

Haute Couture in Paris: History of Style & Fashion

UNH Course Code: ARH361

Subject Areas: Art History, Fashion Design

Level: 300

Prerequisites: None, but one 20th century European history course is advised.

Language of Instruction: English

Contact Hours: 45

Credits: 3

Description:

We have come a long way from our ancient and basic need to protect ourselves from the cold and from our earliest biblical impulse to hide our nakedness. The fig leaf is but one, old testament to our basic desire for 'dressing up'. But across this modern age, most of us can now dress for pointed social, cultural and psychological purposes. And this we do - often with a vengeance - in a subtle and complex effort to affirm our values and aspired social rank, to dissimulate our many fears and insecurities, and often to proclaim our anger and attendant political agenda. And Haute Couture - the industry of luxury fashion, design and dressing up - has always been at in the spot light of this fascinating social phenomenon.

To trace this evolution in fashion and style, this course is designed as a survey of the past 200 years of designing, making, wearing and commenting upon the clothes we wear. You will begin by tracing out the origins of Haute Couture by threading your way back into late 17th century aristocratic circles and their social customs of dress. You continue your historical exploration by analyzing the fabric of 18th and 19th century bourgeois mentality, sensibility and insecurity. Taken together, these early fashion and stylistic efforts help you unravel the complexities and diverse impulses of 20th century fashion designers and their creations.

Indeed, this walk through the history of fashion places particular emphasis on the evolution of 20th century creativity, where we will expose the social and stylistic response to the late industrial era, the experience of World War, and to post-war peace, prosperity and consumerism. By looking at Jeanne Paquin's *Belle Époque* creations, at Coco Chanel's emergence during World War I, at American designer influence on German-occupied Europe, at Jean-Paul Gaultier's daring designs of the 3rd millennium, and at the environmentally, socially and ethnically conscious designs of today, the pattern that emerges is a fashion industry fully embroidered into the historical, political, and artistic fabric of the times.

This course will also focus on the many benchmarks in women's fashion - the liberation from the corset, the introduction of pants into the women's wardrobe of fashion, the challenge to the textile industry with the arrival of mini-skirts and the explosive impact of the bikini. You will also learn how to gain the ability to analyze the aesthetic and artistic quality of designs, by considering the definitions of elegance, style and innovation. You will go to the creative source for much of your information - visiting fashion houses, and stepping into local Parisian fashion scenes.

Learning Objectives:

- to be familiar with the main lines, periods, events & personalities of fashion history
- to demonstrate a specialized knowledge of the history of Paris as a fashion industry

- to analyze and account for the different approaches to the history of dress & textiles
- to explain the causes and origins of the French luxury fashion industry
- to examine and critically evaluate the role of state support for the fashion industry from Louis XIV to today
- to describe how textiles, clothing & accessories have been used to express different types of identity (such as gender, status, social rank, and political conviction)
- to locate and distinguish among the different fashion areas of Paris
- to explain the importance of Paris from the creator's/consumer's/shopper's perspective
- to persuasively account for the continuing dominance of Paris in the world of fashion
- to explain the importance of the celebrity designer and the high profile client
- to demonstrate the different ways that fashion and style is marketed
- to reveal an understanding of the links between fashion & social-political contexts

Instructional Format:

Course work is comprised of in-class lectures and discussions, group exercises, student *exposés*, documentary films, extensive outside readings, independent group and individual onsite study, a research project, and a number of instructor-led onsite research excursions to relevant course-related sites and institutions in the city. Some onsite study will be integrated into class-time while others will be assigned as out-of-class independent learning.

Form of Assessment:

The instructor will use numerous and differentiated forms of assessment to calculate the final grade you receive for this course. For the record, these are listed and weighted below. The content, criteria and specific requirements for each assessment category will be explained in greater detail in class. However, you must complete all grading assessment categories to receive a grade for this course. In addition, your work and behavior in this course must fully conform to the regulations of the [CEA Academic Integrity Policy](#) to which you are subject. Finally, all formal written work you carry out in this course (research papers, projects, studies, etc.) must be submitted in electronic format. Your instructor may also require that you hand in a hard copy of such work.

Class Participation	10%
Fashion Excursion Reports	10%
Midterm Oral: Fashion Objects	20%
Field Research Project	20%
Two Quizzes	20%
Final Examination	20%

Class Participation: When determining your class participation grades, traditional criteria such as material preparation, completed reading before class, and collaborative group work are all evaluated. But it is the active, meaningful and informed verbal and written contribution that you make that is most important to your overall participation grade. Indeed, willingness to share views in classroom discussions and the insightfulness of your comments and questions about assigned readings will all be taken into account when evaluating your participation. Whereas attendance and punctuality are expected and will not count positively towards the grade, laxity in these areas will have a negative effect. The instructor will use the following specific criteria when calculating your class participation grade:

Criteria for Assessing Class Participation	Grade
You make major and original contributions that spark discussion, offering both critical and analytical comments clearly based on readings and research and displaying a working knowledge of theoretical issues.	A+ 9.70-10.00
You make significant contributions that demonstrate insight as well as knowledge of required readings and independent research.	A-/A 9.00-9.69
You make useful contributions and participate voluntarily, which are usually based upon some reflection and familiarity with required readings.	B/B+ 8.40-8.99
You make voluntarily but infrequent comments that generally reiterate the basic points of the required readings.	C+/B- 7.70-8.39
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C 7.40-7.69
You very rarely make comments and resist engagement with the subject, attending class having manifestly done little if any preparation.	D+/C- 6.70-7.39
You are unable to make useful comments and contributions, being occasionally absent from, generally passive in, and unprepared for class.	D-/D 6.00-6.69
You make irrelevant and tangential comments disruptive to class discussion, a result of frequent absence and complete un-preparedness.	F Below 6.00

Fashion Excursion Reports: The specific museum exhibitions and fashion excursions you see, such as *Les Années Folles* and the *Lacroix* exhibitions held in 2007-2008, will change from semester to semester. But for those exhibitions you will see, write 250-375 words (1-1.5 sides double spaced) for each visit. For the museum visits analyze the aims of the exhibition as well as the scope of objects displayed and include consideration of the following points:

- the space and its use
- the exhibition design
- how the objects are shown (e.g. closed cases, hangers, mannequins etc.)
- the lighting and the visibility of objects (e.g. the back or inside for construction)
- how this exhibition has contributed to your knowledge of fashion past and present

Assessment Criteria: Fashion Excursion Reports	
Comprehension & Critical Awareness	50%
Structure and Analysis	50%

Midterm Oral Presentation: Fashion Objects: Research & Analysis: Here is a chance to examine in detail an object (garment, piece of jewelry or accessory) related to dress. You will work in groups of two presenting and describing the fashion object you chose. The oral presentation should last about 10 minutes with an additional 5 minutes for questions and comments. For your own information each person should keep a copy of your findings together with a photograph of your object.

N.B. The choice of the object must have the agreement of the instructor and a bibliography of sources must be submitted at the time of the presentation. You must submit this presentation in electronic format. Either send it to the instructor or bring it to class on your USB key. These will be uploaded onto the e-course file for use and study by your classmates.

In each presentation, you must follow the structure and guidelines presented below, ensuring that you have an answer for each of the questions.

Fashion Objects: Presentation Guidelines

Question	I. MATERIAL & CONSTRUCTION
1	Describe the main material and trimmings such as the fiber, weave, color, dyestuffs and decoration.
2	Describe any identifying marks such as a label.
3	Describe the cut and construction.
4	Describe the stitching or methods of construction. Assess the quality.
Question	II. SOCIAL & HISTORICAL CONTEXT
1	Who made it for whom?
2	What would be worn with this object?
3	When would it have been worn?
4	What does this tell us about dress of the time? How significant is it?
Question	III. DESIGN CONTEXT
1	How does this object reflect the design ideas of its time as seen in other areas of the fine and decorative arts?
Question	IV. STRUCTURE OF PRESENTATION
1	Present your object in a structured way with an introduction, main points and a conclusion.
2	Comment briefly on the sources you used for your research.

Assessment Criteria: Fashion Objects	
Research skills & materials	50%
Structure, analysis & supporting visuals	50%

Field Research Project: The History of Style & Fashion: The instructor will explain in detail the specific approach and suggested content that will be integrated into your research, methodology and paper on an angle to be decided in conjunction with the instructor. You will submit to the instructor periodic updates on the progress of your research and these will count towards the overall assessment of your work.

In this exercise, your work will be evaluated according to the tenets and principles of scholarly academic research and Standard English usage and expository writing. Therefore, ensure that you are using a recognized handbook of style, a good dictionary, and that you are guided by the highest principles of academic integrity. The instructor will supply you with additional guidelines and advice on research topics, methods and resources for successfully completing your paper here in a “foreign” country.

Write 1,500-2,000 words (6-8 sides double-spaced) on a subject relevant to one of the following topics.

- 1 Designers and Clients.
- 2 Dress and Identity.
- 3 Politics and Dress.
- 4 Art and Dress.

The specific focus and title must be agreed upon with the instructor. You must submit the paper in electronic format. Either send it by e-mail or bring it to class on your USB key.

GUIDELINES

Your work should be typed, double spaced and illustrated in an appropriate way. This is a formal academic piece of writing and therefore certain rules must be followed. Your essay must be a continuous flow of linked ideas arranged in paragraphs, with a title but without any further sub-headings. Do not use contractions (it is *not* it's). Footnotes are optional but you must make your sources clear e.g.....recently historians have begun to talk about a culture of appearances (Roche p.65). Quotations and figures (money or percentages) must be annotated, e.g....in the eighteenth century 40% of the population... (Roche P.52). Your bibliography must show your sources in full, including those from video, DVD and the internet. Books and journals should be set out in the following way:

D. Roche, *The Culture of Clothing*, Cambridge University Press, U.K., 1994.

F. Cummings, 'Romantic Portraitist: Three Drawings by Ingres', *Bulletin of the Detroit Institute of Arts*, vol. XLIV, 1965, pp.70-77.

You must submit two hard copies (on paper) of your work. One will be graded and returned to you and one will be archived by the instructor.

Assessment Criteria: Field Research Projects	
Research	40%
Structure & Argument	40%
Presentation (including illustrations)	20%

Quizzes & Final Examinations: The quizzes and final exams are designed to establish and communicate to you the progress you are making towards meeting the course learning objectives listed above. They are comprised of questions and exercises that test your abilities in three important areas of competency: the amount of information you master; the accuracy of the information you present; and the significance you ascribe to the facts and ideas you have integrated across your study in this course.

CEA Attendance Policy:

Every student is expected to attend all scheduled class sessions on time and be thoroughly prepared for the day's class activities. In compliance with NEASC and UNH accreditation requirements, CEA instructors compile regular attendance records for every course and take these records into account when evaluating student participation and performance.

- In each three-credit 15-week course, a maximum of the equivalent of two weeks of accumulated absences due to sickness, personal emergency, inevitable transport delay and other related impediments will be tolerated.
- Your final course grade will drop one full letter grade (e.g. A- to B-) for each additional class missed beyond this two week period, regardless of the reason for your absence. However, you will automatically fail a course if your absences exceed the equivalent of three weeks of class.

Furthermore, to comply with immigration and financial regulations, you must maintain full-time student status and attend at least 12 hours of class every week. Consequently, the Dean and Program Director will dismiss from all CEA courses, programs, activities and housing any student who fails to maintain full-time status.

Required Readings:

The required course textbooks listed below are available for purchase at the CEA Resource Center. Buy your texts from our locally affiliated book merchant who is onsite during academic orientation. You must have constant access to these texts for reading, highlighting and marginal note-taking. It is required that you have a personal copy of each. Additional copies will be placed on-reserve in the Academic Affairs office for short-term loans. There are additional fashion history books on reserve in the CEA office for you to use and peruse. See below. There are also several reputable bookshops in Paris that specialize in the subject of fashion, in particular *Galignani's* and the bookshop at *the Museum of Decorative Arts*. Periodical literature, articles, documents, maps, digital images and other sundry materials also required for your class are available in PDF or Word format, are stored in the e-course file assigned to each class, and are located on the CEA shared drive for in-house consultation or copying to your own USB flash-drive. In addition, the Academic Affairs Office compiles a bank of detailed information about the many libraries, documentation centers, research institutes and archival materials located here in the city and accessible to CEA students. You will be required to use these resources throughout your studies. Direct access to additional resources and databanks are available to you through the online library of the University of New Haven.

James Laver, *A Concise History of Costume*, Thames & Hudson Ltd., 4th rev. ed., 2002 304pp.

L. Welters & A. Lillethun, *The Fashion Reader*, Berg, 2007, 456pp.

Additional Reserve Readings:

C. Breward & D. Gilbert, *Fashion's World Cities*, Berg, 2006. 285pp.

Mark Tungate, *Fashion Brands: Branding Style from Armani to Zara*, Kogan Page, 2005. 243pp.

Online Reference & Research Tools:

www.modeaparis.com

The official site for the Federation of French Fashion.

www.vam.ac.uk

The site for the Victoria and Albert Museum in London.

www.vogue.com

The site of the well-known fashion magazine.

Additional Websites on Fashion:

The instructor does not vouch for the accuracy of these sites. Use them with circumspection.

<http://www.fashionmission.nl/default.aspx>

Beautiful visual site on fashion & fashion history.

<http://www.fashion-era.com/>

A site rich in the history of fashion & accessories across the ages.

<http://www.vintageblues.com/history5.htm>

History site for 20th century American fashion.

<http://www.costumes.org/history/100pages/costhistpage.htm>

Comprehensive costume history site.

<http://www.teacheroz.com/fashionhistory.htm>

General site on history of *Fashion: Past & Present*.

<http://www.vintagevixen.com/history/1940s.asp>

Site on vintage clothing & accessories.

http://fashion.about.com/od/historycostumes/Fashion_History.htm

Links to history of women's fashion.

http://womenshistory.about.com/od/fashion/Fashions_What_Women_Wore.htm

Fashion history links.

<http://www.ftv.com>

The site of 24/7 TV show Fashion TV.

Haute Couture in France: History of Style & Fashion
Course Content

Session	Topic	Activity	Student Assignments
1	<p>What is Haute Couture, Style & Fashion? What do we know about French Fashion? How to study Fashion & fashion History</p>	<p>An overview of student knowledge of Paris and fashion</p>	<p>www.modeaparis.com Georgina O'Hara Callan, <i>Dictionary of Fashion & Fashion Designers</i> p.50, p.87, p.122, pp.148-149, p.177, pp.260-262</p>
2	<p>The Beginning : From Versailles & Louis XIV to the French Revolution Historical Overview</p>	<p>Lecture & Discussion</p>	<p>Laver, <i>Concise History</i>, Chap.5 and 6 Welters, <i>Fashion Reader</i>, Introduction & Chap 1</p>
3	<p>The Empire Style in Fashion The Influence of Napoleon & Egypt The historical link between fashion and culture</p>	<p>Study Excursion & Onsite Lecture: Musée Carnavalet <i>23, Rue de Sévigné, 75003 Paris</i> <u>Meeting Point:</u> Louis XIV Statue in Museum Courtyard</p>	<p>Welters, <i>Fashion Reader</i>, Chap 2 <i>Study excursion documents</i> (see e-course folder)</p>
4	<p>Paris as a Location for Fashion: From Bonaparte to Napoleon III The Weight of Neo-classicism</p>	<p>Lecture & Discussion</p>	<p>Welters, <i>Fashion Reader</i>, Chap 3 Laver, <i>Concise History</i>, Chap 7 Fashion Excursion Report #1 Due</p>
5	<p>The Origins of Haute Couture Charles Frederick Worth From Dressmaker to Style Creator</p>	<p>Lecture & Discussion</p>	<p>Uche Okonkwo, <i>Luxury Fashion Branding</i>, p.48-55 "Charles Frederick Worth" Welters, <i>Fashion Reader</i>, Part IX "From Haute Couture to the Street" pp. 311-318</p>

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6	<p style="text-align: center;">Fashion in French Masterpieces Paintings of the 19th Century The Impact of the Industrial Revolution</p>	<p style="text-align: center;">Study Excursion & Onsite Lecture: <i>Le Musée du Louvre</i> <u>Meeting Point:</u> Under the Main Pyramid at the foot of the large spiral staircase</p>	<p>Welters, <i>The Fashion Reader</i>, Part VII “Fashion & Art”, pp.253-272</p> <p style="text-align: center;"><i>Study excursion documents,</i> (see e-course folder)</p> <p>Take photos, notes & make sketches</p>
7	<p style="text-align: center;">Paris Taste in Fashion Fashion & Style at the <i>Prelle</i> Manufacturer Fashion Creativity & Staying at the Top</p>	<p style="text-align: center;">Study Excursion & Onsite Lecture: <i>Show Room PRELLE</i> 5 Place des Victoires – 75001 PARIS <u>Meeting Point:</u> Meet on sidewalk outside show room</p>	<p>Welters, <i>The Fashion Reader</i>, Part X “Fashion & Business”, pp.349-398</p> <p style="text-align: center;">http://www.prelle.fr/en/</p> <p style="text-align: center;">Fashion Excursion Report #2 Due</p>
8	<p style="text-align: center;">Haute Couture in the Heart of City Practical Experience in Paris Fashion Streets <i>La Rue de la Paix, La Rue St Honoré</i> <i>La Maison Prelle, La Place des Victoires</i></p>	<p style="text-align: center;">Study Excursion & Onsite Lecture: <i>Fashion Atmospheres</i> <i>Haute Couture Promenade</i> <u>Meeting Point:</u> Top of Metro station exit: <i>Tuileries</i></p>	<p>Agnès Rocamora, <i>Fashion's World Cities</i>, “Paris, Capitale de la Mode: Representing the Fashion City in the Media” pp.43-54</p> <p>Welters, <i>The Fashion Reader</i>, D. Gilbert, ‘World Cities of Fashion,’ pp. 179-184</p> <p style="text-align: center;">Fashion Excursion Report #3 Due</p>
9	<p style="text-align: center;">The Longevity of Haute Couture Creative Trends Global Markets</p>	<p style="text-align: center;">Lecture & Discussion</p>	<p>Laver, <i>Concise History</i>, Chap.8</p> <p>Welters, <i>The Fashion Reader</i>, Part IX “From Haute Couture”, pp.319-346</p> <p style="text-align: center;">Fashion Excursion Report #4 Due</p>

Haute Couture in France: History of Style & Fashion

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Session	Topic	Activity	Student Assignments
10	Fashion Objects: Student Research & Analysis Paris' Advantages Over Other Fashion Capitals	Student Midterm Presentations	Review all course materials David Gilbert, <i>Fashion's World Cities</i> , "From Paris to Shanghai" pp.3-32
11	Fashion Objects: Student Research & Analysis Paris' Advantages Over Other Fashion Capitals	Student Midterm Presentation	Elizabeth Wilson, <i>Fashion's World Cities</i> , Urbane Fashion pp.33-39
12	Paul Poiret Influence on Fashion & Style Poiret Raises the Stakes	Lecture & Discussion	Laver, <i>Concise History</i> , Chap.9 pp. 213-228 Tungate, <i>Fashion Brands</i> , Chap 1-2
13	Fashion History Quiz Related to class work & readings so far	Fashion Quiz N° 1 The 19 th Century Tutorials	Review all course materials
14	<i>Les années folles</i> The Roaring Twenties	Study Excursion & Onsite Lecture: <i>Le Palais Galliera: Fashion Museum</i> 10, avenue Pierre 1 ^o de Serbie, 75016 <u>Meeting Point</u> : Entrance to Museum	Laver, <i>Concise History</i> , Chap.9 pp. 229-251 Welters, <i>Fashion Reader</i> , Part IV to p. 52

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15	<p style="text-align: center;">Chanel and Schiaparelli Research & Analysis</p>	<p style="text-align: center;">Lecture & Discussion</p>	<p>Georgina O'Hara Callan, <i>Dictionary of Fashion and Fashion Designers</i> p. 59 to 61, p.103, p.188-189, p.210 to 212, p.250-251</p> <p style="text-align: center;">Tungate, <i>Fashion Brands</i>, Chap 3</p> <p style="text-align: center;">www.modeaparis.com http://www.chanel.com</p> <p style="text-align: center;">Fashion Excursion Report #5 Due</p>
16	<p style="text-align: center;">Designers and Brands Research & Analysis The Secret of Chanel's Success</p>	<p style="text-align: center;">Study Excursion & Onsite Lecture:</p> <p style="text-align: center;"><i>Chanel of Paris</i> 19, Rue Cambon Paris 75001 <u>Meeting Point:</u> Outside boutique</p>	<p style="text-align: center;">Tungate, <i>Fashion Brands</i>, Chap 4</p> <p style="text-align: center;">http://www.chanel.com</p>
17	<p style="text-align: center;">Change & Continuity: Haute Couture, War and <i>Prêt-à-Porter</i> 1940-1960 The Influence of the 60s</p>	<p style="text-align: center;">Fashion Quiz N° 2 The Early 20th Century Notes & Questions</p>	<p style="text-align: center;">Laver, <i>Concise History</i>, Chap.10 pp. 252-261</p> <p style="text-align: center;">Welters, <i>Fashion Reader</i>, Chap 4 to p.58</p> <p style="text-align: center;">Fashion Excursion Report #6 Due</p>

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18	<p style="text-align: center;">Paris' Fashion Rivals: New York, Milan, London</p>	<p style="text-align: center;">Lecture & Discussion</p>	<p>Laver, <i>Concise History</i>, Chap.10 Yuniya Kawamura, <i>Fashion's World Cities</i>, "Placing Tokyo on the Fashion Map" pp.55-67 Sonia Ashmore, <i>Fashion's World Cities</i>, "London as Fashion <i>Cosmo polis</i> pp.201-215</p> <p>Welters, <i>Fashion Reader</i>, Part IV "The Geography of Dress"</p>
19	<p style="text-align: center;">Promoting Fashion Cities: The Role of Film & Cinema</p>	<p style="text-align: center;">Lecture & Discussion</p> <p style="text-align: center;">Fashion Video Presentation</p>	<p>Pamela Church Gibson <i>Fashion's World Cities</i>, "Cinema, Consumption and Cities" pp.89-106</p> <p>Welters, <i>Fashion Reader</i>, "The Post-Modern Age" Chap 5</p>
20	<p style="text-align: center;">Haute Couture & Paris Fashion Streets: <i>Avenue Montaigne</i></p>	<p style="text-align: center;">Study Excursion & Onsite Lecture: Onsite Fashion Analysis <i>Avenue Montaigne</i> <u>Meeting Point:</u> Rond Point du Champs-Elysées</p>	<p style="text-align: center;"><i>Study excursion documents,</i> (see e-course folder)</p> <p>Take photos, notes & make sketches</p>

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21	<p style="text-align: center;">Fashion Objectifs: Research & analysis Influence upon the others cities Milan and Moscow</p>	<p style="text-align: center;">Group Tutorials</p>	<p style="text-align: center;">Simona Segre Reinach <i>Fashion's World Cities,</i> Milan: City of Prêt-à-Porter” pp.123-134</p> <p style="text-align: center;">Olga Vainshtein <i>Fashion's World Cities,</i> “Mapping Moscow Fashion” pp.135-157</p> <p style="text-align: center;">Fashion Excursion Report #7 Due</p>
22	<p style="text-align: center;">Fashion & the Media: Discussion</p>	<p style="text-align: center;">Lecture & Discussion</p>	<p style="text-align: center;">Mark Tungate, <i>Fashion Brands,</i> Chaps. 6, 8, 10,11</p> <p style="text-align: center;">Welters, <i>Fashion Reader,</i> Part VIII pp. 275-308</p>
23	<p style="text-align: center;">Case Studies in Famous Fashion Designers: <i>Christian Lacroix</i></p>	<p style="text-align: center;">Study Excursion & Onsite Lecture:</p> <p style="text-align: center;">Onsite Fashion Analysis The <i>Lacroix</i> exhibition <i>Le Musée des arts décoratifs</i> <u>Meeting Point:</u> Entrance to : 107 rue de Rivoli</p>	<p style="text-align: center;">Catalogue CHRISTIAN LACROIX <i>Histoire de Mode by Les arts décoratifs</i></p> <p style="text-align: center;">http://www.christian-lacroix.fr/english/sommaire.htm</p> <p style="text-align: center;">Take photos, notes & make sketches</p>

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24	<p style="text-align: center;">Fashion Evaluation <i>Christian Lacroix</i> Observations & Critiques</p>	<p style="text-align: center;">Group Tutorials</p>	<p>Georgina O'Hara Callan, <i>Dictionary of Fashion and Fashion Designers</i> p.144</p> <p style="text-align: center;">Fashion Excursion Report #8 Due</p>
25	<p style="text-align: center;">Fashion Survivals & Revivals The Ride & Fall of Fashion Creative Retooling</p>	<p style="text-align: center;">Lecture & Discussion</p>	<p style="text-align: center;">Mark Tungate <i>Fashion Brands</i> "The Death of Fashion" "The Rebirth of Fashion" "Surviving the Crash" pp.17-24 "Retro Brands Retooled" pp.157-163 "Style Goes Back to the Future" pp.219-225</p>
26	<p style="text-align: center;">Haute Couture & Corporate Fashion The Ethics of Consuming Clothes Global Fashion</p>	<p style="text-align: center;">Lecture & Discussion</p>	<p style="text-align: center;">Mark Tungate <i>Fashion Brands</i> "The Designer as Brand" "The New Idols" "How to be a Designer Brand" pp.55-67</p> <p style="text-align: center;">Welters, <i>Fashion Reader</i>, Part V "The Politics of Fashion" pp. 199-225</p>

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27	<p style="text-align: center;">Fashion & Tribes: Music, Lifestyles & Fashion Madonna as Postmodern heroine</p>	<p style="text-align: center;">Field Research Projects Due</p>	<p>http://www.telegraph.co.uk/news/main.jhtml?xml=/news/2004/11/21/nchan21.xml&sheet=/news/2004/11/21/ixnewstop.html</p> <p>http://en.wikipedia.org/wiki/Chanel</p> <p>http://www.telegraph.co.uk/fashion/main.jhtml?xml=/fashion/2007/12/06/efchanel106.xml Welters, <i>Fashion Reader</i>, Part VI “Fashion & the Body” pp. 229-250</p>
28	<p style="text-align: center;">Fashion, Gender & Identity Roles & Clothes for Men & Women Fashion Subcultures</p>	<p style="text-align: center;">Lecture & Discussion</p>	<p style="text-align: center;">Welters, <i>Fashion Reader</i>, Part III “Fashion & Identity” pp.121-159</p>
29	<p style="text-align: center;">The Future of Haute Couture & Paris Fashion What Happened to Fashion?</p>	<p style="text-align: center;">Lecture & Discussion</p> <p style="text-align: center;">Final Exam Preparations Revision & Questions</p>	<p style="text-align: center;">Mark Tungate <i>Fashion Brands</i> “Brave New Market” pp.197-203 “Conclusion” pp.227-230</p> <p style="text-align: center;">Welters, <i>Fashion Reader</i>, Part IX “The Future of Fashion” pp. 199-225</p> <p style="text-align: center;">Elizabeth Wilson, “Urbane Fashion” <i>Fashion’s World Cities</i>, pp.33-39</p>
30	<p style="text-align: center;">Final Examination</p>	<p style="text-align: center;">Exam</p>	<p style="text-align: center;">Review All Readings</p>