

# 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](mailto: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 19<sup>th</sup>

Assignment #2 is due on March 5<sup>th</sup>

Assignment #3 is due on April 2<sup>nd</sup>

Assignment #4 is due on May 14<sup>th</sup>

## 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 receive a failing grade.

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

<b>Assignments/Activities</b>	<b>% of Final Grade</b>
[Example: Class participation]	[15%]
[Example: Mid Term]	[30%]
[Home assignments]	[15%]
[Example: Final]	[40%]

## Letter Grades

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

<b>Letter Grade</b>	<b>Points</b>	<b>Description</b>
<b>A</b>	16-20	Outstanding
<b>A-</b>	15	Excellent
<b>B+</b>	14	Very Good
<b>B</b>	13	Good
<b>B-</b>	12	Satisfactory

Letter Grade	Points	Description
C+	11	Above Average
C	10	Average
C-	9	Below Average
D+	8	Unsatisfactory
D	7	Low Pass
D-	6	Low Pass
F	5	Fail

## Course Schedule

### Topics and Assignments

Week/Date	Topic	Reading	Assignment Due
[Week 1, 5 <sup>th</sup> Feb]	Nakedness, Dress and Power	<ul style="list-style-type: none"> <li>• Roland Barthes, 'Striptease', <i>Mythologies</i>, (Seuil, 1957)</li> <li>• Valerie Steele, <i>The Corset</i>, extracts. (YUP 2007)</li> </ul>	
[Week 2, 12 <sup>th</sup> Feb]	Dress and Fashion	<ul style="list-style-type: none"> <li>• Thomas Carlyle, <i>Sartor Resartus</i> (1836) (extracts) Book I chapter I, V, IX, Book III, chapter XI)</li> <li>• J. C. Flügel, <i>The Psychology of Clothes</i> (1930), pp. 15-24 &amp; pp. 68-84</li> <li>• Gilles Lipovetsky, <i>The Empire of Fashion</i> (1994), Barnard, chapter 2.</li> <li>• Agnès Rocamora, <i>Thinking Through Fashion</i> (2017), pp. 1-15.</li> </ul>	
[15 <sup>th</sup> Feb Make up session for April 9 <sup>th</sup> ]	<b>Visit exhibition: Japon / Japonisme MAD</b>		
[Week 3, 19 <sup>th</sup> Feb]	<b>The Meaning of Dress and Fashion</b>		<b>#1</b>

Week/Date	Topic	Reading	Assignment Due
		<ul style="list-style-type: none"> <li>• Alison Lurie, <i>The Language of Clothes</i> (1981), pp. 1-36</li> <li>• Umberto Eco, 'Social life as a sign system', Barnard Chapter 12.</li> <li>• Fred Davis, <i>Fashion, Clothing and Identity</i> (1992) « Do Clothes Speak ? what makes them Fashion ? » Barnard chapter 13</li> <li>• Colin Campbell, 'When the meaning is not a message : a critique of the consumption as communication thesis' Barnard reader, chapter 14</li> <li>• Malcolm Barnard, 'Fashion statements, communication and culture', in <i>Fashion Statements</i> (2007) Barnard, chapter 15.</li> </ul>	MAD assignment due
[Week 4, 26 <sup>th</sup> Feb]	<b>Behind the scenes visit of YSL storerooms</b> Meet at 2 pm outside the museum, 5 avenue Marceau		
[Week 5, 5 <sup>th</sup> March]	<b>The Body Politic : Norms and Discipline</b>	<ul style="list-style-type: none"> <li>• Norbert Elias, <i>The Civilizing Process</i> (1939) extracts.</li> <li>• Michel Foucault <i>Discipline and Punish</i>. Extracts.</li> <li>• Michel Foucault, <i>History of Sexuality</i>, Introduction, vol. I, 'We other Victorians'</li> <li>• Joanne Entwistle, 'Addressing the Body', reader pp. 273-291.</li> <li>• Umberto Eco, <i>Lumbar Thoughts</i>.</li> </ul>	<b>#2</b> YSL assignment due
[Week 6, 12 <sup>th</sup> March]	<b>Gender</b>	<ul style="list-style-type: none"> <li>• John Flügel, <i>The Psychology of Clothes</i> (1930), Chapter VII, Sex Differences, pp. 102-123.</li> <li>• Christine Bard, 'Le Pantalon, Towards a Political History of Trousers' in <i>Sexing Political Culture in the History of France</i> ed. Alison Moore (2012)</li> <li>• Joanne Entwistle, 'Power dressing and the construction of the career woman', in M. Nava, A. Blak, I. MacRury and B. Richards (eds) <i>Buy this Book : Studies in Advertising and</i></li> </ul>	

Week/Date	Topic	Reading	Assignment Due
		<p><i>Consumption</i>, (2007) Barnard, Chapter 18.</p> <ul style="list-style-type: none"> <li>• Lee Wright, 'Objectifying Gender : the Stiletto Heel', in <i>A View from the Interior : Feminism, Women and Design</i>, ed. J. Attfield, &amp; P. Kirkham (1989) pp. 197-208.</li> </ul>	
[Week 7, 19 <sup>th</sup> March]	<b>Mid-Term exam And Guest lecture – Miren Arzalluz, director of Galliera Museum</b>		<b>Mid-Term exam</b>
[Week 8, 2 <sup>nd</sup> April]	<b>Social Class</b>	<ul style="list-style-type: none"> <li>• Thorstein Veblen, <i>The Theory of the Leisure Class</i> (1899), pp. 1-48 &amp; 77-87.</li> <li>• Georg Simmel, 'Fashion' (1904) in <i>The American Journal of Sociology</i>, Volume LXII, issue 6, May 1957, pp. 541-558.</li> <li>• Pierre Bourdieu, 'Introduction' <i>Distinction, A Social Critique of the Judgment of Taste</i> (1984), pp.1-8.</li> </ul>	<b>#3</b> Guest lecture assignment due
<p>[Week 9, 9<sup>th</sup> April] =&gt; make up session on 15<sup>th</sup> Feb  <b>No class – make up session 15<sup>th</sup> February – Japon/ Japonisme, MAD, 107 rue de Rivoli</b></p>			
<p>[Week 10, 16<sup>th</sup> April]=&gt; make up session 10 may  <b>No class make-up session May 10<sup>th</sup>: Rouen day trip. Paco Rabanne &amp; Elégantes et Dandys</b></p>			
[Week 11, 23 <sup>th</sup> April]	<b>Dress and Protest</b>	<ul style="list-style-type: none"> <li>• Dick Hebdige, <i>Subculture the Meaning of Style</i> (1979), Barnard chapter 23.</li> <li>• Fred Davis, <i>Fashion, Culture and Identity</i> (1992), 'Antifashion : the vicissitudes of negation', Barnard chapter 7.</li> </ul>	
[Week 12, 30 <sup>th</sup> April]	<b>Shopping &amp; Consumption</b>	<ul style="list-style-type: none"> <li>• Karl Marx, <i>Capital</i>, vol. 1 The Fetishism of the Commodity and its Secret, reader, Chapter 29 pp. 347-350.</li> <li>• Daniel Miller, <i>Material Culture and Mass Consumption</i> (1987) intro &amp; extracts Chapter 9</li> </ul>	

Week/Date	Topic	Reading	Assignment Due
		<ul style="list-style-type: none"> <li>• Naomi Klein, <i>No Logo</i>, (2000) chapter I. New Branded World pp. 20-36.</li> </ul>	
[Week 13, 7 <sup>th</sup> May]	<b>Ethics and sustainability</b>	<ul style="list-style-type: none"> <li>• Karen Tranberg Hansen, 'Second Hand Clothing' in <i>Berg Encyclopedia of World Dress and Fashion</i>, eds. Johane B. Eicher &amp; Phyllis G. Tortora. Berg (2010), pp. 232-240</li> <li>• S. Frankel, 'The Real Cost of Fashion', <i>The Independent</i>, 16 Nov. 2007.</li> <li>• A. Joy, JF. Sherry <i>et al</i>, 'Fast fashion and the ethical appeal of luxury brands' <i>Fashion Theory</i>, 2012 vol 16, issue 3, pp. 273-295.</li> <li>• K. Fletcher, 'Slow Fashion : an invitation for systems change' <i>Fashion Practice</i>, 2010, vol.2, issue 2, pp. 259-265.</li> </ul>	
Make up session for Week 10	<b>Rouen Day Trip</b> Paco Rabane & Dandys et Elegantes Details to be announced		
[Week 14, 14 <sup>th</sup> May]	<b>Accessories ?</b>	<ul style="list-style-type: none"> <li>• Barbara Burman, 'Pocketing the Difference: Gender and Pockets in Nineteenth-Century Britain'. <i>Gender and History</i> 14, no. 3 (November 2002): 447–69.</li> <li>• Peter Stallybrass and Ann Rosalind Jones. 'Fetishizing the Glove in Renaissance Europe'. <i>Critical Enquiry</i> 28, no. 1 (2001): 114–32.</li> <li>• Giorgio Riello, <i>A Foot in the Past</i> (2006), extracts, pp.1-10 &amp; 58-89.</li> </ul>	<b>#4</b> Rouen trip assignment due
[Week 15, 21 <sup>st</sup> May]	Final		<b>Final exam</b>

## Course Materials

### Required Textbooks & Materials

- Course pack

## Optional Textbooks & Materials

- *Fashion Theory, a Reader*, ed. by Malcolm Barnard, Routledge 2007.
- *Thinking through Fashion. A Guide to Key Theorists*, ed by Agnès Rocamora and Anneke Smelik, IB Tauris, 2016.

## 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 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](http://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](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.

## **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 18<sup>th</sup> 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.