
TOPICS: PARIS FASHION AND DESIGN TEMPLATE in Fall 2018 (CM4091C)

Course Code	CM4091C	Professor(s)	Justin McGuinness, Madeleine Czigler
Prerequisites	None	Office Number	G-402
Class Schedule	W: 10:35-13:30 in PL-3	Office Hours	Tuesdays Periods 3-5
Credits	4	Email	jmcguinness@aup.edu, mczigler@aup.edu
Semester	Fall 2018	Office Tel. Ext.	N/A

Course Description

This course examines how and why Paris became the centre of the contemporary fashion world. In part one, through reading history and cultural theory and visiting certain key sites in Paris, students will develop an in-depth understanding of a city which is often considered to have been the template for modern urbanism – the ‘capital of the nineteenth century’, to use Walter Benjamin’s expression. In part two of the course, the emphasis shifts: the rise of the great couture houses becomes the focus. When did couture emerge, how was it transformed in the twentieth century, what is the place of couture today with the rise of ecological concern and with it sustainable fashion? How did the couture house fit in with the changing cultural environment in Paris, with wider aesthetic, social, and moral concerns? In taking *Paris Fashion Template*, students will be cognisant of the city’s evolution from the seventeenth century onwards and have a strong sense of the businesses and institutions which made the city a centre of global industry.

Course Learning Outcomes

General Education

[PLEASE EDIT OR REMOVE THE FOLLOWING TEXT AS APPLICABLE]

The general education program at AUP consists of four requirements: Speaking the World, Modeling the World, Mapping the World, and Comparing Worlds Past and Present.

This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

[INDICATE THE GENERAL EDUCATION LEARNING OUTCOMES]

Course Outline

(This syllabus is provisional – the schedule depends in part on the availability of guest speakers, new exhibitions, and possible visits outside the classroom)

September 2018

Week I - Wednesday, 12 September (Madeleine Czigler and Justin McGuinness)

TOPICS Introductory session

- Ways of envisioning fashion history, why fashion history is important: sources and places
- Relationship of fashion to space. How fashion, decoration, design, and architecture go hand-in-glove
- Expectations for the course, assignments, due dates
- Visit to the Palais Royal, Paris' first shopping mall and the great court of the Louvre.

READINGS / VIEWINGS (for next class)

Watch either *The Return of Martin Guerre* (Director Daniel Vigne, 1982) or *A Lion in Winter* (Director Anthony Harvey, 1968)

Week II - Wednesday 19 September (taught by M. Czigler & J. McGuinness)

TOPICS The Middle Ages to Louis XIV (Lecture). Visit to the Musée de Cluny (VIth arrondissement)

READING FOR THIS CLASS: extract from Steele, chapter 02, 'The Picture of Paris', pp.15-20

ASSIGNMENT Students to visit the Sainte-Chapelle, one of Paris finest mediaeval religious buildings.

Week III - Wednesday 26 September (taught by J. McGuinness)

LECTURE Envisaging the city: urban planning in Europe from the seventeenth to eighteenth centuries. Evolution of urban space in Paris – from mediaeval organic city to spectacular consumption under the Bourbon monarchy.

Readings for this class: extract from Foucault's *Security, Territory, Population* (2007) and Jones 03 'Grand siècle'.

MUSEUM VISIT (second half of class) Cité de l'architecture et du patrimoine – within walking distance from AUP.

October 2018

Week IV - Wednesday 03 October (M.Cz)

TOPICS Court material culture: from Louis XIV to Marie Antoinette. Emergence of taste in the eighteenth century.

VISIT Palace of Versailles. NB Students should buy *aller-retour* tickets if they do not have de-zoned Navigo cards.

READINGS FOR THIS CLASS. Chapter 01 of Philip Mansel's *Dressed to Rule*, 'Splendour' and extract from Valerie Steele, chapter 02, 'The Picture of Paris', pp.20-24.

Week V – Wednesday, 10 October (taught by J.McG)

TOPICS Court dress, spectacular consumption and the first Industrial Revolution in the eighteenth century – and the impact of the French Revolution on dress.

READINGS FOR THIS CLASS. Extracts from Mansel's *Dressed to Rule* (chapters 02 and 04) and Steele, chapter 02, "The Picture of Paris", pp.24-39 and 'The Revolution: liberty, equality and antiquity'

READINGS FOR NEXT SESSION "Symbol of the Second Empire" by Penelope Woolf (1997) and "The Panoramic Ecstasy: on world exhibitions and the disintegration of experience" by Lieven de Cauter (1993).

Week VI - Wednesday 17 October (taught by J.McG)

TOPICS Paris, capital of the nineteenth century – the new city of capital, commodification, consumption, circulation and communication.

READINGS FOR DISCUSSION Woolf on that imperial symbol, the Opéra Garnier and De Cauter on 'the panoramic ecstasy'.

URBAN WALK (weather permitting): the covered passages of the Right Bank.

READING FOR NEXT SESSION TBA.

Week VII – Wednesday, 24 October (taught by M.Cz)

URBAN WALK Exploring the Marais : Paris in the seventeenth and eighteenth centuries.

READINGS FOR NEXT SESSION 'The Black Prince of Elegance', chapter 05 of Valerie Steele's *Paris Fashion* (1998) and 'Women's clothing behavior as nonverbal resistance' by Diana Crane (2000).

NO CLASS ON WEDNESDAY 31 October

November 2018

Week VIII - Wednesday 07 November (taught by M.Cz)

TOPICS First Empire to Second Empire. Discussion of 'The Black Prince of Elegance' and 'Women's clothing behaviour ...'

MUSEUM VISIT a spectacular nineteenth century interior, the Musée Jacquemart-André.

READINGS FOR NEXT TIME Dant on the photographic image and other texts TBA.

Week IX - Wednesday 14 November (taught by J.McG)

TOPICS The new media of the long nineteenth century: photography and the moving image

NB Time will be made for discussion of final projects.

VIEWING. *Electric Edwardians*

READINGS FOR NEXT SESSION chapters 12 and 13 of Valerie Steele's *Paris Fashion*. Also, students to research individually or in pairs one each of the following fashion houses: Poiret, Chanel, Lanvin, Grès, Schiaparelli, Balenciaga and Jacques Fath (couturiers to be assigned in class).

Week X - Wednesday 21 November (taught by M.Cz)

TOPICS The rise of the great Parisian fashion house, from Charles Frederick Worth to Yves Saint Laurent.

Week XI - Wednesday 28 November (taught by M.Cz)

TOPICS The rise of prêt-à-porter, the Left Bank aesthetic and the French touch – the 1960s to the present.

PREPARATORY HOME VIEWING *Saint Laurent* by Bertrand Bonello (2014) and, if time YSL by Jalil Lespert (2014).

READINGS TO BE DISCUSSED Extracts from *Yves Saint Laurent* by Natasha Fraser-Cavassoni.

VISIT Musee Yves Saint-Laurent.

December 2018

Week XII - Wednesday 05 December (taught by M.Cz)

TOPICS Exploring and collecting dress, the expansion of the market for ethical and vintage clothing in Paris.

READINGS FOR NEXT TIME Extracts from Tracy Martin's *Women's Fashion, past and present*.

VISIT TBA.

Week XIII – Wednesday 12 December (M.Cz & J.McG) Last day of classes

FINAL PRESENTATIONS ON THE LEGACY OF PARISIAN FASHION AND DESIGN IN CONTEMPORARY BRANDS Students to present their work on how past fashion and design trends are influential in the city's present day fashionscape.

Final Exam: Time to be announced. Attendance is compulsory

Exams begin on Monday 17 December and run until Friday 21 December.

Textbooks

This course doesn't have any textbook.

Attendance Policy

ATTENDANCE:

Class attendance, on-time arrival and participation are very important. Absence will be reflected in the final grade.

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the

student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

GRADING:

1. **Class Participation**, 10%
2. **Reflexive notes** on visits to sites or exhibitions important for Paris fashion history, 30%, i.e. on visit to Sainte-Chapelle, palais de Versailles, château de Rueil-Malmaison, and *Tenue correcte exigée* at Musée des arts décoratifs. Each note to be about two to three pages A4 long (Times New Roman, font size 11, 1.5 space). These reflective pieces are due on the Wednesday following the visit.
3. **Presentation on a vintage or ethical fashion store**: fashion history, retail space, brand identity and clothing, 10% -for **Wednesday 26 April** (a four to five-page report to accompany presentation).
4. **Final research project**, 30%, due on **Wednesday 03 May**.
5. **Presentation of final research project**, 10%
6. **Note on presentations by three colleagues**, providing constructive criticism, 10%.

Final project and topics for research paper will be discussed in class and in small groups with professor(s).

Final Project Preview: Pick a designer from the period beginning in the 1960s, and describe and analyze how their work has been influenced by the past periods in fashion, art, and architecture, as discussed in class.

Other

GRADUATE PROGRAM LEARNING OBJECTIVES:

- Understand and be able to use qualitative and/or quantitative communications research methodologies
- Be aware of key issues in debates about globalization and their relationship to forms of global media and culture
- Develop critical perspectives on major concepts and theories in media studies, communications, cultural studies
- Develop practical competence in a field of contemporary communications – in the case of this course, in fashion communications.

RELATIONSHIP BETWEEN THE GRADUATE PROGRAM LEARNING OBJECTIVES AND THE COURSE LEARNING OBJECTIVES: To understand the unique position of Paris as the world's fashion capital, students will take tours of the architectural features and infrastructures of Paris to learn about the city's past. Extensive and historical readings, along with sociological and marketing analyses will also help to give students an understanding of the roots of Paris' position in the global fashion sector.

STUDENT LEARNING GOALS:

In taking course **CM 5021 Paris Fashion Template**, students will have the following general goals:

1. To develop an understanding, from wide reading, lectures, visits and in-class discussions, of the way in which Paris has developed as a template for urban form elsewhere, the capital of a major nation state, and a centre for conspicuous consumption;
2. To acquire some knowledge of how institutional actors (courts, commercial ventures, worker organizations), as well as individual creators and craftspeople have played roles in the development of the fashion industry in Paris ;
3. To acquire awareness of positions on urban and fashion history elaborated by certain key theorists;
4. To understand the nature and impact of media on the development and diffusion of fashion in Paris;
5. To be able to compare recent and contemporary practices in the Paris fashion industry

with those of earlier periods.

STUDENT LEARNING OBJECTIVES:

As a result of taking this course, students will be able to answer a number of **critical analytic questions**:

1. What sort of material and cultural phenomena are studied in by historians of the city and fashion?
2. What are the main shifts in the history of Paris, from the seventeenth century to the digital present?
3. How can the interface between communications and fashion as cultural system be theorized? As a dialectic? Taking technology as the key variable? Or as the study of mediation and embodiment?
4. How have communications media shaped and circulated ideas about dress? How does socio-cultural practice change as mediation changes?
5. Who are the central figures in the study of Paris as fashion capital and what is their contribution?

Students taking **CM 5021** Paris Fashion Template will also develop the following **skills**:

1. read academic text for argument and detail, and to develop a point of view on how the argument is being made.
2. draft a well-structured, well-argued essay.
3. present an academic paper to an audience, using visual software if appropriate.