, Space and Value</i>, London: Bloomsbury, pp. 1-11</p> <p>Appadurai, Arjun, "Disjuncture and difference in the global cultural economy," <i>Theory Culture and Society</i>, 7, no. 2-3, (1990)</p> <p>Goodrum, Alison, 'Beyond the Big Hair: Geographies of Consumption, Globalization and Fashion' in <i>The National Fabric: Fashion, Britishness, Globalization</i>, London: Berg, 2005, pp. 23-58</p> <p>Lewis, Martin W. and Karen E. Wigen. "Introduction", <i>The Myth of Continents: A Critique of Metageography</i>. Berkeley: University of California Press, 1997. pp1-19.</p>	
Session 4: 27 February 2020	Visit to the V&A British galleries & Fashion galleries	<p>Richards, Thomas (1990), 'The Great Exhibition of Things', in <i>The Commodity Culture of Victorian. England: advertising and spectacle, 1851-1914</i>, Stanford University Press, pp. 17-72</p> <p>V&A Collections Development Policy, 2014. Read online here: https://vanda-production-assets.s3.amazonaws.com/2016/09/29/14/25/43/0ef149fc-de8d-4c49-a29b-eb9fdb171a22/VA-COLLECTIONS-DEVELOPMENT-POLICY-2014-rev1.pdf</p>	
Session 5: 5 March 2020	Visiting Lecturer: Dr Bethan Bide	Anne J. Kershen (1997), 'Morris Cohen and the Origins of the Women's Wholesale Clothing Industry in the East End', <i>Textile History</i> , 28:1, 39-46	

Session/Date	Topic	Reading	Assignment Due
	The Jewish Look: Unpicking the contribution of Jewish fashion designers to London's 20th century ascendance as a creative fashion city.		
Session 6: 12 March 2020	Exoticism, Empire and Cultural Appropriation	<p>Breward, Christopher. "Fashion in the Age of Imperialism." In <i>The London Look: Fashion from Street to Catwalk</i>, edited by Erica Ehrman and Caroline Evans, 52-58. London: Yale University Press; Museum of London, 2004.</p> <p>Callaway, Helen, 'Dressing for Dinner in the Bush: Rituals of Self-definition and British Imperial Authority' in <i>The Anthropology of Dress and Fashion: a reader</i>, ed. By Joanne Eicher and Brent Luuvas, London: Bloomsbury, 2019, pp. 176-184</p> <p>Chaudhuri, Nupur. "Shawls, Jewelry, Curry, and Rice in Victorian Britain." In <i>Western Women and Imperialism: Complicity and Resistance</i>, edited by Nupur Chaudhuri and Margaret Strobel, Bloomington, IN: Indiana University Press, 1992. Pp. 231-246.</p> <p>Cheang, Sarah. "Dragons in the Drawing Room: Chinese Embroideries in British Homes, 1860-1949." <i>Textile History</i> 39, no. 2 (2008): 223-247.</p> <p>Sharrad, Paul. "Following the Map: A Postcolonial Unpacking of a Kashmir Shawl." <i>Textile</i> 2, no. 1 (2004): 64-79.</p>	
Session 7: 13 March 2020	Visit to the Brighton Museum to	Cheryl Buckley and Hazel Clark, 'Introduction', <i>Fashion and Everyday Life: London and New York</i> , London: Bloomsbury, 2017	Paper 1 due

Session/Date	Topic	Reading	Assignment Due
*this is a Friday	view the Fashion & Style gallery	Watch some of the documentary films relating to everyday fashion in the 1920s and 1930s on Screen Archive South East. Accessible here: http://screenarchive.brighton.ac.uk/theme/Fashion/	12pm, turnitin
Session 8: 16 March 2020 *this is a Monday	Orientalism and Modernism	<p>Cheang, Sarah, 'Fashion, Chinoiserie and Modernism' in <i>Chinoiserie and British Modernism</i>, ed. by Anne Witchard, (University of Edinburgh Press, 2015), pp. 133-155</p> <p>Loos, Adolf. "Gentlemen's Hats." In <i>Ornament and Crime: Selected Essays</i>. Riverside: Ariadne, [1898] 1998. pp.89-93</p> <p>Loos, Adolf. "Ladies' Fashion." In <i>Spoken into the Void: Collected Essays 1897-1900</i>. Cambridge: MIT, 1982. Pp 99-103.</p> <p>Said, Edward. <i>Orientalism: Western Conceptions of the East</i>. London: Penguin, [1978] 1995. 'Knowing the Orient' pp.31-49.</p> <p>Sharma, Sanjay and Ashwani Sharma, "White Paranoia: Orientalism in the Age of Empire", <i>Fashion Theory</i> 7, no 3/4 (2003), pp. 301-318</p>	
Session 9: 19 March 2020	Britishness and National Identity	<p>Anderson, Benedict. (1983) 'Introduction', <i>Imagined Communities: reflections on the origin and spread of nationalism</i>, London: Verso, pp. 1-8</p> <p>Asari, Eva-Maria, Daphne Halikiopoulou & Steven Mock (2008) 'British National Identity and the Dilemmas of Multiculturalism', <i>Nationalism and Ethnic Politics</i>, 14:1, 1-28</p> <p>Goodrum, Alison, 'A State of Disunion: Britishness and British Fashion' in <i>The National Fabric: Fashion, Britishness, Globalization</i>, London: Berg, 2005, pp. 23-58</p> <p>Hobsbawn, Eric, 'Language, Culture and National Identity', <i>Social Research</i>, Vol. 63, No. 4 (WINTER 1996), pp. 1065-1080</p> <p>Kaiser, Susan 'Fashioning the National Subject' in <i>Fashion and Cultural Studies</i>, London: Bloomsbury, 2013, pp. 52-74</p>	
Session 10:			

Session/Date	Topic	Reading	Assignment Due
9 April 2020	Visit to the Museum of London: Fashion as Autobiography, Everyday Stories	Bethan Bide, 'Getting Close to Clothes: using material objects to rethink the creative geographies of post-war London fashion', <i>Area</i> , 51:1 (2017), 35-44 Behlen, Beatrice, 'Peopling the <i>Pleasure Garden</i> : Creating an Immersive display at the Museum of London' in <i>Refashioning and Redress: conserving and displaying dress</i> , Mary M Brooks and Dinah. D. Eastop, eds. pp. 199-212	
Session 11: 23 April 2020	London as a Global Fashion City	Beward, C. (2004), 'Introduction' in <i>Fashioning London: Clothing, Identity and the Modern Metropolis</i> , Oxford: Berg, pp. 11-20 Beward, Christopher. and Gilbert, David (eds.) (2005), <i>Fashion's World Cities</i> , Oxford: Berg. Skov, Lise, 'Dreams of Small Nations in a Polycentric Fashion World', <i>Fashion Theory</i> , 15:2, 137-156, Gilbert, David, 'Urban Outfitting: the city and the spaces of fashion culture', in Stella Bruzzi and Pamela Church Gibson, eds., <i>Fashion Cultures: theories, explorations and analysis</i> , London: Routledge, 2013 Tarlo, Emma (2007) Islamic Cosmopolitanism: The Sartorial Biographies of Three Muslim Women in London, <i>Fashion Theory</i> , 11:2-3, 143-172	
Session 12: 30 April 2020	British Fashion Media and Modelling Title tbc Visiting Lecturer: Dr Felice McDowell	Cheang, Sarah. "To the Ends of the Earth: Fashion and Ethnicity in the Vogue Fashion Shoot." in (eds) <i>Fashion Media</i> , edited by Djurdja Bartlett, Shaun Cole and Agnes Rocamora. London: Berg (2013) Reading tbc	Paper 2 due 12pm, turnitin
Session 13: 7 May 2020	Contemporary British Fashion, including a screening of	Angela McRobbie, <i>British Fashion Design: Rag Trade or Image Industry?</i> London: Routledge, 1998	

Session/Date	Topic	Reading	Assignment Due
	McQueen (2018)		
Session 14: 14 th May 2020	Race, Ethnicity and Global Fashion Bodies in Britain +A review of the course in preparation for the exam	Neissen, Sandra. 'Afterword: Re-Orienting Fashion Theory.' In <i>Re-Orienting Fashion: The Globalization of Asian Dress</i> . Oxford: Berg, 2003. 243-266. Paulicelli, Eugenia and Hazel Clark, Ed. <i>The Fabric of Cultures: Fashion, Identity, Globalization</i> . London: Routledge, 2008. Tulloch, Carol, 'Style Activism: The Everyday Activist Wardrobe of the Black Panther Party and Rock Against Racism Movement' in <i>Fashion and Politics</i> , ed. By Djurdja Bartlett, New York: Yale, 2019, pp. 85-104	
Final Assessment: 21 st May	Written Exam in Class, 2 hours		

Co-Curricular Activities

- Visit to the Welcome collection, 13 February 2020
- Visit to the Victoria and Albert Museum, 27 February 2020
- Visit to the Brighton Museum, 13 March 2020
- Visit to the Museum of London, 9 April 2020

Classroom Etiquette

- Classroom etiquette aims to promote the best possible learning environment and good communication between all participants. To this end, **mobile phones and laptops will be switched off**, unless you are asked to use them (and there will be opportunities for you to use them). All readings must be brought to class in hard copy (there is a printing allowance for this). Food will not be consumed during class.

NYUL Academic Policies

Attendance and Tardiness

- 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>)

Assignments, Plagiarism, and Late Work

- 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) (<https://www.nyu.edu/london/academics/academic-policies.html>) and on [the Policies and Procedures section of the NYU website](https://www.nyu.edu/academics/studying-abroad/upperclassmen-semester-academic-year-study-away/academic-resources/policies-and-procedures.html) 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>).

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 Student Conduct Policy](#) for examples of disruptive behavior and guidelines for response and enforcement.

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

Elizabeth Kutesko (PhD, Courtauld Institute of Art) is a fashion historian, with a particular interest in Latin American bodily practices and the intersection between dress, cultural identity, representation and power. She is currently Lecturer in Cultural Studies at Central Saint Martins and the author of *Fashioning Brazil: Globalization and the Representation of Brazilian Dress in National Geographic* (Bloomsbury, 2018). She has published articles based upon her research in the Global Fashion Special Edition of *ZoneModa* journal (December 2019) and the Brazilian Fashion Special Edition of *Fashion Theory: The Journal of Dress, Body and Culture* (November 2016). She is beginning a new book project that uses a travel album documenting the construction of the 'Devil's Railroad' across the Brazilian Amazon (1907-1912) to problematize the crystallization of fashion time, photographic time and railroad time from a global perspective.