

NEW COURSE PROPOSAL

Fall 2020

**"The Ugly Side of Fashion:
History of U.S. Fashion Law, 20th Century Through The Present"
HIS2708**

Respectfully submitted to College Council Curriculum Committee April 14, 2019 by Dean Justin Vazquez-Poritz, PhD, School of Arts and Sciences

Prepared by:

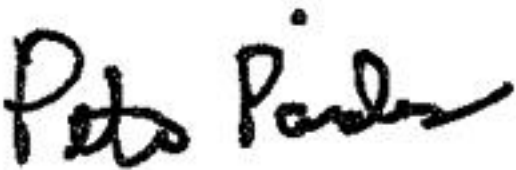
- Prof. Alyssa Dana Adomaitis, Business Department (Business and Technology of Fashion)
- Prof. Kerin E. Coughlin, Law and Paralegal Studies Department

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**New York City College of Technology, CUNY
CURRICULUM MODIFICATION PROPOSAL FORM**

This form is used for all curriculum modification proposals. See the [Proposal Classification Chart](#) for information about what types of modifications are major or minor. Completed proposals should be emailed to the Curriculum Committee chair.

Title of Proposal	<i>New Course: The Ugly Side of Fashion: History of U.S. Fashion Law, 20th Century Through The Present (HIS2708)</i>
Date	April 14, 2019
Major or Minor	Major
Proposers' Names	Prof. Alyssa Dana Adomaitis, Business of Fashion Prof. Kerin E. Coughlin, Law and Paralegal Studies
Department	Social Sciences (History)
Date of Departmental Meeting in which proposal was approved	April 4, 2019 (Social Science Department)
Department Chair Name	Peter Parides, PhD
Department Chair Signature and Date	
Academic Dean Name	Justin Vazquez-Poritz, School of Arts and Sciences
Academic Dean Signature and Date	
Brief Description of Proposal (Describe the modifications contained within this proposal in a succinct summary. More detailed content will be provided in the proposal body.)	This legal history course traces the development of U.S. fashion law from the twentieth century through the present, in three areas: intellectual property (e.g., trademarks and counterfeiting), employment (safety, wages, workplace dress), and constitutional rights (freedoms of religion and expression). Students will study the historical contexts of the legal developments in each of these areas, including the relevant social, political, economic, and other circumstances, in order to understand the developments more clearly. Writing Intensive.

<p>Brief Rationale for Proposal (Provide a concise summary of why this proposed change is important to the department. More detailed content will be provided in the proposal body).</p>	<p>This proposal is important for the Social Science department because it will provide a course in legal history, an important field of historical study on which no current City Tech courses focus. Further, studying these particular aspects of fashion law—intellectual property, employment, and constitutional—during this period, the twentieth century, enables students to build on knowledge they developed in HIS 1111 or GOV 1101, one of which they are required to have taken as a pre-requisite. In addition, this course will introduce students to the historical method of interpreting court decisions and other legal documents as primary sources of evidence. Further, we are applying for an Interdisciplinary Course (ID) designation. If that designation is awarded, this proposal will be additionally important for the college and all departments that offer baccalaureate degrees because it will provide students an additional course option to fulfill the ID requirement. In that regard, this course will be particularly important for the Law and Paralegal Studies and Business departments because it will provide those students with an ID course option that will have the additional benefit of enhancing their knowledge of their discipline.</p>
<p>Proposal History (Please provide history of this proposal: is this a resubmission? An updated version? This may most easily be expressed as a list).</p>	<p>This proposal was originally submitted Fall 2017 to the Curriculum and ID Committees as a proposed interdisciplinary course, "The Ugly Side of Fashion: Knockoffs, Sweatshops and other Legal Problems in Fashion (BUF3320ID)." Both Committees denied the proposal because it did not meet liberal arts criteria. Accordingly, we have worked with the Dean of Arts and Sciences, the Chair of the Social Science Department (and a historian), the History faculty, and a founding member of the ID Committee to develop the course as a History course that meets liberal arts criteria, and thus can qualify for ID designation. We are submitting proposals to the Curriculum and Interdisciplinary Committees. We respectfully request that the Curriculum Committee consider the course <u>independently of the ID request</u>, as we are eager to implement the course, ID or not. If we are awarded ID designation, we will notify Curriculum Committee and follow necessary procedures to run the course as ID.</p>

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Prof. Kerin E. Coughlin (Law & Paralegal Studies) & Prof. Alyssa Dana Adomaitis (Business)*

Please include all appropriate documentation as indicated in the Curriculum Modification Checklist.

For each new course, please also complete the New Course Proposal and submit in this document.

Please submit this document as a single .doc or .rtf format. If some documents are unable to be converted to .doc, then please provide all documents archived into a single .zip file.

**New York City College of Technology, CUNY
NEW COURSE PROPOSAL FORM**

This form is used for all new course proposals. Attach this to the [Curriculum Modification Proposal Form](#) and submit as one package as per instructions. Use one New Course Proposal Form for each new course.

Course Title	<i>New Course: The Ugly Side of Fashion: History of U.S. Fashion Law, 20th Century Through The Present</i>
Proposal Date	April 14, 2019
Proposers' Names	Prof. Alyssa Dana Adomaitis, Business of Fashion Prof. Kerin E. Coughlin, Law and Paralegal Studies
Course Number	HIS2708
Course Credits, Hours	3 credits; 3 class hours
Course Pre / Co-Requisites	Two pre-requisites: (1) ENG 1101 and (2) HIS 1111 or GOV 1101.
Catalog Course Description	A chronological and thematic introduction to the history of U.S. fashion law from the twentieth century through today, focusing on law relating to problems that frequently arise in fashion, namely intellectual property (trademarks and counterfeiting), employment (safety, wages, workplace dress), and constitutional rights (freedoms of expression and religion). Students will explore the social, political, economic, and other contexts of these legal developments, and how the developments have impacted the business of fashion. Writing Intensive (WI).

<p>Brief Rationale Provide a concise summary of why this course is important to the department, school or college.</p>	<p>This proposal is important for the Social Science department because it will provide a course in legal history, an important field of historical study on which no current City Tech courses focus. Further, studying these particular aspects of fashion law— intellectual property, employment, and constitutional—during this period, the twentieth century, enables students to build on knowledge they developed in HIS 1111 or GOV 1101, one of which they are required to have taken as a pre-requisite. In addition, this course will introduce students to the historical method of interpreting court decisions and other legal documents as primary sources of evidence. Further, we are applying for an Interdisciplinary Course (ID) designation. If that designation is awarded, this proposal will be additionally important for the college and all departments that offer baccalaureate degrees because it will provide students an additional course option to fulfill the ID requirement. In that regard, this course will be particularly important for the Law and Paralegal Studies and Business departments because it will provide those students with an ID course option that will have the additional benefit of enhancing their knowledge of their discipline.</p>
<p>CUNY – Course Equivalencies Provide information about equivalent courses within CUNY, if any.</p>	<p>No equivalents within CUNY, to our knowledge. Related, but not duplicative, courses at City Tech are HIS 1204/ARTH 1204 (20th Century Dress and Culture), BUS1122 (Business Law), SBS 3201 (Gender, Dress & Society), and BUF 4700 (Contemporary Issues in the Fashion Industry). Related, but not duplicative, courses at CUNY-Queens College are FNES 158 (Fashion History from 20th Century to the Present) and FNES 227 (Fashion, Society and the Individual). Undergraduate fashion law courses are offered at SUNY-Fashion Institute of Technology (FIT) and NYU. Law school fashion law courses are offered at Fordham Law School and Cardozo Law School in NYC; Harvard Law School in Boston; Loyola Law School in Los Angeles; and possibly other institutions around the country.</p>

<p>Intent to Submit as Common Core If this course is intended to fulfill one of the requirements in the common core, then indicate which area.</p>	<p>Not applicable.</p>
<p>For Interdisciplinary Courses:</p> <ul style="list-style-type: none"> - Date submitted to ID Committee for review - Date ID recommendation received - Will all sections be offered as ID? Y/N 	<p>To be submitted.</p>
	<p>Recommendation pending.</p>
	<p>No—it is not necessary for all sections to be offered as ID. Though we are proposing this course to the ID Committee, we respectfully request that Curriculum Committee consider the course independently of that proposal, as we are eager to implement the course, ID or not. If we secure ID designation, we will gladly offer one or more sections of this course as non-ID if doing so would benefit students and the college.</p>
<p>Intent to Submit as a Writing Intensive Course</p>	<p>Yes. Course includes: (a) critical reading, logical thinking, and extensive writing to help students understand the history of U.S. fashion law; (b) the use of appropriate style and disciplinary conventions in writing and speaking; (c) the productive use of research resources, including the library; and (d) a total of at least thirty pages of writing per student over the course of the semester.</p>

LIBRARY RESOURCES & INFORMATION LITERACY: MAJOR CURRICULUM MODIFICATION

Please complete for **all** major curriculum modifications. This information will assist the library in planning for new courses/programs.

Consult with your library faculty subject specialist (<http://cityte.ch/dir>) **3 weeks before the proposal deadline.**

Course proposer: please complete boxes 1-4. **Library faculty subject specialist:** please complete box 5.

<p>1 Title of proposal <i>New History Course: "The Ugly Side of Fashion: History of U.S. Fashion Law, 20th Century Through The Present" (HIS2708)</i></p>	<p>Department/Program Social Science/History</p>
<p>Proposed by (include email & phone) Prof. Alyssa Adomaitis, aadomaitis@citytech.cuny.edu, x5773 Prof. Kerin Coughlin, kcoughlin@citytech.cuny.edu, x4939</p>	<p>Expected date course(s) will be offered Spring 2020 # of students 30/semester (additional sections if demand warrants)</p>

2 The library cannot purchase reserve textbooks for every course at the college, nor copies for all students. Consult our website (<http://cityte.ch/curriculum>) for articles and ebooks for your courses, or our open educational resources (OER) guide (<http://cityte.ch/oer>). Have you considered using a freely-available OER or an open textbook in this course?
We are definitely considering OER, open textbooks, and any other economically effective instructional materials for this legal history course. The materials we currently intend to require are available at low or no cost: cases, statutes, the U.S. Constitution, and scholarly articles are freely available, and the required textbooks are available for as little as \$5 used, as much as \$30 new.

3 Beyond the required course materials, are City Tech library resources sufficient for course assignments? If additional resources are needed, please provide format details (e.g. ebook, journal, DVD, etc.), full citation (author, title, publisher, edition, date), price, and product link. The Library’s book collection, databases, and other resources are sufficient for course assignments.

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- 4 Library faculty focus on strengthening students' information literacy skills in finding, critically evaluating, and ethically using information. We collaborate on developing assignments and customized instruction and research guides. When this course is offered, how do you plan to consult with the library faculty subject specialist for your area? Please elaborate.**

We have already begun consulting with the Library Faculty Subject Specialist for History, Keith Muchowski, about initial plans for the course, including student instruction in conducting research in the library, and options for course materials. We also plan to consult extensively with the specialists for programs to which this course relates: Business (also Keith) and Law & Paralegal Studies (Kim Abrams). We will continue to consult with them throughout this semester (Fall 2019) and next (Spring 2020) as we finalize our instructional plans, including to develop assignments and customized instruction and research guides. During our inaugural semester, Fall 2020, we will continue consulting regularly with our specialists on assignments and instruction/research guides, and to assess the effectiveness of our materials and methods, adjust as needed, and explore new resources as they become available. During subsequent semesters, we will continue regular contact with our specialists, to update and refine our materials and methods based on ongoing experiences and learning, and new resources that become available.

- 5 Library Faculty Subject Specialist *PDF copy of this page with Prof. K. Muchowski's signature, dated May 29, 2019, and his statement, "I have read the proposal and concur that the library has sufficient materials to support the course," submitted separately.***

Comments and Recommendations

Date

COURSE OUTLINE

NEW COURSE PROPOSAL: "The Ugly Side of Fashion: History of U.S. Fashion Law, 20th Century Through The Present" (HIS2XXX)

Prof. Alyssa Dana Adomaitis, Business Department (Business and Technology of Fashion)

Prof. Kerin E. Coughlin, Law and Paralegal Studies Department

Course code: HIS2XXX

Title: The Ugly Side of Fashion: History of U.S. Fashion Law, 20th Century Through The Present

of hours, credits: 3 class hours, 3 credits

Pre/co-requisites: Two pre-requisites: (1) ENG 1101 and (2) HIS 1111 or GOV 1101.

Catalog description: A chronological and thematic introduction to the history of U.S. fashion law from the twentieth century through today, focusing on law relating to problems that frequently arise in fashion, namely intellectual property (trademarks and counterfeiting), employment (safety, wages, workplace dress), and constitutional rights (freedoms of expression and religion). Students will explore the social, political, economic, and other contexts of these legal developments, and how the developments have impacted the business of fashion. Writing Intensive (WI).

Detailed description: This legal history course traces the development of U.S. fashion law from the twentieth century through the present, as that law relates to three types of problems that frequently arise in fashion: intellectual property (e.g., trademarks and counterfeiting), employment (safety, wages, workplace dress), and constitutional rights (freedoms of religion and expression). Students will study the historical contexts of the legal developments in each of these areas, including the relevant social, political, economic, and other circumstances, in order to understand the developments more clearly.

The twentieth century is a rich period in which to study the legal history of American fashion. During that time, sea changes took place that have fundamentally transformed the industry as well as individuals' lives. As a prominent fashion attorney has observed: "At the beginning of the twentieth century, the fashion industry was predominately a highly fragmented, East Coast concern" characterized by "basic and very limited regulatory issues, occasional labor or union problems, minor intellectual property work, and the legal necessities occasioned by exiting the business. Much has changed in the fashion industry since the end of World War II," including globalization, and proliferation of "numerous private and public fashion giants[.]"¹ Further, as CUNY School of Law Professor Ruthann Robson has observed, "dress raises a plethora of constitutional concerns" that have evolved over time in coordination with social, political, and economic forces.² All of these complex intersections support the conclusion of the Dean of the School of Humanities and Social Sciences at Becker College that "because fashion law is new, the evolution and history of fashion law is likewise interesting."³

¹ Alan Behr, chairman of the Fashion Practice at Phillips Nizer LLP (https://www.phillipsnizer.com/attorneys/behralan_bio.cfm), quoted in Ursula Furi-Perry, *The Little Book of Fashion Law* xi-xii (Chicago: American Bar Association 2013) (emphasis added).

² Ruthann Robson, *Dressing Constitutionally: Hierarchy, Sexuality, and Democracy from our Hairstyles to Our Shoes* 1 (New York: Cambridge University Press 2013).

³ Furi-Perry xi (emphasis added).

This course is Writing Intensive (WI). Thus it includes: (a) critical reading, logical thinking, and extensive writing to help students understand the history of U.S. fashion law; (b) the use of appropriate style and disciplinary conventions in writing and speaking; (c) the productive use of research resources, including the library; and (d) a total of at least thirty pages of writing per student over the course of the semester.⁴

Recommended or typical text(s) and instructional materials/supplies: Legal history involves the history of statutory, constitutional, and case law, as well as lawsuits and trials which test those laws. It also involves the social and economic history of circumstances giving rise to the laws, and of the laws' impact, as well as political history of efforts to change the laws. Accordingly, the required reading for this class includes textbooks and other secondary sources for historical context, and many primary sources.⁵

- Secondary sources, for historical background and context, include:
 - Ruthann Robson, *Dressing Constitutionally: Hierarchy, Sexuality, and Democracy from our Hairstyles to Our Shoes* (New York: Cambridge U.P., 2013)
 - Ursula Furi-Perry, *The Little Book of Fashion Law* (Chicago: American Bar Association 2013)
 - Other books, articles, and items noted in Weekly Course Outline below (in excerpted form where appropriate) and to be identified throughout the semester.
- Primary sources: court decisions, statutes, and the U.S. Constitution, as noted in Weekly Course Outline below (in excerpted form where appropriate) and to be identified throughout the semester.

Sample sequence of topics and approximate time allocations

- | | |
|--|---------------|
| • Intro; historical context; overview of applicable legal and business concepts: | 1 wk |
| • History of intellectual property law relating to fashion: | 3 wks |
| • History of employment law relating to fashion: | 4 wks |
| • History of Constitutional law relating to fashion: | 3 wks |
| • Midterm exam; research methods; oral presentations of research papers: | <u>4 wks</u> |
| TOTAL | 15 wks |

⁴ See City Tech's official guidelines for Writing Intensive courses, available at <https://openlab.citytech.cuny.edu/writingacrossthecurriculum/files/2014/03/WI-Guidelines-2015-2016.pdf>.

⁵ This discussion of sources and other information in this outline is adapted from Prof. Barbara Welke's syllabus for her Women's Legal History course at University of Minnesota, <http://users.hist.umn.edu/~bywelke/3349syl.htm>.

Intended learning outcomes: what students will know or be able to do at the end of this course:

<u>Course-specific outcomes</u>	<u>Assessment methods</u> <i>(described below)</i>
Demonstrate an understanding of how U.S. fashion law has developed in the areas of intellectual property, employment, and constitutional rights from the 20th century through the present, and the reasons for and effects of those developments.	<ul style="list-style-type: none"> • Research paper • Exams and quizzes • Short writing ass'mts
Develop a knowledge the business of fashion, including its participants, their respective interests and goals, how those goals have conflicted over time, and how the law has changed to address those conflicts.	<ul style="list-style-type: none"> • Research paper • Exams and quizzes • Short writing ass'mts
Use primary sources including court decisions and other legal documents to study the History of U.S. Fashion Law.	<ul style="list-style-type: none"> • Research paper • Short writing ass'mts
Purposefully connect and integrate knowledge and skills across the disciplines of history, law, and the business of fashion to solve legal problems that arise in fashion, aided by an understanding of the historical development of the relevant legal principles.	<ul style="list-style-type: none"> • Research paper • Exams and quizzes
Synthesize and transfer knowledge across the disciplinary boundaries of history, law and fashion, such as understanding the difference between a fashion original and a "knockoff," the historical developments that led to fashion piracy, and the legal methods of addressing the consequences of piracy.	<ul style="list-style-type: none"> • Research paper • Short writing ass'mts
Recognize varied perspectives on legal problems relating to fashion, as they developed since the 20th century, including designers, manufacturers, and retailers; employees and employers; and of members of various demographic groups.	<ul style="list-style-type: none"> • Research paper • Short writing ass'mts • Participation
Become flexible thinkers regarding appropriate solutions to legal problems in the fashion business, as they developed since the 20th century.	<ul style="list-style-type: none"> • Research paper • Short writing ass'mts • Participation
<u>General Education learning outcomes</u>	<u>Assessment methods</u> <i>(described below)</i>

<p><i>Knowledge:</i> This course will develop students' knowledge of history, fashion, and law, and hone their ability to deepen and continue learning, by introducing them to new, and increasingly complex, concepts and analyses.</p>	<ul style="list-style-type: none"> • Research paper • Exams and quizzes
<p><i>Skills:</i> This course will help students acquire and develop tools needed for communication, inquiry, and analysis in history, business of fashion, and law, including research and understanding of primary historical and legal sources; application of laws to real life scenarios; and oral and written presentation of historical analyses and conclusions.</p>	<ul style="list-style-type: none"> • Research paper • Participation
<p><i>Integration:</i> Students will experience integration through the synthesis of the historical developments of the legal and the business perspectives on each of the various issues addressed. Students will also engage in productive use of problem-solving approaches that integrate the disciplines of history, law, and business of fashion. In addition, if this course is awarded an ID designation, integration will occur through the co-teaching approach.</p>	<ul style="list-style-type: none"> • In-class writing • Participation
<p><i>Values, ethics and relationships:</i> Each of these will be explicit topics in this course, as they are intrinsically related not only to the substantive areas we will address (intellectual property, employment, and free expression) but also to the craft of historical research and writing, the practice of law, and the conduct of business.</p>	<ul style="list-style-type: none"> • Research paper • Short writing ass'mts • Participation

Course organization: This course is organized thematically into three units, each addressing the historical development of an area of law relating to fashion: (I) intellectual property; (II) employment; and (III) constitutional. Instruction in each area will begin with an overview of the relevant historical context, including social, political, economic and other circumstances that gave rise to certain conflicts, and the legal developments that resulted. This background will provide a lens through which students may consider the legal developments, in order to understand them, and the reasons for them, more clearly. Students will obtain this background from assigned readings and classroom discussion. We will then explore the developments in each area of the law in chronological order, by examining and interpreting court decisions and other primary sources, supplemented by secondary sources.

Example weekly course outline: Below is a general schedule of topics and activities. Additional materials and assignments may be identified in class, on OpenLab and on Blackboard.

Week One: Course Introduction

Students are introduced to the basic historical, legal, and business concepts addressed in the course, such as: What is legal history? What are the different types of laws? (statutory, case law, constitutional law, administrative orders) How and why do laws change? How does the business of fashion operate? Who are its participants? What are their respective interests and goals? What conflicts might arise? What laws affect the fashion business?

Readings:

- Ruthann Robson, *Dressing Constitutionally: Hierarchy, Sexuality, and Democracy from our Hairstyles to Our Shoes* (New York: Cambridge U.P., 2013), Intro & ch. 1, "Dressing Historically"
- Ursula Furi-Perry, *The Little Book of Fashion Law* (Chicago: American Bar Association 2013), Introduction
- Guillermo C. Jimenez and Barbara Kolsun, *Fashion Law: A Guide for Designers, Fashion Executives, & Attorneys Second Edition* (New York: Fairchild Books, 2014), chs. 1.3 ("Fashion Business 101 for Lawyers") and 1.5 ("Fashion Law 101: Basic Principles").

Unit I: History of Intellectual Property Law Relating to Fashion

Historical context: early twentieth century growth of mass production and large businesses; development of "ready-to-wear" fashion and department stores; how those developments led manufacturers to seek protection of their designs and products

Background reading:

- Mike Wallace, *Greater Gotham: A History of New York City from 1898 to 1919* (New York: Harvard U.P., 2017), ch. 11, "Industrial and Commercial City"
- Alfred D. Chandler, Jr., *The Visible Hand: The Managerial Revolution in American Business* (Massachusetts: Harvard U.P., 1977), Introduction

Week Two: Origins of intellectual property laws relating to fashion

Additional background reading:

- Furi-Perry, ch. 1, "In the Beginning, There Was Piracy"

Primary sources—excerpts of sources addressed in background reading and others, such as:

- *Filene's v. Fashion Originators' Guild* (1st Cir. 1937)
- *Millinery Creators' Guild v. FTC* (2d Cir. 1940)
- *Fashion Originators' Guild v. FTC* (Sup. Ct. 1941)

Week Three: Congress vs. Knockoffs: passage, interpretation and application of the Lanham Act (1946)

Additional background reading:

- Furi-Perry ch. 3, "Fashion Marks and the Lanham Act: Considering the 'Likelihood of Confusion' in Fashion Handbags"
- Ethan Horwitz and Benjamin Levy, "Fifty Years of the Lanham Act: A Retrospective of Section 43(A)," 7 *Fordham Intellectual Property, Media & Entertainment Law Journal* 59 (1996): 59-71.

Primary sources—excerpts of sources addressed in background reading and others, such as:

- Federal Lanham Act, 15 U.S.C. §§ 1051 et seq.
- *Abercrombie & Fitch v. Hunting World* (2d Cir. Ct. App. 1976)
- *Wal-Mart v. Samara Bros.* (U.S. Sup. Ct. 1980)
- *Louis Vuitton v. Dooney & Bourke* (2d Cir. Ct. App. 2006)

Week Four: Businesses vs. Knockoffs: creative developments in enforcement of the Lanham Act

Additional background reading:

- Furi-Perry ch. 9, "Tackling the Counterfeiters"
- Jason M. Bailey, "Athletes Don't Own Their Tattoos. That's a Problem for Video Game Developers," *The New York Times* (December 27, 2018)

Primary sources—excerpts of sources addressed in background reading and others, such as:

- *Hard Rock Café v. Concession Servs., Inc.* (7th Cir. Ct. App. 1992)
- *Burberry Ltd. V. Euro Moda* (S.D.N.Y. 2009)
- *In re Certain Footwear (Converse v. Wal-Mart et al.)* (Int'l Trade Comm'n 2016) (NOTE: Prof. Coughlin was personally involved in this case and can provide unique insights, either as instructor of this course or as a guest lecturer.)

Week Five: Research paper assignment (40% of course grade, described below under Assessment Methods, item I.d.). Students will be provided with the assignment and we will address its nature and purpose, including its scaffolded structure; time requirements; how to choose a topic; methods of historical research; and potential primary and secondary sources. We will visit the City Tech library and receive instruction on historical and legal research methods from Library staff.

Unit II: History of Employment Law Relating to Fashion

Historical context: Progressive Era and its reforms; Great Depression; New Deal; immigration; urbanization; women's movement

Background reading:

- Furi-Perry ch.11, "Slaving Away and Sweating for the Shop: Fashion and Labor Law"
- Wallace, ch. 16, "Progressives"; ch. 19, section titled "Uprising in the Needle Trades"
- Nan Enstad, *Ladies of Labor, Girls of Adventure: Working Women, Popular Culture, and Labor Politics at the Turn of the Twentieth Century* (New York: Columbia U.P., 1999), ch. 3, "Fashioning Political Subjectivities: The 1909 Shirtwaist Strike and the Rational Girl Striker"

Week Six: Safety standards—The Triangle Shirtwaist Fire of 1911 and its aftermath

Additional background reading:

- Wallace, ch. 19, section titled "Triangle and Tammany"
- Richard A. Greenwald, "The Burning Building at 23 Washington Place': The Triangle Fire, Workers and Reformers in Progressive Era New York," *New York History* 83 (2002): 55-91
- Hilda L. Solis, "What the Triangle Shirtwaist fire means for workers now," *The Washington Post*, March 21, 2011) (editorial by then-U.S. Secretary of Labor)

Week Seven: Wage requirements—The Federal Fair Labor Standards Act of 1938

Additional background reading:

- Jonathan Grossman, "Fair Labor Standards Act of 1938: Maximum Struggle for a Minimum Wage," U.S. Department of Labor website, <https://www.dol.gov/oasam/programs/history/flsa1938.htm>

Primary sources—excerpts of sources addressed in background reading and others, such as:

- Federal Fair Labor Standards Act, 29 U.S.C. § 201 et seq. (1938)
- *Lopez v. Silverman* (S.D.N.Y. 1998)
- *Zeng Liu v. Donna Karan* (S.D.N.Y. 2001)

Week Eight: MIDTERM EXAM

Week Nine: *Unit II, Employment law continued:* Workplace dress

Additional background reading:

- "EEOC History: 35th Anniversary: 1965-2000," at <https://www.eeoc.gov/eeoc/history/35th/index.html>
- Robson ch. 4, "Dressing Professionally"
- Furi-Perry ch. 15, "What's the Dress Code Here?: Laws Regarding Dress Codes"

Primary sources—excerpts of sources addressed in background reading and others, such as:

- *Price Waterhouse v. Hopkins* (Sup. Ct. 1989)
- *Ali v. Mt. Sinai* (S.D.N.Y. 1996)
- Plaintiff's complaint in *Boudlal v. Disney* (C.D. Cal. 2012)

Week Ten: Workplace appearance

Additional background reading:

- Furi-Perry ch. 20, "Beauty, Looks and Hairstyles in the Workplace"

Primary sources—excerpts of sources addressed in background reading and others, such as:

- *Rogers v. American Airlines* (S.D.N.Y. 1981)
- *Harper v. Blockbuster* (11th Cir. 1998)
- *Burchette v. Abercrombie & Fitch* (S.D.N.Y. 2010)
- NYC Commission on Human Rights, "Legal Enforcement Guidance on Race Discrimination on the Basis of Hair" (February 2019)

Unit III: History of Constitutional Law Relating to Fashion

Historical context: civil rights movements; student activism; 1980s and 90s "culture wars"

Background readings:

- Gary Gerstle, *American Crucible: Race and Nation in the Twentieth Century* (Princeton: Princeton U.P., 2001), ch. 7, "Civil Rights, White Resistance, and Black Nationalism, 1960-1968"; ch. 8, "Vietnam, Cultural Revolt, and the Collapse of the Rooseveltian Nation, 1968-1975"; Epilogue, sections titled "Varieties of Multiculturalism" and "Reviving the Liberal Nation"
- Daniel Rodgers, *The Age of Fracture* (New York: Harvard U.P., 2011), ch. 4, "Race and Social Memory"; ch. 5, "Gender and Certainty"

Week Eleven: Introduction; students' rights

Additional background reading:

- Robson ch. 5, "section 1, "School Discipline and the Rights of Others"
- Furi-Perry ch. 12, "Express Yourself: Fashion as Expression under the First Amendment"
- Gowri Ramachandran, "Freedom of Dress: State and Private Regulation of Clothing, Hairstyle, Jewelry, Makeup, Tattoos and Piercings," *Maryland Law Review* 66 (2006): 11-93.

Primary sources—excerpts of sources addressed in background reading and others, such as:

- U.S. Constitution, Amendment 1
- *Tinker v. Des Moines School District* (Sup. Ct. 1969)
- *Bethel Sch. Dist. v. Fraser* (Sup. Ct. 1986)
- *H. v. Easton Area School District* (E.D. Pa. 2011)

Week Twelve: Religion and fashion

Additional background reading:

- Robson ch. 6, "Dressing Religiously"
- Furi-Perry ch. 13, "Fashion and Beauty as Religious Apparel"

Primary sources—excerpts of sources addressed in background reading and others, such as:

- *Goldman v. Weinberger* (Sup. Ct. 1986)
- *Xodus v. Wackenhut Corp.* (7th Cir. 2010)

Week Thirteen: Sexuality and fashion—cross-dressing, provocative dressing, and other issues

Additional background reading:

- Robson ch. 3, "Dressing Sexily"

Primary sources—excerpts of sources addressed in background reading and others, such as:

- *City of Columbus v. Zanders* (Ohio 1970)
- *City of Chicago v. Wilson* (Illinois 1978)
- *City of Columbus v. Rogers*, (Ohio 1975)
- *Doe v. McConn*, (S.D. Tex. 1980)
- *Castle Rock v. Gonzales* (Sup. Ct. 2005)

Week Fourteen: Oral Presentations of Research Papers

Week Fifteen: Oral Presentations of Research Papers

* * *

Assessment methods: Students will primarily be evaluated based on several forms of writing assignments: weekly informal writing (10%); in-class writing (10%); writing about current events (10%); and a scaffolded research paper, which is the major project of the course (total 40%). In addition, students will be evaluated through a midterm exam (15%), quizzes (10%), and class participation (5%). Each of these methods is described below.

- I. **Writing Assignments:** Writing is integrally important to each of the three disciplines involved in this course: history, law, and business of fashion. Writing is particularly critical for historians, who rely heavily on written documents, including the court opinions, statutes, and the US Constitution which we will use in this course, to understand the past and develop a reasoned and persuasive interpretation of a historical event or process—that is, a historical argument. Historians also use writing to communicate with one another and with the public, through books, articles, and papers explaining their interpretations and arguments. A goal of the writing assigned in this course will be practicing this work of a historian.

A second, but related, goal of the writing in this course is facilitating students' own understanding of what they are learning. Much of the reading in this course is challenging; court opinions, in particular, can be models of poor writing, and students may struggle with them (as do historians and attorneys). Moreover, many issues addressed in this course are emotional, including religion, race, and gender. Thus, writing will be a tool for students to process their own thinking and reactions. To quote the author Flannery O'Connor, "I write because I don't know what I think until I read what I say."

To achieve these dual goals of writing, the following projects will be assigned:

- (a) **Weekly informal writing (10%).** Each week, students will write a 1-2 page (250 to 500 words) written reflection on some aspect of the week's readings, including primary and secondary sources. The reflections may take a variety of forms, including open-ended, where each student chooses her/his particular focus; responses to specific questions provided by the instructors; persuasive writing, where students argue for a particular point of view; reflection on a class discussion; etc. The assignments will be assessed on the extent to which they reveal the student's engaged thinking about the topic. For example, does the student identify and articulate complexities, delve into puzzles and problems, confront inadequate explanations, question and respond to the sources?
- (b) **In-class writing (10%).** In approximately eight to ten sessions, students will be asked to complete very brief (1 to 5 minutes) writing exercises in class. The instructor may ask students to

respond to a case or other document we are using in class that was not part of the assigned readings, or to think through a classmate's idea, or to sum up the main point or points from a prior class, or to articulate questions the student had at the end of the prior class, or other brief writing exercises. The main goal of these assignments is to think, hard, on paper, which will facilitate the students' understanding, as well as enrich classroom discussions.

- (c) **Current events (10%).** Each week, approximately one-fourth of the class will post on the course OpenLab site a link to a recent article relating to a legal issue in fashion, and a short summary of the article, including a few sentences identifying the legal and fashion/business issues raised by the article. At the start of each class, those students will briefly and informally "present" their posts to the class in oral discussion. This assignment has two goals: First, to raise students' awareness of the ubiquity of legal issues relating to fashion; and second, to generate a readily-available archive of potential topics for the Research Paper, described next.
 - (d) **Research paper (40% total).** The main project of this course will be a scaffolded research paper of eight to ten pages, in which each student will trace, through primary and secondary research, the historical antecedents of a contemporary legal problem in fashion, and address and evaluate potential approaches to solving the problem. Students will be provided a specific schedule for the progress of this paper, and will receive feedback from the instructor after each step. The steps include: (i) topic proposal and preliminary bibliography (3%); (ii) detailed annotated bibliography (with primary and secondary sources) (5%); (iii) rough draft and/or outline (7%); (iv) oral presentation to the class, with Powerpoint or other visual content, in which classmates provide immediate feedback orally during class discussion, and in writing within 24 hours (10%); and (v) the final revised paper, which addresses classmates' and instructor's feedback, due one week after the oral presentation (15%).
- II. **Midterm exam (15%) and quizzes (10%):** The midterm exam and three to four quizzes are intended to assess students' comprehension of the historical developments in the various legal areas addressed in the course, as well as the relevant legal and business concepts, including terminology and how the concepts and procedures apply in factual situations. Exams and quizzes require students to demonstrate their understanding of the social, political, economic and cultural influences on the historical development of the law relating to fashion, as well as the business and legal perspectives, including how they converge, diverge, and interact. Exams and quizzes will be primarily essay-based, but will include other question types such as multiple choice and short answer. For example, an exam might offer students a selection of essay questions testing broad, general historical knowledge of the development of fashion law during the twentieth century, as well as multiple choice questions asking students to select from several options the best definitions of terms related to the areas of law we address, and short answer questions asking students to identify the purpose of certain statutes we cover, such as the Lanham Act and the Fair Labor Standards Act, and/or explain how those statutes apply to hypothetical situations.
- III. **Participation (5%).** Participation includes carefully reading all assigned materials and thoughtfully completing the informal weekly writing assignments before class. Because significant class time will be spent in discussion, participation also includes orally contributing one's understandings of, and responses to, assigned materials during those discussions; respectfully listening to other students' points of view even, perhaps especially, when one strongly disagrees with those views; and responding thoughtfully to questions and comments raised by the instructor and by other students.

Scope of assignments and other course requirements—see Assessment methods above.

COURSE POLICIES AND PROCEDURES:

Attendance: Class attendance is expected. In-class activities, assignments, and quizzes completed and handed in during scheduled class times are required for the course, and contribute to the final course grade. Students who are not present in class on the days of those activities may not be permitted to make up those activities.

Grades (elements to be factored into the students' final grades):

Weekly informal writing assignments	10%
In-class writing assignments	10%
Current events writing assignments	10%
Research paper	40% total (scaffolded)
Midterm exam	15%
Quizzes	10%
Participation	5%

Academic Integrity: NYCCT Statement on Academic Integrity: "Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in [CUNY] and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion." Academic dishonesty includes cheating and plagiarism, including plagiarism of Internet material. For explanations and examples of these and other forms of academic dishonesty, see the NYCCT Academic Integrity Policy Manual and the CUNY Policy on Academic Integrity, both available on our course OpenLab site and the college website. All students are responsible for understanding and adhering to those policies.

Technology: Skills or knowledge students enrolling in the course need to have, i.e., expected but not taught in this course are: MS Word, Powerpoint, Blackboard, OpenLab, and SafeAssignment. Skills or knowledge introduced in this course include electronic historical, legal and industry research, such as through City Tech library, Google Scholar, WGSN/STYLESIGHT and other professional-grade databases.

COURSE NEED ASSESSMENT

NEW COURSE PROPOSAL: "The Ugly Side of Fashion: History of U.S. Fashion Law, 20th Century Through The Present" (HIS2708)

Respectfully submitted to College Council Curriculum Committee April 14, 2019 by Dean Justin Vazquez-Poritz, PhD, School of Arts and Sciences

Prepared by: Prof. Alyssa Dana Adomaitis, Business Department (Business and Technology of Fashion) and Prof. Kerin E. Coughlin, Law and Paralegal Studies Department

* * *

Target Students who will take this course. Which programs or departments, and how many anticipated? We are applying to the College Interdisciplinary Committee for an Interdisciplinary Course (ID) designation. If we are awarded that designation, Target Students will include all students pursuing baccalaureate degrees, for whom this course will fulfill the critical ID requirement for graduation—8,396 students as of Fall 2017.⁶ In particular, this course would benefit baccalaureate students in the programs of Business and Technology of Fashion (192) and Law and Paralegal Studies (224), who will have an opportunity to enhance and deepen knowledge and skills fundamental to their respective fields, while fulfilling the ID requirement.

Even without the ID designation, Target Students include all Liberal Arts Associate in Arts (LAA) students (896), for whom this course fulfills the History course requirement as well as the Writing Intensive requirement. Also as non-ID, Target Students include all Business and Technology of Fashion BS candidates (192) for whom this course will satisfy a program-specific degree requirement,⁷ the Advanced Liberal Arts course requirement, and the Writing Intensive requirement—again, while enhancing and deepening Fashion students' knowledge and skills that are essential to their professional careers.

Documentation of student views (if applicable, e.g. non-required elective). Students in Business and Technology of Fashion and Law and Paralegal Studies have expressed great interest and enthusiasm for this course, not only because of the subject matter which, as noted above, addresses knowledge and skills fundamental to their respective fields, but also because it satisfies the advanced liberal arts and writing intensive requirements, and possibly the ID requirement. Further, the experience of Fordham Law School with its degree programs in fashion law indicates that this course will be popular: that program's founder, Susan Scafidi, reported that 25 percent of individuals who inquire about Fordham specifically inquire about its fashion law programs.⁸

Projected headcounts (fall/spring and day/evening) for each new or modified course.

One section of thirty students in each of the Fall and Spring semesters, meeting during the day, subject to modification depending on student and college needs.

⁶ All enrollment statistics cited herein reflect Fall 2017, and were found on City Tech's AIR Data Dashboard, <http://air.citytech.cuny.edu/data-dashboard/enrollment-trends-fall/> (accessed Sept. 14, 2018).

⁷ If this course is approved, we will submit to the Curriculum Committee a Minor Curriculum Change Proposal to add the course to the program-specific requirements for the Business and Technology of Fashion BS.

⁸ "You Can Now Get a Degree in Fashion Law," by Dhani Mau, Fashionista, June 22, 2015 (<http://fashionista.com/2015/06/fordham-fashion-law-degree-program>).

If additional physical resources are required (new space, modifications, equipment), description of these requirements. If applicable, Memo or email from the VP for Finance and Administration with written comments regarding additional and/or new facilities, renovations or construction. Not applicable.

Where does this course overlap with other courses, both within and outside of the department? Some overlap with HIS 1204 (20th Century Dress & Culture), a requirement for the Business and Technology of Fashion BS, but HIS 1204 does not address legal issues, plus it is far less advanced than this course, as its number indicates. Some overlap with other required courses for the Business and Technology of Fashion BS: BUS1122 (Business Law), SBS 3201 (Gender, Dress & Society), and BUF 4700 (Contemporary Issues in the Fashion Industry). However, those courses also do not address legal issues, nor do they offer historical analyses. Finally, some overlap with program electives for the Legal Assistant Studies BS: LAW4802 (Trademark, Copyright and Patent), LAW3802 (Employment and Labor Law), and PHIL3211 (Philosophy of Law). However, none of those courses focus exclusively on fashion law, nor do they offer the thorough historical analyses offered here. For these reasons, none of these courses should weigh against approving this course.

Does the Department currently have full time faculty qualified to teach this course? If not, then what plans are there to cover this? The proposers of this course, Prof. Alyssa Dana Adomaitis of Business and Prof. Kerin E. Coughlin of Law and Paralegal Studies, both full-time faculty, are qualified and eager to teach this course. Prof. Coughlin holds a JD and is presently in her second year of the CUNY Graduate Center's PhD program in History, where her research concentrates on twentieth century US legal history. Prof. Coughlin also holds a MA in Urban Studies. Prof. Coughlin has taught and practiced the legal concepts addressed in this course, including intellectual property, employment, and Constitutional issues, and she continues to experience and study the impact of those concepts on the business world, through her ongoing outside consulting work and her legal and historical studies. Prof. Adomaitis holds a PhD in Social Psychology of Dress and a MBA in Marketing. She has taught courses and worked in the fashion industry on issues relating to those addressed here: intellectual property, employment, and freedom of expression. This course also could easily be taught by other faculty with history, business and/or law backgrounds.

If needs assessment states that this course is required by an accrediting body, then provide documentation indicating that need. Not applicable.

COURSE DESIGN

NEW COURSE PROPOSAL: "The Ugly Side of Fashion: History of U.S. Fashion Law, 20th Century Through The Present" (HIS2XXX)

Prof. Alyssa Dana Adomaitis, Business Department (Business and Technology of Fashion)

Prof. Kerin E. Coughlin, Law and Paralegal Studies Department

* * *

Course Context (e.g. required, elective, capstone): Required (among several options) for: (a) students in Liberal Arts Associate in Arts program (LAA, nearly 900), as a History course and a Writing Intensive course in the major; (b) students in the Business and Technology of Fashion BS program (nearly 200) as a program-specific degree requirement, to fulfill the Advanced Liberal Arts course requirement, and the Writing Intensive requirement; and (c) if awarded an ID designation, all baccalaureate students can take it to fulfill the ID requirement for graduation.

Course Structure: how the course will be offered (e.g. lecture, seminar, tutorial, fieldtrip)? Lecture will be the basic structure, but active in-class participation by students, and a significant amount of small group work, will be emphasized.

Anticipated pedagogical strategies and instructional design (e.g. Group Work, Case Study, Team Project, Lecture): Group work, case studies, lecture, independent research, and other pedagogical strategies and techniques deemed appropriate.

Is this course designed to be partially or fully online? If so, describe how this benefits students and/or program. Not online; all in-person.

How does this course support Programmatic Learning Outcomes?

<u>Course-specific outcomes</u>	<u>Assessment methods</u> <i>(described in course outline)</i>
Demonstrate an understanding of how U.S. fashion law has developed in the areas of intellectual property, employment, and constitutional rights from the 20th century through the present, and the reasons for and effects of those developments.	<ul style="list-style-type: none"> • Research paper • Exams and quizzes • Short writing ass'mts
Develop a knowledge the business of fashion, including its participants, their respective interests and goals, how those goals have conflicted over time, and how the law has changed to address those conflicts.	<ul style="list-style-type: none"> • Research paper • Exams and quizzes • Short writing ass'mts
Use primary sources including court decisions and other legal documents to study the History of U.S. Fashion Law.	<ul style="list-style-type: none"> • Research paper • Short writing ass'mts

<p>Purposefully connect and integrate knowledge and skills across the disciplines of history, law, and the business of fashion to solve problems related to law that arise in fashion, aided by an understanding of the historical development of the relevant legal principles.</p>	<ul style="list-style-type: none"> • Research paper • Exams and quizzes
<p>Purposefully connect and integrate knowledge and skills across the disciplines of history, law, and the business of fashion to solve legal problems that arise in fashion, aided by an understanding of the historical development of the relevant legal principles.</p>	<ul style="list-style-type: none"> • Research paper • Exams and quizzes
<p>Synthesize and transfer knowledge across the disciplinary boundaries of history, law and fashion, such as understanding the difference between a fashion original and a "knockoff," the historical developments that led to fashion piracy, and the legal methods of addressing the consequences of piracy.</p>	<ul style="list-style-type: none"> • Research paper • Short writing ass'mts
<p>Recognize varied perspectives on legal problems relating to fashion, as they developed since the 20th century, including designers, manufacturers, and retailers; employees and employers; and of members of various demographic groups.</p>	<ul style="list-style-type: none"> • Research paper • Short writing ass'mts • Participation
<p><u>General Education learning outcomes</u></p>	<p><u>Assessment methods</u> <i>(described in course outline)</i></p>
<p><i>Knowledge:</i> This course will develop students' knowledge of history, fashion, and law, and hone their ability to deepen and continue learning, by introducing them to new, and increasingly complex, concepts and analyses.</p>	<ul style="list-style-type: none"> • Research paper • Exams and quizzes
<p><i>Skills:</i> This course will help students acquire and develop tools needed for communication, inquiry, and analysis in history, business of fashion, and law, including research and understanding of primary historical and legal sources; application of laws to real life scenarios; and oral and written presentation of historical analyses and conclusions.</p>	<ul style="list-style-type: none"> • Research paper • Participation

<p><i>Integration:</i> Students will experience integration through the synthesis of the historical developments of the legal and the business perspectives on each of the various issues addressed. Students will also engage in productive use of problem-solving approaches that integrate the disciplines of history, law, and business of fashion. In addition, if this course is awarded an ID designation, integration will occur through the co-teaching approach.</p>	<ul style="list-style-type: none"> • In-class writing • Participation
<p><i>Values, ethics and relationships:</i> Each of these will be explicit topics in this course, as they are intrinsically related not only to the substantive areas we will address (intellectual property, employment, and free expression) but also to the craft of historical research and writing, the practice of law, and the conduct of business.</p>	<ul style="list-style-type: none"> • Research paper • Short writing ass'mts • Participation

CHANCELLOR'S REPORT FORM

NEW COURSE PROPOSAL: "The Ugly Side of Fashion: History of U.S. Fashion Law, 20th Century Through The Present" (HIS2XXX)

Prof. Alyssa Dana Adomaitis, Business Department (Business and Technology of Fashion)

Prof. Kerin E. Coughlin, Law and Paralegal Studies Department

Department(s)	Social Science
Academic Level	<input checked="" type="checkbox"/> Regular <input type="checkbox"/> Compensatory <input type="checkbox"/> Developmental <input type="checkbox"/> Remedial
Subject Area	History
Course Prefix	HIS
Course No.	2708
Course Title	The Ugly Side of Fashion: History of U.S. Fashion Law, 20th Century Through The Present
Catalog Description	A chronological and thematic introduction to the history of U.S. fashion law from the twentieth century through today. Focuses on law relating to problems that frequently arise in the business of fashion, namely intellectual property (trademarks and counterfeiting), employment (safety, wages, workplace dress), and regarding the U.S. Constitution (freedoms of expression and religion, and freedom from discrimination). Students will also explore the effects of these legal developments on the business of fashion. Writing Intensive (WI).
Prerequisites	Two prerequisites: (1) ENG 1101 and (2) HIS 1111 or GOV 1101.
Credits	3
Contact Hours	3 class hours
Liberal Arts	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Course Attribute	Advanced Liberal Arts; Writing Intensive; Interdisciplinary (pending)
Course Applicability	<input checked="" type="checkbox"/> Major <input type="checkbox"/> Gen Ed Required <input type="checkbox"/> Gen Ed - Flexible <input type="checkbox"/> Gen Ed - College Option <input type="checkbox"/> English Composition <input type="checkbox"/> World Cultures <input type="checkbox"/> Speech <input type="checkbox"/> Mathematics <input type="checkbox"/> US Experience in its Diversity <input checked="" type="checkbox"/> Interdisciplinary <i>[pending]</i> <input type="checkbox"/> Science <input type="checkbox"/> Creative Expression <input checked="" type="checkbox"/> Advanced Liberal Arts <input type="checkbox"/> Individual and Society <input type="checkbox"/> Scientific World
Effective Term	Spring 2020

Rationale: This legal history course traces the development of U.S. fashion law from the twentieth century through the present, as that law relates to three types of problems that frequently arise in fashion: intellectual property (e.g., trademarks and counterfeiting), employment (safety, wages, workplace dress), and constitutional rights (freedoms of religion and expression). Students will study the historical contexts of the legal developments in each of these areas, including the relevant social, political, economic, and other circumstances, in order to understand the developments more clearly.

The twentieth century is a rich period in which to study the legal history of American fashion. During that time, sea changes took place that have fundamentally transformed the industry as well as individuals' lives. As a prominent fashion attorney has observed: "At the beginning of the twentieth century, the fashion industry was predominately a highly fragmented, East Coast concern" characterized by "basic and very limited regulatory issues, occasional labor or union problems, minor intellectual property work, and the legal necessities occasioned by exiting the business. Much has changed in the fashion industry since the end of World War II," including globalization, and proliferation of "numerous private and public fashion giants[.]"⁹ Further, as CUNY School of Law Professor Ruthann Robson has observed, "dress raises a plethora of constitutional concerns" that have evolved over time in coordination with social, political, and economic forces.¹⁰ All of these complex intersections support the conclusion of the Dean of the School of Humanities and Social Sciences at Becker College that "because fashion law is new, the evolution and history of fashion law is likewise interesting."¹¹

This course is Writing Intensive (WI). Thus it includes: (a) critical reading, logical thinking, and extensive writing to help students understand the history of U.S. fashion law; (b) the use of appropriate style and disciplinary conventions in writing and speaking; (c) the productive use of research resources, including the library; and (d) a total of at least thirty pages of writing per student over the course of the semester.¹²

Programs and number of students this course could potentially serve: We are applying to the College Interdisciplinary Committee for an Interdisciplinary Course (ID) designation. If we are awarded that designation, Target Students will include all students pursuing baccalaureate degrees, for whom this course will fulfill the critical ID requirement for graduation—8,396 students as of Fall 2017.¹³ In particular, this course would benefit baccalaureate students in the programs of Business and Technology of Fashion (192) and Law and Paralegal Studies (224), who will have an opportunity to enhance and deepen knowledge and skills fundamental to their respective fields, while fulfilling the ID requirement.

Even without the ID designation, Target Students include all Liberal Arts Associate in Arts (LAA) students (896), for whom this course fulfills the History course requirement as well as the Writing Intensive requirement. Also as non-ID, Target Students include all Business and Technology of Fashion BS candidates (192) for whom this course will satisfy a program-specific

⁹ Alan Behr, chairman of the Fashion Practice at Phillips Nizer LLP (https://www.phillipsnizer.com/attorneys/behavioral_bio.cfm), quoted in Ursula Furi-Perry, *The Little Book of Fashion Law* xi-xii (Chicago: American Bar Association 2013) (emphasis added).

¹⁰ Ruthann Robson, *Dressing Constitutionally: Hierarchy, Sexuality, and Democracy from our Hairstyles to Our Shoes* 1 (New York: Cambridge University Press 2013).

¹¹ Furi-Perry xi (emphasis added).

¹² See City Tech's official guidelines for Writing Intensive courses, available at <https://openlab.citytech.cuny.edu/writingacrossthecurriculum/files/2014/03/WI-Guidelines-2015-2016.pdf>.

¹³ All enrollment statistics cited herein reflect Fall 2017, and were found on City Tech's AIR Data Dashboard, <http://air.citytech.cuny.edu/data-dashboard/enrollment-trends-fall/> (accessed Sept. 14, 2018).

degree requirement,¹⁴ the Advanced Liberal Arts course requirement, and the Writing Intensive requirement—again, while enhancing and deepening Fashion students' knowledge and skills that are essential to their professional careers.

¹⁴ If this course is approved, we will submit to the Curriculum Committee a Minor Curriculum Change Proposal to add the course to the program-specific requirements for the Business and Technology of Fashion BS.