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This syllabus represents my current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected.

### **ARHI 30500 Fashion and Identity in the Eighteenth Century**

**Instructor Name:** Professor Jessica L. Fripp

**Semester/Year:** Spring 2016

**Class location:** Moudy North 132

**Class Meeting time(s):** Wednesday, 5:00 pm-7:40pm

**Office Hours:** Wednesdays, 2:00-4:00, or by appointment

**Office:** Moudy North 223

**Telephone:** (817) 257-6820

**Email:** [j.fripp@tcu.edu](mailto:j.fripp@tcu.edu)

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#### **Final Exam date**

- **No final exam, final projects are due by midnight, April 27th**

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#### **Required text and additional resources**

- **All readings can be found on eCollege**
- Please download (free):
  - *The Ceaseless Century: 300 Years of Eighteenth-Century Costume*, (New York : Metropolitan Museum of Art, 1998)  
[http://www.metmuseum.org/research/metpublications/The\\_Ceaseless\\_Century\\_Three\\_Hundred\\_Years\\_of\\_Eighteenth\\_Century\\_Costume](http://www.metmuseum.org/research/metpublications/The_Ceaseless_Century_Three_Hundred_Years_of_Eighteenth_Century_Costume)
  - *Dangerous Liaisons: Fashion and Furniture in the Eighteenth Century* (New York: Metropolitan Museum of Art, 2006)  
[http://www.metmuseum.org/research/metpublications/Dangerous\\_Liaisons\\_Fashion\\_and\\_Furniture\\_in\\_the\\_Eighteenth\\_Century](http://www.metmuseum.org/research/metpublications/Dangerous_Liaisons_Fashion_and_Furniture_in_the_Eighteenth_Century)

- Books on reserve:
  - Ribeiro, Aileen, *Dress in eighteenth-century Europe, 1715-1789*
  - Ribeiro, Aileen, *A visual history of costume: the eighteenth century*
  - Ribeiro, Aileen, *The art of dress: fashion in England and France 1750 to 1820*
  - Ribeiro, Aileen, *Fashion in the French Revolution*
  - Chrisman-Campbell, Kimberly, *Fashion victims: dress at the court of Louis XVI and Marie-Antoinette*
  - Takeda, Sharon, et. al. *Fashioning fashion: European dress in detail, 1700-1915*
  - Steele, Valerie, *The Berg companion to fashion*
  - McNeil, Peter, *Fashion: critical and primary sources*

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### Course Description

This course explores the relationship between fashion (broadly defined) and identity in eighteenth-century France and England. We will examine the role of dress, hair, make-up, and accessories in eighteenth-century life, as part and parcel of the social practices of the period. This period saw a shift from clothing as external signs of social position towards a modern emphasis on clothing as part of a self-constructed identity that corresponded to larger political, social, and economic changes. We will consider how conditions of manufacture and commodification of clothing, make-up, and fashionable things engaged with ideologies of class and how fashion and shopping became gendered over the course of the century. Finally, we will discuss the lasting influence of eighteenth-century fashion by studying its appropriation in the nineteenth century and by contemporary designers and pop culture.

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### Course Requirements

This course currently meets all or part of the following requirements for a degree:

- 30000-level requirement for degree in Art History, Studio Art, Graphic Design
- Supports Mission Statement

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### **Prerequisites**

ARHI 10043 or a 20000-level art history course. This course requires a basic understanding of appropriate vocabulary for speaking and writing about works of art.

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### **Learning Outcomes**

The class aims to introduce you to the history of eighteenth-century fashion, the roles clothing and accessories played in daily life, and the changing conceptions of the self during the period. You will learn how to approach clothing and accessories as objects of both historical and art historical inquiry, and to use visual representations of fashion in paintings, sculpture, prints, and fashion journals along with primary source material as evidence for the historical use of clothing, wigs, and other accessories, and the ideologies surrounding them. You will learn to look attentively, to formally analyze visual and material culture, and to use terms and concepts that will assist you in speaking and writing about visual objects with precision, clarity, and confidence. Furthermore, an historical understanding of the production, consumption and use of clothing will aid you in critical analyzing the appropriation and citation of early modern fashions by contemporary designers.

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### **Instructional Methods**

Art history requires close looking, an understanding of history, and critical reading of primary and secondary texts. Lectures will introduce students to artists, works, and historical events, and provide examples of how to look at works of art, and construct arguments about them using visual and written evidence, but students are expected to participate actively in their own learning through class discussion and exercises. Students must complete weekly readings, come to class with questions, and be prepared to engage with the professor and fellow students in lively discussion. Students will be given opportunities to practice and hone their close reading and looking skills through in-class assignments and quizzes. These exercises will culminate in a group project that focuses on historical research about a specific aspect of eighteenth-century fashion, and a design for a modernized version of it.

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## Course Policies and Requirements

All work on in-class exercises, quizzes, and papers must be your own. Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the offices of Academic Deans and the Office of Campus Life and are listed in detail in the Undergraduate Catalog (Student Policies>Academic Conduct Policy Details; [http://www.catalog.tcu.edu/current\\_year/undergraduate/](http://www.catalog.tcu.edu/current_year/undergraduate/)).

### Special Requirements for Graduate Students:

Graduate students enrolled in the course will fulfill all the course requirements listed here, but will write a longer final research paper as the final project, do additional readings, and attend periodic graduate discussion sections at a time to be determined by the instructor.

### Grading

#### Final Grade Elements:

Percent / Point Value	Item
10%	Attendance/Participation
30% (15 % each)	Short writing assignments (2)
15% (5% each)	Maintenance quizzes (3)
45% (total)	Final Project
5%	Proposal/Pitch
20%	Final Report
10%	Final Presentation
10%	Self-Assessment

#### Final Numerical Grade Calculation (+/-):

A	4.00 – Excellent
A-	3.67
B+	3.33
B	3.00 – Good
B-	2.67
C+	2.33
C	2.00 – Satisfactory
C-	1.67
D+	1.33
D	1.00 – Poor
D-	0.67
F	0.00 – Failing

P – Passed the course.

NC – No credit awarded for the course.

**Final Letter Grade Calculation:**

Grade	Score
A	90-100
B	80-89
C	70-79
D	60-69
F	0-59

**Participation**

Participation in class is expected and required to do well in this class. Please come to class having read the weekly assignments, with questions, and ready to engage in conversation about them with you professor and classmates.

Participation will include the following criteria:

Attendance (60 points)

Attendance at every class meeting is mandatory. **Attendance will be taken and you must sign in before class.** Four absences will result in automatic failure, unless there is a larger personal issue, in which case arrangements must be made with me and campus life. Attendance does not mean just showing up for class – sleeping, texting, using internet or Facebook during class will negatively affect your attendance grade. Your attendance grade will be lowered FIVE points after the second unexcused absence. Late arrivals beyond five minutes or inappropriate use of social media, texting and/or internet will lower your grade TWO points.

Participation Assignments & Discussion (20 points)

Throughout the semester, I will ask you to bring something to class or we will work in small discussion groups, which will be led by the professor and graduate students enrolled in the course. These responses and discussions will be graded P/NC and worth 5 points each.

Reading Responses (20 points)

I will periodically ask for your feedback on a reading and ask you to discuss its content and your opinion of it generally. THESE responses are NOT announced in advance. Your answers should indicate that you have done the assigned reading. There will be four responses over the course of the semester worth 5 points each.

### **Short Writing Assignments**

All written work will be turned in via dropbox, using Turn It In.

#### **Due Week 3, January 27**

Use of eighteenth-century fashion in contemporary culture. See handout.

#### **Due Week 12, April 6**

Depiction of fashion and consumption in Sofia Coppola's *Marie Antoinette* (2007). See handout (forthcoming).

### **Quizzes**

3 quizzes will be given over the course of the semester, which will require you to be able to identify key works of art or objects, and address the key themes they demonstrate.

### **Final Group Project**

Your final project is a group project that will involve researching an historical item of fashion, and designing an updated version for the twenty-first century. You will propose your initial idea and preliminary research in class Week 6 (February 17). At the end of the semester, your group will present your research, and pitch your design to the class. This will be accompanied by a written report of your research, and an explanation about proposed design, both its concept and the customer you envision using or wearing it. You will also be asked to self-assess your contribution to the group.

Periodically through the semester, class time will be set aside for you to work together on your projects. This will help to alleviate scheduling conflicts within the group, but you are also expected to work on the project, individually and as a group, outside of class. Further details can be found on a separate handout (forthcoming).

### **Late/Missing Work**

Assignments are due at the beginning of class unless otherwise specified. Late papers will be penalized one grade step (ie. B to B-) for papers up to 24 hours late, and one additional grade step for each day thereafter. No papers will be accepted more than one week after the due date. Quizzes cannot be made up, and must be taken in class. Students with medical or other official absences must speak to me as soon as possible **BEFORE** a quiz or a due date.

### **Electronic Devices Policy**

Cell phones must be turned off or put on "do not disturb"/airplane mode (**NOT** vibrate) during class and put away. Students will receive one warning if I see a cell phone; a second infraction will result in confiscation of the phone for the duration of the class period. Laptops and tablets are allowed for note taking. However, this policy may be revised for the whole class or individuals if I find they are being used for non-course related activities during class. As stated above, inappropriate use of social media, texting and/or internet will lower your grade TWO

points.

### **Statement of Disability Services at TCU**

*Disability Statement approved Fall 2007 by the Undergraduate Council / Revised Summer 2011*

Disabilities Statement: Texas Christian University complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. Eligible students seeking accommodations should contact the Coordinator of Student Disabilities Services in the Center for Academic Services located in Sadler Hall, 1010. Accommodations are not retroactive, therefore, students should contact the Coordinator as soon as possible in the term for which they are seeking accommodations. Further information can be obtained from the Center for Academic Services, TCU Box 297710, Fort Worth, TX 76129, or at (817) 257-6567.

Adequate time must be allowed to arrange accommodations and accommodations are not retroactive; therefore, students should contact the Coordinator as soon as possible in the academic term for which they are seeking accommodations. *Each eligible student is responsible for presenting relevant, verifiable, professional documentation and/or assessment reports to the Coordinator.* Guidelines for documentation may be found at [http://www.acs.tcu.edu/disability\\_documentation.asp](http://www.acs.tcu.edu/disability_documentation.asp).

Students with emergency medical information or needing special arrangements in case a building must be evacuated should discuss this information with their instructor/professor as soon as possible.

### **Academic Misconduct:**

Academic Misconduct (Sec. 3.4 from the Student Handbook) –Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the offices of Academic Deans and the Office of Campus Life and are listed in detail in the Undergraduate Catalog (Student Policies>Academic Conduct Policy Details; [http://www.catalog.tcu.edu/current\\_year/undergraduate/](http://www.catalog.tcu.edu/current_year/undergraduate/)). Specific examples include, but are not limited to:

- Cheating: Copying from another student's test paper, laboratory report, other report, or computer files and listings; using, during any academic exercise, material and/or devices not authorized by the person in charge of the test; collaborating with or seeking aid from another student during a test or laboratory without permission; knowingly using, buying, selling, stealing, transporting, or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release; substituting for another student or permitting another student to substitute for oneself.
- Plagiarism: The appropriation, theft, purchase or obtaining by any means another's

work, and the unacknowledged submission or incorporation of that work as one's own offered for credit. Appropriation includes the quoting or paraphrasing of another's work without giving credit therefore.

- Collusion: The unauthorized collaboration with another in preparing work offered for credit.

### **Netiquette: Communication Courtesy Code**

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. If I deem any of them to be inappropriate or offensive, I will forward the message to the Chair of the department and the online administrators and appropriate action will be taken, not excluding expulsion from the course. The same rules apply online as they do in person. Be respectful of other students. Foul discourse will not be tolerated. Please take a moment and read the following link concerning "netiquette".

<http://www.albion.com/netiquette/>

Participating in the virtual realm, including social media sites and shared-access sites sometimes used for educational collaborations, should be done with honor and integrity:

<http://ctlit.ubc.ca/distance-learning/learner-support/communicating-online-netiquette/>

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### **Pearson LearningStudio (eCollege)**

- If you have not yet taken the Student Orientation Tutorial, please exit this course and do so immediately. Once you have finished, return to this course and continue. The Student Orientation Tutorial is listed on your personal student homepage. To access it, click on "Exit Course" at the bottom of this page. Then click on the "Student Orientation Tutorial" on your home page.
- If you experience any technical problems during your usage of Pearson LearningStudio, please do not hesitate to contact the HELP DESK (at Pearson LearningStudio). They can be reached by phone or by chat 24 hours per day, 7 days per week.

**phone: 1-800-826-1665**

**chat:** <http://247support.custhelp.com> Click "Start a Live Chat" at the top of the page.

Users can access these options by clicking the Tech Support tab from within a



course shell.

For questions about logging into Pearson LearningStudio (eCollege) visit the online video:  
<http://www.elearning.tcu.edu/resources/howtologinvideo/howtologinvideo.asp>

If, however, you have a course related issue (course content, assignment troubles, quiz difficulties) please contact the professor.

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### TCU Campus Resources for Students

TCU Campus Resources for Students: Many resources exist on the TCU campus that may be helpful to students: Mary Coats Burnett Library (257-7117); Center for Academic Services (257-7486, Sadler Hall. 1022); the William L. Adams Writing Center (257-7221, Reed Hall 419); Student Development Services (257-7855, BLUU 2003); and Office of Religious & Spiritual Life (257-7830, Jarvis Hall), Campus Life (257-7926, Sadler Hall 2006), and the Counseling, Testing, and Mental Health Center (257-7863, Brown Lupton Health Center).

Email Notification: Only the official TCU student email address will be used for all course notification. It is your responsibility to check your TCU email on a regular basis.

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### Course Schedule (subject to change)

#### Week 1

#### **January 13: Introduction: Why the Eighteenth Century?**

#### Week 2

#### **January 20: "Fashion" in the Eighteenth Century**

Richard Harrison Martin, Karin L. Willis, "The Eighteenth Century," in *The Ceaseless Century: 300 Years of Eighteenth-Century Costume* (New York: Metropolitan Museum of Art, 1998) 14-47 (free download, link in the webliography in eCollege)

Giorgio Riello and Peter McNeil, "The Fashion Revolution: The Long Eighteenth-Century"; Aileen Ribeiro, "Fashion in the Eighteenth-Century: some Anglo-French comparisons"; Hannah Grieg, "Fashion, Prestige and the Eighteenth-Century *beau monde*;" in *The Fashion History Reader: Global Perspectives*, ed. Riello and McNeil (New York : Routledge, 2010), 173-177;217-237.

**Assignment 1: Why the eighteenth century?** See handout for instructions  
(links on eCollege)

Madonna's 1990 MTV Music Video Award Performance

O2 Presale ad for Beyoncé's Mrs. Carter World Tour

Nicki Minaj, "Minajesty" ad

Katy Perry, "Killer Queen" ad

Grimes, "Flesh without Blood"

Wolf Parade, "I'll Believe in Anything"

Girls Aloud, "Can't Speak French"

Annie Lennox, "Walking on Broken Glass"

**Week 3**

**January 27: Making Clothes (Guest lecture w/ LaLonnie Lehman)**

**Assignment 1 due**

Lesley Ellis Miller, "French silks in fashion: products and wearers" and "Manufacturing and selling Lyonnais silks" in *Selling Silks: A merchant's sample book 1764* (London: V&A Publishing, 2014), 12-41

Jennifer Jones, "A natural right to dress women" in *Sexing La Mode: Gender, Fashion and Commercial Culture in Old Regime France*, (Oxford: Berg, 2004), 77-103

**Week 4**

**February 3: Shopping and Selling Clothes**

**Group project meetings**

Jennifer Jones, "Coquettes and Grisettes" and "Selling La Mode" in *Sexing La Mode: Gender, Fashion and Commercial Culture in Old Regime France*, (Oxford: Berg, 2004), 145-177; 179-210

**Week 5**

**February 10: Consumption, Gender and Class**

**Maintenance Quiz 1**

Amanda Vickery, "Women and the world of goods: a Lancashire consumer and her possessions, 1751-81," in *Consumption and the World of Goods*, ed. John Brewer, Roy Porter (Routledge, 1994), 274-301

David Kucham, "The Making of the Self-Made Man: Class, Clothing and English Masculinity, 1688-1832," in *The Sex of Things: Gender and Consumption in Historical Perspective*, ed. De Grazia and Furlough (Berkeley: University of California Press, 1996), 54-78

**Week 6**

**Initial Project Pitch**

**February 17: Getting Dressed and Making Up the Self**

Kimberly Chrisman-Campbell, "Dressing to Impress: The Morning Toilette and the Fabrication of Femininity," in *Paris: Life & Luxury in the Eighteenth Century*, ed. Bremer-David (Los Angeles: J. Paul Getty Museum: 2011), 53-74

Caroline Palmer, "Brazen Cheek: Face-Painters in Late Eighteenth-Century England," *Oxford Art Journal*, Vol. 31, No. 2 (2008): 197-213

## **Week 7**

### **February 24: Hair**

Michael Kwass, "Big Hair: A Wig History of Consumption in Eighteenth-Century France," *The American Historical Review* 111, n. 3 (June 2006): 2-36

Amelia Rauser, "Hair, Authenticity, and the Self-Made Macaroni," *Eighteenth-Century Studies* 38, n. 1, (Fall 2004): 101-117

Sébastien Mercier, "The Barbershop" from *Tableau de Paris*, 123-127

## **Week 8**

### **March 2: Exotic Dress and Foreign Fabrics**

**Graphic design students will email me a reading response to the assigned readings; other students are expected to be in class.**

Beverly Lemire, "Domesticating the Exotic: Floral Culture and the East India Calico Trade with England, c. 1600-1800," in *Textile: The Journal of Cloth and Culture* 1, no. 1 (March 2003): pp. 65-85

Meredith Martin, "Tipu Sultan's Ambassadors at Saint-Cloud: Indomania and Anglophobia in Pre-Revolutionary Paris," *West 86th* 21, No. 1 (Spring-Summer 2014): 37-68

## **Spring Break – No Class March 9**

## **Week 9**

### **March 16 Guest lecture: Ray Hernandez-Duran**

#### **Maintenance Quiz 2**

**\*\*Group project meetings**

## **Week 10**

### **March 23: The Original Fashion Victim Marie-Antoinette**

Kimberly Chrisman Campbell, "Court Dress," and "The *Chemise à la Reine*" in *Fashion Victims*, 90-115; 172-199

## **Week 11**

### **March 30: The Eighteenth Century on Film: Marie-Antoinette**

Response paper: write a critical analysis (2-3 pages) of the representation of fashion and consumption in Sofia Coppola's *Marie-Antoinette*. See handout for details

Diana Diamond, "Sofia Coppola's Marie Antoinette: Costumes, Girl Power, and Feminism," in *Fashion in Film*, ed. Munich (Bloomington : Indiana University Press, 2011), 203-230

## **Week 12**

### **April 6: Gender, Revolution, and Fashion**

#### **Response Paper due**

**\*\*Group Project meetings**

Ewa Lajer-Burcharth, "The 'Muscadins' and the 'Merveilleuses': Body and Fashion in Public Space under the Directory, 1795-1799," in *Repression and Expression: Literary and Social Coding in Nineteenth-Century France*, ed. Coates (New York: Peter Lang, 1996), 137-146.  
Kimberly Chrisman-Campbell, "Introduction to Part 4" and "The Politics of Fashion" in *Fashion Victims*, 260-285.

### **Week 13**

#### **April 13: Conclusions: The Legacy of Eighteenth-Century Fashion**

Marie Simon, "Historicism and Exoticism," *Fashion in Art: The Second Empire and Impressionism* (Paris: Hazan, 1995), 80-107. CAREFUL – THE PDF IS LONGER

Richard Harrison Martin, Karin L. Willis, "The Twentieth Century," *The Ceaseless Century: 300 Years of Eighteenth-century Costume*, (New York: Metropolitan Museum of Art, 1998), 60-78

### **Week 14**

#### **April 20: Conclusions**

**Maintenance Quiz 3**

**Presentations start**

### **Week 15**

#### **April 27: Final Presentations**

**Final projects due by midnight**

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### **TCU Mission**

*To educate individuals to think and act as ethical leaders and responsible citizens in the global community*

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