
TOPICS: GLOBAL FASHION: HISTORIES AND METHODS in Spring 2021 (CM2091B)

Course Code	CM2091B	Professor(s)	
Prerequisites	None	Office Number	
Class Schedule	F: 13:45-15:05 in PL-4 T: 09:00-10:20 in PL-4	Office Hours	
Credits	4	Email	skurkdjian@aup.edu
Semester	Spring 2021	Office Tel. Ext.	

Course Description

Until recently, the history of fashion has been essentially the history of western fashion, highlighting the role played by the following four capitals of fashion: Paris, London, Milan and New York. For most of them, researchers, curators and scholars have chosen to focus on western fashion to discuss the very idea of fashion, understood as a trend which regularly changes, and linked to the notion of urbanism, of modernity and of international prestige. In this western history of fashion, Paris has always played a key role, being credited to be the capital of fashion and luxury from the 19th century on.

This discursive construction of the very idea of fashion, "the ethnoscaples, technoscaples, ideoscaples, financescaples, and mediascaples" (Arjun Appadurai) forged by mass-media and collective representations particularly explain why the rest of the world has been overlooked. This silence does not mean that Asian, African, Australian and Latin American fashions do not exist, but only that they have never been really valorized, taught and researched, even though these countries have secular crafts, know-how, traditional culture, or even an industry. The relationships between what has been considered as the capitals of fashion with Africa, Asia, Latin America and Australia especially have also been forgotten while we know today that Paris, for example, became a well-known capital of fashion thanks to its national resources and crafts but also thanks to its impregnation in global exchanges of material, fabrics, resources, ideas, men, and women.

After having critically discussed this incomplete history of fashion, this history class aims at portraying the history of non-western fashion, crafts and industry of countries from different continents. Without being exhaustive, this course wants to give students the opportunity to explore new field of fashion history while at the same time providing them with new research methods such as image and film analysis, exhibition and performance study. Each case study (Congolese, Japanese, Indian... fashions) will be analyzed through the scope of objects, texts, images, events, spectacles.

Course Learning Outcomes

General Education

Course Outline

Week: 18-24 January

Tuesday 19 January

Introductory class

- The western history of fashion: the fashion “bias”. (Fashion, characterised by its cycle/ its frequent renewal, would be only a western phenomenon.): a short history of fashion as it is taught today.
- How the European historiography shaped the history of fashion?
- How the very European definition of fashion (the question of frequent change associated to Western societies which have known the industrial revolution) impacted the scope of what is considered as “fashion”.
- Details about the course, the assignments and the final project.

MANDATORY READING:

- “How We Got There”, in Welters Linda and Lillethun Abby, (2018), *Fashion History. A Global View*, Bloomsbury, p.43

Friday 22 January

Topic: And beyond European fashion?

- “Other” countries than France, Italy, UK and the USA, exist as countries of fashion, have a local market, local resources, secular know how..., but their existence has been completely overlooked.

- Dress, costume, clothes, fashion: a definition of “fashion”

- “Exotism” in dress: designating the “otherness”

- Centre and periphery in fashion

- Fashion and post-colonial studies

- Fashion and cultural appropriation

MANDATORY READING:

- Rogers, R.A. (2006). From cultural exchange to transculturation: A review and reconceptualization of cultural appropriation. *Communication Theory*, 16: 474-503

- “How Cultural Appropriation Became a Hot-button Issue for Fashion

<https://wwd.com/fashion-news/fashion-features/how-cultural-appropriation-became-a-hot-button-issue-for-fashion-1234579968/>

Mandatory assignment for this class: “Towards a decentralised and de-hierarchised timeline of global fashion”

- Publish a post on a collection that has been blamed of cultural appropriation. Explain briefly what is at stake in this controversy (on padlet).

24 January Last day to DROP/ADD courses online

Week: 25-31 January

Tuesday 26 January

Topic: Made in World.

- Fashion is global. The “big capitals of fashion” (Paris, NY, Milan and London) have always been immersed in international economic and commercial exchanges.
- Fashion and immigration: a key relationship (Paris and New York)
- Fashion and orientalism

MANDATORY READINGS:

- Gaugele, Elke & Titton, Monica (2019) 'Fashion and Postcolonial Critique: An Introduction' in: Gaugele, Elke & Titton, Monica (eds.) *Fashion and Postcolonial Critique*. Vienna: Sternberg Press, pp. 10–37.
- Douki, C. & Minard, P. (2007). Global History, Connected Histories: A Shift of Historiographical Scale? *Revue d'histoire moderne et contemporaine*, no 54-4bis (5), 7-21.

RESSOURCES:

- Documentary: Edward Said On Orientalism. "The Orient" Represented in Mass Media, 1998, <https://www.kanopy.com/product/edward-said-orientalism>

Mandatory assignment for this class: “Towards a decentralised and de-hierarchised timeline of global fashion”

- Publish a post of a garment, a technology, an accessorize, a textile... illustrating immigration in fashion (on padlet).

Friday 29 January

Topic: Understanding, writing and explaining the diversity and richness of global fashion.

- Presentation of the course approach: history and cross methodologies-based classes I (what are the methodologies you can use knowing the importance of the lack of documentation regarding the non-Western countries)

- Presentation of resources platforms you can use such as the *Fashion and Race database*; *Google Cultural Institute*, FIT Timeline, ...

MANDATORY READING:

- Edwards, Lydia (2017) *How to Read a Dress: A Guide to Changing Fashion From the 16th to the 20th Century*. London & New York: Bloomsbury Academic.

- Vincent, Susan J. (2009) 'Prologue: Approaching the Past' in: *The Anatomy of Fashion: Dressing the Body from Renaissance to Today*. Oxford/New York: Berg, pp. XIII–XVI.

RESSOURCES:

« [Archéological dress](#) », Fashion & Textile Museums.

« [Who invented clothes? A Paleolithic archaeologist answers](#), » *The Guardian*, May 20, 2013

« [See the World's Oldest Dress](#), » *National Geographic*, February 18, 2016

« [Les plus anciennes fibres textiles retrouvées en Géorgie](#) », *Le Monde*, September 12, 2009

Mandatory assignment for the class: Choose the country you want to study for your final project and the nature of your project (timeline or map). **You will present it briefly in class (Sarah to Ryan)**

Week: 1-7 February

Tuesday 2 February

Topic: Understanding, writing and explaining the diversity and richness of global fashion.

- Presentation of the course approach: history and cross methodologies-based classes II

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- Presentation of resources platforms you can use such as the FIT Timeline, ...

MANDATORY READING:

- Rose, Gillian (2012) 'Towards a Critical Visual Methodology' in: Visual Methodologies - An Introduction to the Interpretation of Visual Materials. London: Sage, pp. 19–40.
- Mida, Ingrid & Kim, Alexandra (2015) 'Case Study of a Yellow Woolen Pelisse' in: The Dress Detective: A Practical Guide to Object-Based Research in Fashion. London & New York: Bloomsbury Academic, pp. 82–101

FURTHER READINGS:

- Rose, Gillian (2012) "The Good Eye": Looking at Pictures Using Compositional Interpretation' in: Visual Methodologies - An Introduction to the Interpretation of Visual Materials. London: Sage, pp. 51–80.
- Mida, Ingrid & Kim, Alexandra (2015) 'Case Study of a Gray-blue Sateen Corset' in: The Dress Detective: A Practical Guide to Object-Based Research in Fashion. London & New York: Bloomsbury Academic, pp. 102–17.

Mandatory assignment for the class: Choose the country you want to study for your final project and the nature of your project (timeline or map). **You will present it briefly in class (Nolan to Linnea)**

Friday 5 February

INTRODUCTION ON FASHION IN AFRICA

TOPIC: Clothes, crafts, textiles and fashion in Africa. An overview

- The diversity of African textiles, crafts and fashions
- African fashion and representations
- Contemporary designers of African fashion

CASE STUDY:

- African couture. Presentation of this [photography portfolio](https://artsandculture.google.com/culturalinstitute/beta/exhibit/ceremonial-couture/IgIShkz9ah_XIQ): "Ceremonial Couture. Ritual Costume and Traditional Fashions from across the African Continent"

https://artsandculture.google.com/culturalinstitute/beta/exhibit/ceremonial-couture/IgIShkz9ah_XIQ

> by Linnea Wingerup

MANDATORY READING:

- Eicher, Joanne B., and Doran H. Ross. "Introduction: The Study of African Dress." In Berg Encyclopedia of World Dress and Fashion: Africa, edited by Joanne B. Eicher and Doran H. Ross, 3–9. Oxford: Berg Publishers, 2010

No class between 8 and 10 February

Week: 8-14 February

Tuesday 9 February

No class

Friday 12 February

Topic: Fashion in North Africa

CASE STUDY:

- The Moroccan kaftan: presentation of [this garment](https://www.metmuseum.org/art/collection/search/85612) "Kaftan, late 19th – early 20th century", MET collection <https://www.metmuseum.org/art/collection/search/85612>

> James Kurth

MANDATORY READING:

- Becker, Cynthia J. "Morocco." Berg Encyclopedia of World Dress and Fashion: Africa. Berg Publishers, 2010. 193–201.

Mandatory assignment for this class: "Towards a decentralised and de-hierarchised timeline of global fashion"

- Publish a post of a garment, a technology, an accessorize, a textile... made in one country of North Africa. (on padlet)

Week 15-21 February

Tuesday 16 February

Topic: Fashion in West Africa

CASE STUDY

- West African Boubou": presentation of this garment: "West Africa, Nigeria, Hausa or Nupe, Man's Tunic (Agbada), mid-20th century", <https://fashionandrace.org/database/west-african-boubou/>

> Didier Kamerhe

MANDATORY READING:

- Ross, Doran H. "Ghana." In Berg Encyclopedia of World Dress and Fashion: Africa, 239–252

- Arnoldi, Mary Jo. "Mali." Berg Encyclopedia of World Dress and Fashion: Africa, 278–283

- Lamp, Frederick John. "Sierra Leone." In Berg Encyclopedia of World Dress and Fashion: Africa, 337–344

Mandatory assignment for this class: “Towards a decentralised and de-hierarchised timeline of global fashion”

- Publish a post of a garment, a technology, an accessorize, a textile... made in one country of West Africa (on padlet).

Friday 19 February

Topic: Fashion in Central Africa

CASE STUDY:

-The Congolese Sapeurs dress. Presentation of this illustrated article “Congo's sapeurs pass their style on to a new generation,” September 28, 2020, BBC.

> **Hunter Schmidt**

MANDATORY READING:

- Loughran, Kristyne. "Chad." In Berg Encyclopedia of World Dress and Fashion: Africa, 366–368

- Cameron, Elisabeth L. "Republic of Congo and Democratic Republic of Congo." In Berg Encyclopedia of World Dress and Fashion: Africa, 369–378

Mandatory assignment for this class: “Towards a decentralised and de-hierarchised timeline of global fashion”

- Publish a post of a garment, a technology, an accessorize, a textile... made in one country of Central Africa. (on padlet)

Week 22-28 February

Tuesday 23 February

Topic: Fashion in the Horn of Africa

CASE STUDY:

- The harari dress, Ethiopia. Present this photography of a Harari girl in traditional costume, Harar, Ethiopia, Jan 10, 2014 <https://www.gettyimages.ch/detail/nachrichtenfoto/harari-girl-in-traditional-costume-harar-ethiopia-on-nachrichtenfoto/1140657603?language=fr>

> Tucker Wardell

MANDATORY READING:

- Klemm, Peri M. "Ethiopia." In Berg Encyclopedia of World Dress and Fashion: Africa, 405–410
- Kenyon, Susan M. "Sudan." In Berg Encyclopedia of World Dress and Fashion: Africa, 423–428
- Klemm, Peri M. "Harari Dress." In Berg Encyclopedia of World Dress and Fashion: Africa, Berg Publishers, 2010

Mandatory assignment for this class: "Towards a decentralised and de-hierarchised timeline of global fashion"

- Publish a post of a garment, a technology, an accessorize, a textile... made in one country of the Horn of Africa (on padlet)

24 February - 7 March: Spring break (no classes)

Week 1-7 March

Tuesday 1 March

Topic: Fashion in East Africa

CASE STUDY:

- The shuka dress, worn by the Maasai people of East Africa. Presentation of this garment <https://artsandculture.google.com/theme/explore-traditional-clothing-from-around-the-world/-gL SnpTzzdkwJw>

>Lois Valvi

MANDATORY READING:

- Kratz, Corinne A. "Kenya." In Berg Encyclopedia of World Dress and Fashion: Africa, 443–453.
- Nakazibwe, Venny, and Sylvia Nannyonga-Tamusuza. "Uganda." In Berg Encyclopedia of World Dress and Fashion: Africa, 454–460.

Mandatory assignment for this class: "Towards a decentralised and de-hierarchised timeline of global fashion"

- Publish a post of a garment, a technology, an accessorize, a textile... made in one country of East Africa (on padlet)

Friday 5 March

TOPIC: Fashion in Southern Africa

CASE STUDY

- Fashion in South Africa. Presentation of this documentary: Icykof, "The Fashion Culture in South Africa", May 7, 2019, <https://youtu.be/gYGoxlyh7T0>

> Julian Alicknavitch

MANDATORY READING:

- Pérez, Manuel Jordán. "Angola." In Berg Encyclopedia of World Dress and Fashion: Africa, 473–478.

- Simbao, Ruth Kerkham. "Zambia." In Berg Encyclopedia of World Dress and Fashion: Africa, 546–552

Mandatory assignment for this class: "Towards a decentralised and de-hierarchised timeline of global fashion"

- Publish a post of a garment, a technology, an accessorize, a textile... made in one country of Southern Africa. (on padlet)

Week 8-14 March

Tuesday 9 March

FINAL PROJECT MILESTONE

Individual presentation of your final project draft (**Sarah Alfonso to Ryan Lambright**)

Friday 12 March

FINAL PROJECT MILESTONE

Individual presentation of your final project draft (**Nolan McNearney to Linnea Wingerup**)

Week 15-21 March

Tuesday 16 March

INTRODUCTION ON FASHION IN ASIA

TOPIC: Clothes, crafts, textiles and fashion in Asia. An overview.

CASE STUDY

- Presentation of this short film "What is a Kimono? Geisha, History, Tradition, Making process and Trend now" <https://youtu.be/kHwg7t9UeKM>

> Sara Alfonso

MANDATORY READINGS:

- Vollmer, John E. "Geographic and Cultural Introduction." In Berg Encyclopedia of World Dress and Fashion: East Asia, edited by John E. Vollmer, 3–20. Oxford: Berg Publishers, 2010

RESSOURCES:

- "HANBOK, Traditional Korean Clothes", by Hanbok Advancement Center, February 23, 2020, <https://youtu.be/xY2Gm2EdhsU>

- "Hanfu, the Chinese traditional costume chased by the young", by CGTN, August 5 2019, https://youtu.be/7v_DGXtQ110

Friday 19 March

Topic: Fashion and textiles in China

CASE STUDY:

- "The Qipao", presentation of this garment: "Qipao, Chinese, early twentieth century. Collection of Philadelphia Museum of Art" <https://fashionandrace.org/database/qipao/>

> Lily Porter

MANDATORY READING:

- Xiangyang Bian and Lanlan Yan, (2020) "Shanghai Qipao, 1925-1949", in Breward Christopher and MacDonald Juliette, *Styling Shanghai*, London: Bloomsbury, p.68

FURTHER READING:

- Zhao, Jianhau, "Local Productions, Global connections: Making Fashion in China," in Ling Wessie and Reinach Simona Segre, *Fashion in Multiple Chinas. Chines Styles in the Transglobal Landscape*. p.44

- Clark Hazel, "Chinese Fashion Designers: Becoming International", in Ling Wessie and Reinach Simona Segre, *Fashion in Multiple Chinas. Chines Styles in the Transglobal Landscape*, p.199

RESSOURCES:

- "The Glamorous Era" <https://g.co/arts/Pw4jFXR2qa7DvjYP9>

Mandatory assignment for this class: "Towards a decentralised and de-hierarchised timeline of global fashion"

- Publish a post of a garment, a technology, an accessorize, a textile... made in China (on padlet):

17 March (mid-semester)

Week 22-28 March

Tuesday 23 March

Topic: Korea

CASE STUDY:

-“The Hanbok”: presentation of this photography: “ca. 1904. Husband and wife of Corea. Ephemera, Postcards. Place_ Division of Rare and Manuscript Collections, Cornell University Library”

<https://fashionandrace.org/database/the-hanbok/>

> Caroline Garell

MANDATORY READING:

- Park, Juyeon, Marilyn DeLong, and Eunah Yoh. "Textile Manufacture in Korea." In Berg Encyclopedia of World Dress and Fashion: East Asia, edited by John E. Vollmer, 332–336. Oxford: Berg Publishers, 2010.

- Hong, Na Young. "Bridal Dress in Korea." In Berg Encyclopedia of World Dress and Fashion: East Asia, edited by John E. Vollmer, 326–331. Oxford: Berg Publishers, 2010

Mandatory assignment for this class: “Towards a decentralised and de-hierarchised timeline of global fashion”

- Publish a post of a garment, a technology, an accessorize, a textile... made in Korea. (on padlet)

Friday 26 March

Topic: Japan

CASE STUDY:

- The Kimono

Exhibition “Kyoto to Catwalk”, The Victoria & Albert Museum, London. 2020. Presentation of this

curator tours (1-5):

- 1/5 <https://youtu.be/oEf0iFNTVGw>
- 2/5 <https://youtu.be/hG6UVZexmc8>
- 3/5 https://youtu.be/dvyC_pqYhvw
- 4/5: <https://youtu.be/oz1AzscxHjk>
- 5/5: <https://youtu.be/OSgNdkcg9To>

<https://www.vam.ac.uk/exhibitions/kimono-kyoto-to-catwalk>

> **Vallejo, Isabelle**

MANDATORY READINGS:

- Milhaupt, Terry Satsuki. "Kimono." In Berg Encyclopedia of World Dress and Fashion: East Asia, edited by John E. Vollmer, 355–360. Oxford: Berg Publishers, 2010
- Bethe, Monica. "Performance Dress in Japan." In Berg Encyclopedia of World Dress and Fashion: East Asia, edited by John E. Vollmer, 404–410

RESSOURCES:

- "The ancient history making and wearing a kimono", online exhibition,

<https://g.co/arts/4gTmVuaYhFagei9g8>

"Objects that matter: Kimono": presentation of this garment

<https://fashionandrace.org/database/kimono/>

Mandatory assignment for this class: "Towards a decentralised and de-hierarchised timeline of global fashion":

- Publish a post of a garment, a technology, an accessorize, a textile... made in Japan (on

padlet)

Week 29 March – 4 April

Tuesday 30 March

INTRODUCTION ON FASHION IN LATIN AMERICA AND THE CARIBBEAN

Topic: Dress And Fashion In Latin America And The Caribbean. An overview

CASE STUDY:

- Presentation of this exhibition: “Unlocking Frida Kahlo's wardrobe”, Victoria and Albert Museum

<https://www.vam.ac.uk/articles/unlocking-frida-kahlos-wardrobe>

> Thalia Weissman

MANDATORY READING:

- Schevill, Margot Blum. "Introductory Note to Latin America and the Caribbean." In Berg Encyclopedia of World Dress and Fashion: Latin America and the Caribbean, edited by Margot Blum Schevill, 3–4. Oxford: Bloomsbury Academic, 2005

- Anawalt, Patricia Rieff. "Regional Dress of Latin America in a European Context." In Berg Encyclopedia of World Dress and Fashion: Latin America and the Caribbean, edited by Margot Blum Schevill, 5–11. Oxford: Bloomsbury Academic, 2005

Friday 2 April

Topic: Mexico

CASE STUDY:

- The Tehuana Dress: presentation of this painting: Nickolas Muray (American, 1892-1965). Frida on Bench, 1939.

> **Miriam Basbous**

MANDATORY READINGS:

- Aragón, Alba F. "Uninhabited Dresses: Frida Kahlo, from Icon of Mexico to Fashion Muse." *Fashion Theory* 18, no. 5 (November 1, 2014): 517–49.
- Jiyun Kim, "Frida Kahlo: Appearances Can Be Deceiving", FIT Timeline, April 26, 2019.

FURTHER READINGS:

- Williams, Robert Lloyd. "Mixtec Dress." In *Berg Encyclopedia of World Dress and Fashion: Latin America and the Caribbean*, 43–50. Bloomsbury Academic, 2005
- Maynard, Ashley E., and Patricia Marks Greenfield. "Maya Dress and Fashion in Chiapas." In *Berg Encyclopedia of World Dress and Fashion: Latin America and the Caribbean*, 79–90. Bloomsbury Academic, 2005
- Scheinman, Pamela. "Mazahua Dress." In *Berg Encyclopedia of World Dress and Fashion: Latin America and the Caribbean*, 110–116. Bloomsbury Academic, 2005

RESSOURCES:

- "The Importance Of Frida Kahlo's Clothes", July 6, 2020 <https://www.crfashionbook.com/culture/a33087827/frida-kahlo-fashion-mexican-identity/>
- "The Real Story Behind Frida Kahlo's Style", *New York Times*, June 15, 2018, <https://www.nytimes.com/2018/06/15/fashion/frida-kahlo-museum-london.html>
- "Traditional Mexican dress", <https://www.vam.ac.uk/articles/traditional-mexican-dress>
- "Made in Mexico", by Ayesha Barenblat, <https://remake.world/films/made-in-mexico/>

EXHIBITIONS:

- “Frida Kahlo: Appearances Can Be Deceiving”, April 26, 2019, [Brooklyn Museum](#), February 8–May 12, 2019
- Exhibition “Frida Kahlo: Making Her Self Up”, [Victoria & Albert Museum](#), 16 June-18 November 2018
- “The Dresses Of Frida Kahlo”, [Museo Frida Kahlo](#), 2012.

Mandatory assignment for this class: “Towards a decentralised and de-hierarchised timeline of global fashion”

- Publish a post of a garment, a technology, an accessorize, a textile... made in Mexico (on padlet):

2 April: Last day to withdraw from a course. Last day to choose the CR/NC grading option

Week 5-9 April

5 April: Easter Monday (no class)

6 April Faculty retreat (no class)

Friday 9 April

Topic: Central America

CASE STUDY

- Presentation of this multimedia project: "Cofradías: Indigenous and Ceremonial. Custodians of Guatemalan tradition, costume and craft" <https://g.co/arts/YCGrAt2kUkV2SDHF6>

> Maia Knowles

MANDATORY READINGS:

- de Arathoon, Barbara Knoke, and Rosario Miralbés de Polanco. "Maya Dress and Fashion in Guatemala." In Berg Encyclopedia of World Dress and Fashion: Latin America and the Caribbean, 162–173. Bloomsbury, 2005

- Odland, J. Claire. "The Huipil of Guatemala." In Berg Encyclopedia of World Dress and Fashion: Latin America and the Caribbean, 197–201. Bloomsbury, 2005

Mandatory assignment for this class: "Towards a decentralised and de-hierarchised timeline of global fashion"

- Publish a post of a garment, a technology, an accessorize, a textile... made in Central America (on padlet)

Week 12-18 April

Tuesday 13 April

Topic: The Caribbean

CASE STUDY

- Presentation of these 2 paintings: Free West Indian Dominicans c.1770 and Free West Indian Creoles in Elegant Dress c.1780, by Agostino Brunias (c.1730–1796)

> Didier Kamerhe

MANDATORY READINGS

- Heyse-Moore, Dominique. "Trinidad in the Nineteenth Century." In *Berg Encyclopedia of World Dress and Fashion: Latin America and the Caribbean*, 277–284. Bloomsbury Academic, 2005

- Buckridge, Steeve O. "Jamaica in the Nineteenth Century to the Present." In *Berg Encyclopedia of World Dress and Fashion: Latin America and the Caribbean*, 264–269. Bloomsbury Academic, 2005

Mandatory assignment for this class: "Towards a decentralised and de-hierarchised timeline of global fashion":

- Publish a post of a garment, a technology, an accessorize, a textile... made in the Caribbean (on padlet)

Friday 16 April

Topic: South America

CASE STUDY:

-Presentation of this multimedia project: "Sisterhood of Our Lady of the Good Death, Egun and Orishas dolls: Afro-Brazilian religiosity", <https://g.co/arts/gCyd4JRzFotmqnFk9>

> Nolan McNearney

MANDATORY READINGS:

- Kutesko Elizabeth (2019), "Introduction: Fashioning Brazil and Brazilian Self-Fashioning", in Kutesko Elizabeth *Fashioning Brazil. Globalization and The Representation of Brazilian Dress in National Geographic*, p.1 to 8.

- Andrade, Rita, and Regina A. Root. "Dress, Body, and Culture in Brazil." In *Berg Encyclopedia of World Dress and Fashion: Latin America and the Caribbean*, edited by Margot Blum Schevill, 421–425. Oxford: Bloomsbury Academic

FURTHER READINGS:

- Lenmann, Cecilia Rodríguez. "History of Dress in Venezuela." In Berg Encyclopedia of World Dress and Fashion: Latin America and the Caribbean, edited by Margot Blum Schevill, 316–322. Oxford: Bloomsbury Academic, 2005
- Frame, Mary. "The Nasca on the South Coast of Peru." In Berg Encyclopedia of World Dress and Fashion: Latin America and the Caribbean, edited by Margot Blum Schevill, 354–361. Oxford: Bloomsbury Academic, 2005

Week 19-25 April

Tuesday 20 April

Guest speaker on Brazilian fashion (TBC)

Friday 23 April

Oral presentation of final projects

Week 26 April – 2 May

Tuesday 27 April

Oral presentation of final projects

28 April: Last days of classes

29 April-2 May: Reading days

3-12 May: Final exams

25 May: Graduation

Textbooks

This course doesn't have any textbook.

Attendance Policy

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.

Covid-19 temporary amendments:

Students studying at The American University of Paris are **STILL EXPECTED TO ATTEND ALL** scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply. For example when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. In particular, Students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners.

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*.

ENGLISH LANGUAGE PROFICIENCY STATEMENT: As an Anglophone university, The American University of Paris is strongly committed to effective English language mastery at the graduate level. Most courses require scholarly research and formal written and oral presentations in English, and AUP students are expected to strive to achieve excellence in these domains as part of their course work. To that end, professors include English proficiency among the criteria in student evaluation, often referring students to the university Writing Lab where they may obtain help on specific academic assignments. Proficiency in English is monitored at various points throughout the student's academic career, most notably during the admissions and advising processes, while the student is completing general education requirements, and during the accomplishment of degree program courses and senior theses.

Grading Policy

GRADING:

1. Oral participation **15%**
2. Weekly assignments, "Towards a decentralised and de-hierarchised timeline of global fashion" (on padlet) **15%**
3. Case study presentation (in class) **25%**
4. Final Project: a non-western timeline or map on Padlet **25%** and oral presentation of your project (the 2 last days of the class) **20%**

GRADING DETAILS

1. **Oral participation:** please share your ideas and knowledge with the rest of the class
2. **Weekly assignments:** "Towards a decentralised and de-hierarchised timeline of global

fashion”

- For each class, you are required to post a garment, a technology, an events, people illustrating one aspect of the global history of fashion. This image includes: title, photo, date, place and source for further research.

- You will receive a grade for each of these works

- Each of your works will be published on padlet:

<https://padlet.com/skurkdjian/vtyyy6cwlzqkvxhn>

At the end of the semester, your padlet should be like your class diary.

3. Case Study presentation: you are asked to present one object/text/film/painting (see the excel sheet on TEAMS). Your presentation will last 15 to 20 minutes and will be clear and engaging:

- Present the document: his nature (photo, film, exhibition...), his author, date of creation...

- Present the country you are talking about: give historical and geographical elements to contextualize the history of this country. Use text and images

- Focus on the depicted dress/textile... Describe it (shape, color, material, fabrics...), explain the context of this dress and explain what it says about global fashion.

- Ask 2 question to the class.

4. Final Project*: a non-western timeline or map (to submit on April 26)

***A non-western timeline or map.**

- At the beginning of the semester, you are asked to choose between two final projects: a timeline or a map you will design. The purpose of this project is to focus on a non-western country and to highlight its fashion/dress to show that fashion existed and still exists beyond Europe.

- As soon as you have picked-up a country, you choose either to do a map or a timeline. You will pitch it in class (on **January 29 and February 2**).

- Use Padlet to do this timeline or this map

- Be accurate and use relevant sources to illustrate your work. Each time, precise the source of your historical document.

- You will present your work in class on **April 23 and 27**.

Other

TEXTBOOKS:

REQUIRED:

- Rocamora Agnès (2009) [*Fashioning the City: Paris, Fashion and the Media*](#)
- Calefato Patrizia. (2004) Chapter 1: "Dress, language and communication", in: *The Clothed Body, Series: Dress, Body, Culture* (Joanne B. Eicher, ed.), Oxford, Berg, p.5-14.

RECOMMENDED:

- Nelson Best, Kate (2017) *The History of Fashion Journalism*. London & New York: Bloomsbury.
- Bartlett Djurdja (ed.) (2018) *Fashion Media Past and Present*, Bloomsbury: London.

All set reading and some further reading will be posted on Teams beforehand.

Please read and annotate the set texts in preparation for class.