

Dr. K. Adele Okoli

kokoli@uca.edu

School of Language and Literature

Irby Hall 317F / Baridon Office 200

Office hours: on campus Tues. 8:30-9:00am, 11:00-12:00, and 2:30-4:00; Wed. 8:30-11:00am and 1:00-2:30pm; Thurs. 8:30-9:00am and 11:00-12:00; and by appointment

FREN 1373

CRN 29755

Fashion History and Theory in the French-Speaking World

Fall 2025

First Year Seminar

Living Learning Community of EDGE@Baridon

Global Learning Scholar Program



Practical Information

Class Sessions: in-person **Tues. & Thurs. 12:15-1:30pm, Baridon Classroom 200**. In-person sessions will not be recorded or structured for virtual attendance unless OARS directly informs the instructor this is necessary as a student accommodation.

Office Hours: Please note that I have two offices at UCA. This semester my regular office hours are:
Irby Hall 317F

Tues. 8:30-9:00am, Wed. 8:30-11:00am, and Thurs. 8:30-9:00am

Baridon Office 200 (next to our classroom!)

Tues. 11:00am-12:00pm and 2:30-4:00pm, Wed. 1:00-2:30pm, and Thurs. 11:00am-12:00pm.

I keep both offices well stocked with candy!

Email: kokoli@uca.edu. I do my best to respond to emails promptly. However, please be aware that I generally do not check my inbox late at night or on weekends and holidays.

Excursions and experiential learning: This is an EDGE@Baridon Living Learning Community course for which all students may also receive cocurricular credit in the Global Learning Scholar Program. To align with the EDGE goals of Exploration, Discovery, and Global Engagement, our learning will expand beyond the walls of the traditional classroom. Save the following dates on your calendars for required experiential learning activities this semester:

Sat., Sept. 20, 1:00-5:00PM: On-site object study excursion to the ESSE Purse Museum and afternoon in the SOMA neighborhood of Little Rock. We will meet at the shuttle stop outside the Student Center to load the shuttle 12:45PM. I have arranged for your transportation and admission to be free! Just bring your own pencil, a water bottle, and ice cream money for Loblolly.

Thurs., Oct. 2, 12:15-1:30PM: In-class visit of quilters Kayley and David Corley from Booneville, AR. Be prepared to ask our presenters at least one question, and to view some of their textile works!

Tues., Nov. 11, 12:15-2:15PM: Service-learning action and sustainable fashion shopping trip at the Go Store in downtown Conway. We will meet at the shuttle stop outside the Student Center and begin to load a few minutes before 12:15. Each group will be able to fill a \$5 bag for our sustainable fashion show and expo project. I have arranged for EDGE to cover that expense!

Thurs., Nov. 20, 12:15-3:00PM: We will host a purple carpet Sustainable Fashion Show and Expo in the lobby of Baridon Hall as your major final project this semester. Invite friends from the campus community to join us!

There are no course prerequisites for this course, as it is a first-year humanities seminar. My classroom is a space that respects and welcomes all students in our campus learning community. Verbal aggression, outbursts, or disrespect of other students and their efforts in discussions will not be tolerated and will result in disciplinary action such as ejection from the classroom and filing of behavioral incident reports.

Course Materials

Required and available for purchase at the bookstore:

The Fashion Reader, third edition (Routledge, 2022). Abbreviated in course schedule as *FR*.

Fashion Foundations: Early Writings on Fashion and Dress (Bloomsbury Academic, 2003). Abbreviated as *FF*.

To limit your costs for taking the course, other required reading, listening, and viewing selections will be uploaded into the our LMS online classroom (Blackboard).

Recommended: Consume some form of contemporary fashion media that interests you weekly. This could mean reading magazine or newspaper articles, watching clips of fashion runway shows online, or following influencers' accounts on social media, or vloggers' posts on various platforms.

Course Description and Goals

This course examines the legal, cultural, and visual history of fashion in the French-speaking world, from the medieval period to the 21st century, in conjunction with theoretical writings on the subject in English (some in translation). In developing students' understanding of the history of fashionable dress and comportment, this course will also encourage their cultivation of a theoretical framework with which to analyze this knowledge. Students will learn to explore the function and meaning of fashion in a broad range of historical and social contexts, including movements and moments in contemporary fashion. They will engage ever-evolving practices of dress in France and the French-speaking world with an emphasis on social performances of gender, sexuality, class, political ideology, and national identity through self-fashioning.

Throughout the semester, some of our guiding questions will be the following: What do trends in apparel, accessories, body contour, cosmetics, and coiffure reveal about the societies that establish and diffuse them? How have concepts of beauty and taste—*aesthetics*—evolved through time and space? What is the role of ideology in design? How have historical events and technological developments influenced fashion? What is the historical relationship of sartorial expression to establishments of institutional, social, and individual power? In what ways has fashion been in conversation with other cultural forces such as art, literature, and film? Why do so many philosophers, writers, and artists throughout the centuries have something to say about fashion, and why are these essays, treatises, and passages so often neglected by scholars?

Class discussions will be conducted in English.

Applications: Past students have applied the knowledge and skills gained in this course to achieve professional advancement in fields such as fashion blogging, editorial positions, curatorial work, apparel and accessories marketing, retail, and paid research internships in French and cultural studies. Due to its topic, this course may be transferred for elective credit in the French major. If you think you may be interested in a French major or minor, come see me during office hours!

Evaluation: Each student's progress in the course will be evaluated based on exams, in-class exercises, essays, an object study, a runway narrative analysis, a group blogging project, and participation in class. Grades will be available for reference in the Gradebook tool of our Online Classroom in the Blackboard LMS, and calculated as follows on a cumulative 1000-point system (1% of the semester final grade = 10 points):

In-class exercises: 10% (100 points)	A= 90-100 (900-1000 cumulative semester point total)
Participation: 10% (100 points)	B= 80-89.99 (800-899 cumulative semester point total)
Essay: 10% (100 points)	C= 70-79.99 (700-799 cumulative semester point total)
Object/Runway Studies (2): 10% (100 points)	D= 60-69.99 (600-699 cumulative semester point total)
Midterm Exam: 10% (100 points)	F= 0-59.99 (0-599 cumulative semester point total)
Class Quilt Project: 10% (100 points)	
Sustainable Fashion Show & Expo Service-Learning Group Project: 20% (200 points)	
Final Exam: 20% (200 points)	

Barring illness, quarantine, disruption in childcare, travel, or other possible but unforeseeable challenges on my end, you should typically receive feedback in the form of grades back about a week after your completion of a given exercise, assignment, or evaluation. If you have questions regarding the evaluation or feedback on your work, ask me for information or clarification via email or in office hours. Students are responsible for keeping track of their progress towards meeting their final average goals and grade points.

Failure to submit any assignment by the due date will result in a grade of zero. Beyond the damage of zeros piling up in the gradebook, falling behind in homework will snowball and have a negative ripple effect on your performance on other evaluations, particularly essays and exams. In order to nip this in the bud and poise all students for success, **any student who fails to complete and submit four or more assignments and/or evaluations by September 30 will be automatically dropped from the course with a W.**

In-class exercises: You will have six of these announced and completed during class throughout the semester, including group collaborations and mini-presentations, individual writing exercises, slow looking and close reading exercises. Each exercise will count as 2% (20 points) of your final grade. To receive full credit (10% of your final average) in this category of assignment, you must complete five of the six exercises in class. If you are absent on the day of an exercise you will receive a grade of 0 for it; **if you complete all six of the exercises, you will receive up to 20 points extra credit.**

Participation: To be successful this semester, it is crucial that students attend and participate regularly in class. Receiving full credit for your participation grade, which is 10% of your final average, will consist of two components, each ½ (50 points):

- 1) The first is strictly attendance at our class sessions. Every student is permitted up to three absences without penalty. 0-3 absences = 50 points; 4= 40; 5= 30; 6= WF. **Please note that it is policy that we do not distinguish between excused and unexcused absences. If you do miss a class, it is your responsibility to find out what material is covered and what assignments are due when you are absent.** You may miss up to three classes, or a week and a half, with no penalty during the semester, and no explanation needed. You may miss up to six classes during the semester; however, every absence will drop your final participation score. **If you reach six absences (miss three weeks of class), you will be dropped from the course with a WF.** Arriving in class five minutes or more after the roll has been taken will earn a mark of tardy for the day. Two late arrivals will be considered equal to one absence. You are expected to remain in class for the entire lesson to receive attendance and participation credit for that day.
- 2) The second component of your participation grade is based on your preparedness, active attention, and contributions to in-class activities.

A= You are well prepared for class and participate spontaneously multiple times per class. Your comments demonstrate that you have mastered the assigned material (content and grammar) and thought critically about it. You come to class with questions that the assigned material has raised for you, or connections you see between the assigned material and your own experiences. You foster dialog with your classmates by asking questions, and you can not only summarize what multiple classmates have said, but you can also articulate how your own ideas build on or call into question your classmates' contributions.

B= You participate spontaneously at least once per class. Your comments demonstrate that you have a good grasp of the assigned material (content and grammar) but have not yet mastered it in a nuanced way. You might have minor misunderstandings of the material. You can summarize the assigned material, but have not yet thought critically about it. You sometimes ask questions in a way that would foster dialog with your classmates. You can summarize what multiple classmates have said, and sometimes build on it.

C = You participate at least once per class, but not spontaneously (you wait to be called on). Your comments demonstrate that you have a basic familiarity with the assigned material (content and grammar) but you have major gaps or misunderstandings. You can mention some isolated information from the assigned material, but cannot summarize it as a whole. You struggle to ask questions of your classmates. You can paraphrase what individual classmates have said, but struggle to summarize and categorize their thoughts and positions.

D = You participate less frequently than once per class and rarely spontaneously. Your comments demonstrate only vague familiarity with the assigned material. You can identify the topic of assigned material but little more. You do not ask questions of your classmates, rely on others to keep class discussions going, and struggle to paraphrase what individual classmates have said.

F (25/50) = Your body is present in class but your mind has left the building! You're basically an ill-prepared zombie who is only nominally present. Students in this category hardly participate, often bring discussion to a halt by refusing to respond from questions from the professor and classmates who reach out to include them, and may leave or sleep

during class. They have a pattern of stating or otherwise making it clear that they have not prepared for class sessions by reading and/or completing assignments.

F (10/50) = You demonstrate the patterns in the F category above, with the added problem that your presence is often disruptive, intentionally distracting, and/or disrespectful to your classmates.

Essay: The following written assignment will be worth 10% of your final average (100 points).

- A) **Write a 1-2 page original analysis of a visual representation of fashion.** Tell me how the form of fashion makes social meaning in a magazine article, social media account or post, fashion blog post, street fashion sighting (this could be a photo that you snap on your phone with consent of the person or people in it, or a photo from your personal archive), a televised or online advertisement, or a work of art **of your choice**, using at least one assigned reading from the syllabus as a secondary source. Type, print, and hand in your essay at the beginning of class **Tues. Sept. 30** This essay should articulate and support a thesis with detailed evidence from the image(s).

Object Study and Runway Narrative Analysis: each of the following two assignments will be worth 5% of your final average (50 points each). You may submit either assignment early, but no late work will be accepted.

- A) We will visit the **Esse Purse Museum** in Little Rock together **Saturday, September 20** for you to complete the object study worksheet analyzing a purse or historical photo on display in the museum. I will take up the object study sheets at the end of the excursion. See <http://www.essepursemuseum.com/> for more information about the museum, including its hours. For **5 points extra credit**, submit a selfie or group picture in front of an exhibit via email by **Sun. Sept. 21**. Your photo may be used in our EDGE Living Learning Community Newsletter, School of Language and Literature social media, and/or a collage in Baridon Hall.
- B) View a full-length clip of a Paris Fashion Week runway show and complete the worksheet analyzing the show in its dimensions as a narrative, performance, and presentation of a collection of objects. For the schedule of Paris Fashion Week (Sept. 29-Oct. 7) featuring top designers' collections, as well as access to live streaming of runway shows, see <https://www.fhcm.paris/en/paris-fashion-week/calendar>. Most designers also post recordings of their runway collections via YouTube shortly after the live shows. You may complete the assignment on a menswear or womenswear SS 2026 Paris Fashion Week runway show. Submit completed assignment via **Blackboard Oct. 14**.

Midterm exam: This in-class exercise is comprised of short essay questions, vocabulary, and identifications of key images. It is worth 10% of your grade (100 points).

Collaborative projects:

For your first project, worth 10% of your final grade, each student will contribute a square to a class quilt in collaboration with guild quilters Kaley and David Corley. To receive full credit for this project, you will need to participate actively in the class discussion with the Corleys, create your square on time following the instructions, and complete a description and reflection exercise. Our

class quilt will be displayed with quilts created by students of other courses as well as a university-commissioned panel for the AIDS Memorial Quilt to be unveiled at a campus community event in the lobby of **Reynolds Performance Hall during x-period Oct. 21**. Attend this display event to receive **10 points extra credit** on your midterm exam. After display in Reynolds, our quilt will live permanently in Baridon Hall as property of the EDGE Living Learning Community.

For your second project, in a group of 2 to 4, students will complete a service-learning project that includes a service and shopping trip to the Go Store in downtown Conway **Nov. 11**, and hosting a Sustainable Fashion Show and Expo, including research poster displays, on **Nov. 20**. This project is scaffolded with several components, including peer- and self-evaluations. See rubric on Blackboard for details and grading criteria for this project. It will be worth a total of 20% of your final grade.

Final exam: Your in-class final exam, similar in format to the midterm exam and worth 20% of your final grade, will be in our regular classroom, Baridon Classroom 200, **Tues. Dec. 9 from 11:30am-1:00pm**. No make-up exams will be offered.

Extra credit opportunities: I will announce extra credit opportunities throughout the semester, including the ones already shared above. The shared theme of extra credit activities will be building community. Please take advantage of them to boost your grade!

Zoom etiquette:

No virtual sessions are planned this semester. In cases of inclement weather or other sudden campus closures, students can most often expect to receive email correspondence with instructions for asynchronous work. However, there will still always be a possibility of our course temporarily pivoting to Zoom sessions due to unforeseen circumstances. If Zoom becomes our classroom space, students will be expected to maintain respectful behavior online consistent with our shared norms of respectful behavior in person. Here is an overview of how we can plan to conduct ourselves in Zoom sessions:

Just as we (hopefully!) wouldn't lie on the floor, bring a pillow, or not wear a shirt during in-person class, we show respect for each other by sitting upright and being appropriately dressed during Zoom sessions.

Cameras should be on at all times unless students have prior permission for them to be off so that I can accurately evaluate participation. If a student's camera is off or a student does not attend a Zoom session, that student will not receive credit for attendance or participation in the session. If you need to turn it off for a short time, send me a private chat to let me know, and remember to turn it back on as soon as you can. Additionally, be aware of what is in your camera frame and try your best to keep distracting movements from others off camera to the extent possible.

Avoid multitasking during class time. Research on the way our brains work shows we aren't truly "multitasking" anyway; we are *task switching* (going back and forth between tasks), which means our focus and attention on any given task is distracted and diluted. No one should be doing other work (or cooking, or driving!) while we are in class on Zoom.

Keep your microphone muted unless you're speaking. In a class this size, things can get cacophonous if we don't follow this rule! Feel free to raise your hand or use the private chat feature to ask me questions. Be ready to speak when called upon and participate in small group "break out" sessions.

Don't leave early. I take attendance with a class "sign off" at the end.

Student Handbook Policies and Disability Accommodations:

The University of Central Arkansas adheres to the requirements of the Americans with Disabilities Act. If you need an accommodation under this Act due to a disability, please contact the UCA OARS office, 501.450.3135. Please see me if you need help applying for the accommodations you need to give you an equal opportunity for success in this class. These accommodations can include extra time on tests and/or taking them in a distraction-free environment.

I am a survivor of campus rape, sexual assault, and sexual harassment. As such I take this type of violence and harassment seriously. If this happens to you at UCA, **it is not your fault**, and I am here to help. If you choose to share your experience of such an incident with me, please keep in mind the following (from the UCA Handbook):

"If a student discloses an act of sexual harassment, discrimination, assault, or other sexual misconduct to a faculty member (as it relates to 'student-on-student' or 'employee-on-student'), the faculty member cannot maintain complete confidentiality and is required to report the act and may be required to reveal the names of the parties involved. Any allegations made by a student may or may not trigger an investigation. Each situation differs and the obligation to conduct an investigation will depend on those specific set of circumstances. The determination to conduct an investigation will be made by the Title IX Coordinator. For further information, please visit: <https://uca.edu/titleix>. *Disclosure of sexual misconduct by a third party who is not a student and/or employee is also required if the misconduct occurs when the third party is a participant in a university-sponsored program, event, or activity."

Students are expected to follow the policies regarding academic dishonesty/plagiarism, sexual harassment, and academic issues as outlined in the current UCA Student Handbook. Students should familiarize themselves with all policies listed in the Handbook.

Plagiarism: It is understood that you will not seek any outside help on graded assignments, including homework and compositions, or submit AI-authored work as your own original work. Copying and pasting as few as 5 words from the Internet without using proper citation is plagiarism. **Any incident of academic dishonesty will result in an F on the given assignment. A second violation will result in failing the course and further disciplinary action.** I encourage you to see or email me when you have any questions about "grey areas" regarding academic integrity or plagiarism a few days before the assignment in question is due.

Students in this course are subject to the provisions of the university's Academic Integrity Policy, approved by the Board of Trustees as Board Policy No. 709 on February 10, 2010, and published in the Student Handbook. Penalties for academic misconduct in this course may include a failing grade on an assignment, a failing grade in the course, or any other course-related sanction the instructor

determines to be appropriate. Continued enrollment in this course affirms a student's acceptance of this university policy.

Please also remember the following general information:

Emergency Procedures Summary (EPS) documents for most buildings on campus are available at <http://uca.edu/mysafety/bep/>. Every student should be familiar with emergency procedures for any campus building in which they spend time for classes or other purposes.

Technology: While we may at times use phones to play learning games like Kahoot!, please only take your phones out if instructed to do so. Unauthorized use of cell phones, tablets, or laptops during class will result in you receiving an absence for the day. Because of the limited time we have in class together, it is imperative that everyone follow along and participate in the class lesson and activities. When you are distracted by technology, you are also causing a distraction to the students around you and potentially reducing their ability to learn. Please be respectful of your classmates and only use technology during special designated times!



Course Schedule

This schedule is subject to adjustments as necessary. It lists due dates of key assignments and evaluations and pacing of reading material coverage for students. Assignments will typically be taken up at the beginning of class. Our Blackboard LMS Online Classroom, organized in topic folders, will contain assignments as well as supplemental course content. Please note that most readings are short in length. While you will see many authors and text titles in the course schedule as we survey them, do not be intimidated! If you count the pages, you will find assigned reading averages under 20 pages per session.

Date	IN CLASS (key due dates and content students can expect to cover)	TO DO LIST (Assignments and tasks to complete before the next session date)
Thurs. 21 August	Introduction to the course, classmates, and professor. Discussion of course topic, structure, assignments, and evaluations. Participation: Icebreaker questionnaire and exercise	Complete questionnaires to turn in next Tues. and Thurs. Purchase course materials
Tues. 26 August	Introduction to the course, classmates, and professor (continued). Turn in: Questionnaire	Read: Linda Welters and Abby Lillethum, "Introduction: Fashion Defined," <i>FR</i> xxv-xxix Knight Dunlap, "The development and function of clothing" (1928), <i>FF</i> 63-66

		<p>Elizabeth B. Hurlock, “Motivation in Fashion” (excerpt from <i>The Psychology of Dress: An Analysis of Fashion and Its Motives</i>, 1929), FF 107-112</p> <p>J.C. Flügel, “The Fundamental Motives” (excerpt from <i>The Psychology of Clothes</i>, 1930), FR 169-173</p> <p>Michel de Montaigne, “Of the Custom of Wearing Clothes” (1575), FF 15-17</p>
Thurs. 28 August	<p>Discussion: origins and motives of dress Medieval and Renaissance fashion</p> <p>Turn in: Semester goal-setting and strategies worksheet</p>	<p>Read: Dominique and François Gaulme, “Louis XIV: Inventing French Dress,” in <i>Power & Style: A World History of Politics and Dress</i>, 94-113 (2012).</p> <p>Montesquieu, “Letter 100,” <i>Persian Letters (Lettres persanes)</i>, 1721).</p> <p>Adam Smith, “Of the Influence of Custom and Fashion upon our Notions of Beauty and Deformity” (1759), FF 127-129</p> <p>Kimberly Chrisman-Campbell, “Introduction: From Baroque Elegance to the French Revolution: 1700-1790,” “Baroque Splendor,” “Rococo Elegance,” and “Excess and Exoticism,” FR 37-47</p>
Tues. 2 September	<p>Discussion: 17th- and 18th-century fashion Louis XIV and Versailles; Enlightenment era</p>	<p>Read: Ted Polhemus, “Trickle Down, Bubble Up” (1994), FR 451-455</p> <p>Ruth Benedict, “Dress” (1931), FF 29-34</p> <p>Agnes Brooks Young, “On the Nature of Fashion” (1937), FF 119-123</p> <p>Herbert Blumer, “Fashion Movements” (1939), FF 125-127</p>

Thurs. 4 September	Discussion: fashion cycles	<p>Read: Susan North, “Introduction: From Neoclassicism to the Industrial Revolution: 1790-1860,” “Technological Changes—Textiles and Industry,” “Impact of the French Revolution,” “Men’s Dress (1790-1820),” and “Women’s Dress (1790-1820)” <i>FR</i> 53-57; 59-62</p> <p>View: “Costumes des Affranchies et des Esclaves,” illustrations in Moreau de Saint-Méry’s <i>Recueil de vues des lieux principaux de la colonie française de Saint-Domingue</i> (1791)</p> <p>Anne-Louis Girodet de Roucy Trioson, <i>Portrait of Jean-Baptiste Belley, Representative from Saint-Domingue</i> (1797)</p>
Tues. 9 September	Discussion: French Revolution, Napoleonic Empire, and early 19 th -century fashion	<p>Read: Honoré de Balzac, Excerpt, <i>Treatise on Elegant Living</i> (translation of <i>Traité de la vie élégante</i>, 1830)</p> <p>Charles Baudelaire, “The Dandy,” in <i>The Painter of Modern Life</i> (translation, <i>Le peintre de la vie moderne</i>, 1863)</p>
Thurs. 11 September	Discussion: Elegance, Ensembles, and Dandyism in modern life	<p>Read: Charles Baudelaire, “The Head of Hair” (translation, “La Chevelure,” 1857)</p> <p>Charles Baudelaire, “In Praise of Cosmetics” (translation, “Eloge du Maquillage,” 1859)</p> <p>Carol Rifelj, Excerpt, <i>Coiffures: Hair in Nineteenth-Century French Literature and Culture</i> (2010)</p>
Tues. 16 September	Discussion: 19 th -century hair and cosmetics	<p>Read: Susan Hiner, “Prologue” and “Between</p>

		<p>Good Intentions and Ulterior Motives: The Culture of Handbags,” in <i>Accessories to Modernity: Fashion and the Feminine in Nineteenth-Century France</i> (2010). Cynthia Cooper, “Victorian and Edwardian Eras,” <i>FR</i> 69-83 View: Impressionist paintings</p>
Thurs. 18 September	Discussion: 19 th -century handbags, urbanity, and mobility	<p>Read: Philippe Perrot, “The Department Store and the Spread of Bourgeois Clothing,” <i>Fashioning the Bourgeoisie: A History of Clothing in the Nineteenth Century</i>, English translation of <i>Les Dessus et les Dessous de la Bourgeoisie</i> (1981), 58-79. Read: Émile Zola, Excerpt, <i>The Ladies’ Delight</i>, English translation of <i>Au Bonheur des Dames</i> (1883) *Excursion to ESSE Purse Museum and SOMA: Sat. Sept. 20! We will load the shuttle behind the Student Center at 12:45PM. Turn in Object Study Assignment at the end of the trip.*</p>
Tues. 23 September	In-class viewing and written exercise: Clips, <i>The Paradise</i> (British television series based roughly on Zola’s novel)	<p>Read: Karl Marx, “The Fetishism of the Commodity” (1867), in <i>The Visual Culture Reader</i> (2002), ed. Nicholas Mirzoff, 122-123 Thorstein B. Veblen, “The Economic Theory of Woman’s Dress” and “Dress as an Expression of Pecuniary Culture” (1894; 1899), <i>FF</i> 129-134 Georg Simmel, “Fashion” (1904), <i>FF</i> 104-107</p>

Thurs. 25 September	<p>Discussion: foundations of fashion theory In-class exercise: what's in your purse? Use, narrative, and symbolic values of objectives</p>	<p>Read: Joanne Entwistle, "The Dressed Body" (2003), <i>FR</i> 138-149 Vanessa Friedman and Daphné Anglès, "A New Age in French—Modeling," <i>The New York Times</i> (8 May 2017), www.nytimes.com. Alissa J. Rubin and Daphné Anglès, "French Parliament Debates Weight Standards for Fashion Models," <i>The New York Times</i> (18 March 2015), www.nytimes.com. View: images of Iris Apfel and Carmen Dell'Orefice (magazine covers, advertisements, and Paris Couture Week, January 2017); Justine Legault cover of <i>Elle Québec</i> (May 2013); blogs of Gaëlle Prudencio (gaelleprudencio.com) and Clémentine Desseaux (www.bonjourclem.com).</p>
Tues. 30 September	<p>Discussion: fashion, inclusivity, and the body Turn in: Essay</p>	<p>Read: Tiffany Weber, "The Modern Era: 1910-1960," <i>FR</i> 84-98 Watch:</p>
Thurs. 2 October	<p>Class visit, discussion, and textile work display by Booneville quilters Kayley and David Corley. Mr. Corley, a member of the Arkansas Quilters Guild, is a working farmer who uses an electrolarynx to facilitate his speech. He will be speaking with students about quilting as a collaborative, sustainable, and inclusive creative practice—"quilting is for everyone" and "anything can be a quilt." Hands-on quilting atelier</p>	<p>Read: "The Life of Elsa" and "The Story of the House," http://www.schiaparelli.com/en/ Ella Plevin, "One work: Elsa Schiaparelli & Salvador Dalí: <i>The Tears Dress</i> (1938)," <i>FR</i> 314-316 Rhonda Garelick, excerpts, "Introduction," "The pulse of history: Chanel, Fascism, and the interwar years," and "Love, war, and espionage," <i>Mademoiselle: Coco Chanel and the Pulse of History</i> (2014)</p>

Tues. 7 October	<p>Discussion: 20th- interwar French fashion trends and silhouettes; twentieth-century women innovators</p> <p>In-class quilting atelier.</p>	<p>View: Galerie Dior: https://www.galeriedior.com/en/history</p> <p>Dior brand websites (apparel and accessories; cosmetics and fragrance)</p> <p>“Obituary: Yves Saint Laurent” (1 June 2008) http://www.telegraph.co.uk/news/obituaries/culture-obituaries/2063264/Obituary-Yves-Saint-Laurent.html.</p> <p>View: Yves Saint Laurent garments; website of Musée Yves Saint Laurent (two museums opened in Paris, France and Marrakech, Morocco in 2017)</p>
Thurs. 9 October	<p>Discussion: “The New Look,” modernity, fashion houses and genealogy</p> <p>In-class quilting atelier.</p> <p>Receive midterm exam review packets.</p>	Review for midterm exam!
Tues. 14 October	<p>NO CLASS! I am traveling to present research at a conference.</p> <p>Turn in: Paris Fashion Week Runway Narrative Analysis assignment via Blackboard by 12:00 (noon)</p>	Study for the midterm exam!
Tues. 21 October	Review for midterm exam	<p>Study for the midterm exam!</p> <p>To earn extra points, attend the community event in Reynolds Lobby during x-period (directly after class).</p>
Thurs. 23 October	Midterm exam in class	<p>Read: Excerpt, Roland Barthes, <i>The Fashion System</i>, translation of <i>Système de la mode</i> (1983)</p> <p>Pierre Bourdieu, “The habitus and the space of lifestyles,” <i>FR</i> 127-130</p>
Tues. 28 October	Discussion: sociology of fashion	<p>Read: Dick Hebdige, “Subculture: The Unnatural Break” (1979), <i>FR</i> 222-228</p> <p>Valerie Steele, “Corsets in Vogue,” <i>FR</i> 339-341 (from</p>

		<p><i>Fetish: Fashion, Sex, and Power</i>, 1996)</p> <p>Ruth La Ferla, “A Touch of Fetish” (12 September 2012, runway.blogs.nytimes.com) and view Fall 2013 runway looks: http://www.nytimes.com/fashion/runway/season/fall-2013-rtw</p>
Thurs. 30 October	Discussion: Culture, subculture, and counterculture	<p>Read: Reina Lewis, “Looking Good: The Lesbian Gaze and Fashion Imagery” (1997), in <i>The Visual Culture Reader</i> (2002), ed. Nicholas Mirzoff, 654-668</p> <p>Eun Jung Kang, “Blue or pink? That is the question: homophobia and its influence on the gendering of colour symbolism,” <i>FR</i> 159-162</p> <p>Susan B. Kaiser, “1980s and beyond: queering fashion,” <i>FR</i> 193-196</p>
Tues. 4 November	Discussion: queer creativity, consumption, and visibility in fashion; fashion and social constructions of gender	<p>Read: Sarah Cheang and Geraldine Biddle-Perry, “Hair and human identity,” <i>FR</i> 283-286.</p> <p>Biju Belinky, “Inside the slick, stylish world of black dandyism: Meet the dandy lions,” 21 July 2017, www.huckmagazine.com.</p> <p>View: Met Gala 2025 photos</p> <p>View: Barkley Hendricks, <i>APB's (Afro-Parisian Brothers)</i>, painting (1978)</p>
Thurs. 6 November	<p>Discussion: hairstyles and/as expressions of cultural identity</p> <p>In-class activity: close looking exercise</p> <p>Introduction to final group project expectations</p>	<p>Watch: short video featuring Congolese Sapeurs (Guinness, 2014); music video, Maître Gims, “Sapés comme jamais” (2015)</p> <p>Read: Didier Gondola, “La Sape Exposed! High Fashion among Lower Class</p>

		Congolese Youth: From Colonial Modernity to Global Cosmopolitanism,” in Suzanne Gott and Kristyne Loughran (eds.), <i>Contemporary African Fashion</i> , 157-175 (2010).
Tues. 11 November	Service-learning project and thrifting trip: the Go Store, 12:15-2:15.	Work on group projects!
Thurs. 13 November	Group project work in class: sustainable fashion show and expo	Work on group projects!
Tues. Nov. 18	Discussion: les sapeurs; fashion and transnational economic development Group project work in class: sustainable fashion show and expo	Work on group projects!
Thurs. Nov. 20	Host Sustainable Fashion Show and Expo! Set up during class; event during x-period.	Read: “French lawmakers approve bill penalizing fast fashion” (2024) https://www.cnn.com/2024/03/15/style/france-fast-fashion-bill-intl-hnk/index.html “Fast fashion: France seeks to slow down wasteful industry” (2024) https://www.dw.com/en/targeting-fast-fashion-france-aims-to-slow-wasteful-industry/a-68731801 Teresa M. McCarthy Byrne, “Zara: the business model for Fast Fashion,” <i>FR</i> 439-443.
Tues. 25 November	Discussion: politics and economy of fast fashion Group project reflections and self- and peer-evaluations	Angelique Chrisafis, “John Galliano suspended by Dior after claims of antisemitic rant” (25 February 2011, www.theguardian.com) Justin Jones, “Is Designer John Galliano Back for Good?” (7 October 2014, www.thedailybeast.com)

		<p>Dana Thomas, “John Galliano attempts fashion comeback after four years” (12 January 2015, www.theguardian.com)</p>
Tues. 2 December	<p>Discussion: fashion and art for art’s sake; fashion, freedom of expression, and hate speech law in French society</p>	<p>View: videos and lookbooks of Stella Jean runway shows (2014-2024). View: Stella Jean brand’s website: http://www.stellajeans.it “Stella Jean: the Haitian-Italian Designer Speaks on the Bicultural Influence of her Design.” Interview published 8 May 2013. kreyolicious.com. “Lunch at home with Stella Jean: One part fashion and a lot of love for Haiti.” Johanne Affricot. 1 July 2015. griotmag.com.</p> <p>Read: Sheena McKenzie and Antonia Mortense, “French mayor on burkini ban: ‘They must accept our way of life’” (30 August 2016) http://www.cnn.com/2016/08/30/europe/french-mayor-cogolin-burkini-ban/ Sheryl Garratt, “The burkini ban: what it really means when we criminalise clothes” (24 August 2016) https://www.theguardian.com/world/2016/aug/24/the-burkini-ban-what-it-really-means-when-we-criminalise-clothes View: Photography by Hassan Hajjaj: “‘Kesh Angels’ and ‘My Rockstars’ series (2014); Retrospective at Maison Marocaine de la Photographie, Paris (2019) https://www.vigogallery.com</p>

		/exhibitions/90-hassan-hajjaj-maison-marocaine-de-la-photographie-paris/works/
Thurs. 4 December	<p>Final discussions and small group activities: “Multiculti” global fashion; Burkini ban + photography of Hassan Hajjaj</p> <p>Final exam review</p>	<p>Review for your final exam!</p> <p>For 5 points extra credit on your final, come participate in the EDGE “make and take” aromatherapy study break activity in the Baridon Lobby, 10:00-11:00am and 1:00-2:00pm Mon. Dec. 8.</p>
Tues. 9 December	Final exam 11:30-1:00pm, Baridon Hall Classroom 200.	Have a wonderful winter break!