



**UNSW** | Arts and  
THE UNIVERSITY OF NEW SOUTH WALES | Social Sciences

**SCHOOL OF HUMANITIES AND LANGUAGES**

**ARTS2904**

**Dressed to Kill:  
Dress and Identity in History**

**Session 2, 2013**

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## **COURSE STAFF**

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Consultation Times: Mondays and Wednesdays 10-11am

## **COURSE DETAILS: 6 UOC**

This course will focus on the many meanings of dress from daily attire, national dress and uniforms, to high fashion across a wide gamut of cultures. Specific topics include cloth and magic, inventing national dress, shaping the body (such as footbinding and the corset), haute couture, and the politics of dress. Women's dress as the Other of men's dress, the manipulation of costume for political agendas (including fashion and fascism and feminism and fashion), the links between dress and deportment, the debates on clothing and attire (such as the headscarf in a school uniform), and the history of the department store will also be explored. Case studies will be taken from world history, particularly Europe, Asia, Australia and the Americas, over the last four hundred years.

## **COURSE AIMS**

This second year course examines the links between dress and gendered identities, using a number of case studies from Europe, Asia, Australia and the Americas over the last four hundred years. It defines dress to include not just clothing and adornment of the body but also deportment and etiquette, and the fashion system. The semiotics of dress or the analysis of the meanings and interpretation of dress is linked to individual self-representation and identities. It complements the other courses in the Women's and Gender Studies minor because it focuses specifically on gendered identities expressed through dress. In addition, it will show students how to analyse photographs, paintings and visual sources.

The aims of this course are:

- To investigate the historical approaches to the study of dress and identity in world history
- To develop skills in analysing visual sources such as paintings and photographs
- To be able to interpret the semiotics of dress or the many meanings of dress
- To appreciate the connections between dress and identity particularly dress and gendered identities

## **STUDENT LEARNING OUTCOMES**

At the completion of this course students will be able to:

- 1) analyze paintings and photographs
- 2) write a research essay that interprets the history of dress using secondary sources, visual sources (especially paintings, sculpture and photography) and other primary sources
- 3) develop skills in oral presentation and writing

- 4) Understand recent scholarship that looks at the semiotics of dress interpreting it as a way of performing gender and identity
- 5) understand social and cultural constructions of gender, sexualities, nationality and ethnicity and how these are expressed through dress
- 6) and apply a feminist perspective in the analysis of dress and identity across differing cultural contexts and time periods.

## **GRADUATE ATTRIBUTES**

- 1) the ability to engage in independent and reflective learning
- 2) the skills involved in scholarly inquiry
- 3) the capacity for enterprise, initiative and creativity
- 4) information literacy--the skills to locate, evaluate and use relevant information
- 5) the skills of effective communication
- 6) the capacity for analytical and critical thinking
- 7) an appreciation of and responsiveness to diversity and change

These Graduate Attributes will be developed through several types of assessment tasks. The weekly journal compels students to read academic scholarship in dress studies and to analyze them critically. Class participation will give them the skills to present their interpretations orally and to defend their positions through debate with their peers. The content of the reading materials will give them a broad knowledge of the latest scholarship on the field.

The tutorial task will give them the opportunity to analyze a series of photographs and interpret one political figure's use of dress. Since the most important primary source for dress studies are visual (especially photographs and paintings), this exercise develops the skills needed in interpreting and analyzing these unique corpus of sources. To help students develop these skills there is a lecture on analyzing photographs and paintings as well as a tutorial discussion on a similar topic. These are scheduled early on in the course before students are asked to attempt this task. The group exercise is to give the opportunity for students to work as a group in the oral presentation and critical analysis of a specific item of clothing. Since the class also has an influence in the assessment of the task, students gain peer review experience as well as skills in the creative presentation (using visual sources, and actual props) to critique clothing practices.

The essay component of the course will develop research, writing and analytical skills. The quizzes will make sure they have a broad knowledge of the concepts and approaches as well as context for the study of dress and its connection to gender and identity.

## **LEARNING AND TEACHING RATIONALE**

My teaching philosophy is to make students enthusiastic about the subject matter and equip them with the skills to then research and learn on their own. It is important that students learn in particular the skills of critical analysis where they develop a questioning mind when they approach primary and secondary sources. These skills need to be developed regularly over time and tutorials are a fundamental part of this learning process. The reason why journal weekly assessments are a major part of the assessment component is because this ensures that students come to tutorials prepared. They would have done the readings and reflected on the issues raised by the literature. Writing a weekly journal then allows them to participate in an informed manner and debate with their colleagues who have thought and reflected on the reading matter as well. This task is rewarded with a 30% component (6 journals). The one paragraph submitted as part of the debate on the headscarf as part of the school uniform in Week 13 is worth another 5%, and the group exercise is also worth 5%. Students therefore

are required to give their arguments orally each week and defend these arguments. By the end of the semester they not only develop critical skills but also a mature confidence in presenting their ideas in public.

The essay is the one assessment that develops an individual's research, analytical and writing skills in an in depth manner. It is this assignment that highlights one's development as a scholar.

The Photo analysis exercise is for students to learn to analyze visual sources (photographs and paintings) and interpret one political figure's self-representation. This oral presentation will help give them confidence to present their analysis and to receive feedback from their peers in a collegial environment.

## **TEACHING STRATEGIES**

My teaching strategy is to get students to do all the readings and reflect on them and then reward them for this weekly effort. The journal assessment component ensures that this outcome is achieved. Tutorial time is for students to discuss their ideas so the tutor merely chairs discussions. An important teaching strategy is to ensure students do all the readings for the subject and get them to think about the issues raised by the discussion question each week. This assessment task is for the development of Graduate Attributes that have to do with developing critical and analytical skills.

Lectures are used to provide the background material for the specialized readings in tutorials. Documentary and feature films are used as points for discussion with some excerpts shown in the middle of lectures. Pop quizzes are a strategy to test student's comprehension of class lectures and to develop interpretative and analytical skills. Quizzes are there to ensure students absorb the lecture material and have successfully gained the empirical knowledge base that would allow them to link dress with gender differences or identities. If they are majoring in women and gender studies they would be able to look at dress as part of performing gender identities.

## **COURSE SCHEDULE: LECTURE AND TUTORIAL SCHEDULE**

### **Week 1: 29 July-2 August**

Lecture 1: Introduction: The Problem of What to Wear

Lecture 2: Dress as Text

No Tutorials

### **Week 2: 5-9 August**

Lecture 1: Dress, Department, Adorning and Altering the Body

Lecture 2: Analyzing Photographs and Paintings

Tutorial: Introduction, how to write journals and Trivial Pursuit

### **Week 3: 12-16 August**

Lecture 1: What Shall I Wear to the Revolution? (France)

Lecture 2: What Shall I Wear to the Revolution? (China)

Tutorial: The Rules of Dress, and the Power, Magic and Meaning of Cloth in India

### **Week 4: 19-23 August**

Lecture 1: Dress, Gender, Colonization and Empire: Dressing Masters and Subjects

Lecture 2: The Politics of Dress (including Inventing National Dress)

Tutorial: Foot-binding in China, the Corset

### **Week 5: 26-30 August**

Lecture 1: The Department Store: Fashioning the Bourgeoisie

Lecture 2: Haute Couture

Tutorial: Inventing National Dress: Scottish Kilt, Gandhi and Khadi

### **Week 6: 2-6 September**

Lecture 1: 1950s-1970s American Fashion: Breaking out for men and women?

Lecture 2: Feminism and Fashion

Tutorial: Dress and Race in Spanish America, and Department and the Freedom of African American Slavery

### **Week 7: 9-13 September**

Lecture 1: Cloth 1: Denim Jeans

Lecture 2: Cloth 2: Cloth, Status and Identity in the Philippines

Tutorial: Men in Suits (including the Zoot suit)

### **Week 8: 16-20 September**

Lecture 1: Uniforms (should help with week 13 debate along with the Islamic Fashion lecture)

Lecture 2: Medical Dress

Tutorial: Is there such a thing as Australian Fashion?

### **Week 9: 23-27 September**

Lecture 1: Fashion and Fascism/Socialism

Lecture 2: Documentary Film: The Life of CocoChanel

Tutorial: Film: Dreamweavers

**Essay Due this week**

## **Semester Break: 30 September-6 October**

### **Week 10: 7-11 October**

Lecture 1: No Lecture Labour Day Holiday but students should watch via UNSW Library Kanopy, the Documentary called “Seduction in the City The History of the Department Store”, episode 2 on the history of Myers in Australia. In the Library Search first type: [Seduction in the city : the birth of shopping. Episode 2, A modern game.](#)

Lecture 2: Consumers’ Imperium: Dress, Empire and Consumption Practices  
Tutorial: Photo Exercise 1

### **Week 11: 14-18 October**

Lecture 1: Dress and Religious Identity  
Lecture 2: Islamic Fashion as Competition for Western Global Fashion  
Tutorial: Photo Exercise 2

### **Week 12: 21-25 October**

Lecture 1: Technology and Dress including the Sewing Machine  
Lecture 2: Dress and Popular Culture  
Tutorial: Group Exercise

### **Week 13: 28 October-1 November**

No Lectures  
Tutorial: Debate about the Headscarf

## **COURSE EVALUATION AND DEVELOPMENT**

Teaching evaluations conducted in 2011 suggested a slight reduction in the number of journals so I've reduced the number of journals from 7 to 6 this year. Instead I've introduced a group exercise assessment designed to be enjoyable while encouraging critical analysis of dress cultural practices. One or two comments wanted me to reduce the number of films showed (6 at the time) preferring to have lectures instead. This year I've reduced the number of films by half (from 6-3) and added new lectures: on religious dress and identity, on the sewing machine and technology, on dress and consumption practices, on medical dress and the lecture on accessories and clothing items to help with the Group exercise assessment.

On the whole the evaluations were very positive. Most of the comments liked the journals and many found the diversity of topics and case studies interesting.

## **REFERENCES**

### **Course Textbook**

All readings for tutorials are available in the Reading Kit/ Study Kit especially compiled for this course.

Reading kit: available in University Bookstore and in the library.

Students seeking resources can also obtain assistance from the UNSW Library. One starting point for assistance is:

[info.library.unsw.edu.au/web/services/services.html](http://info.library.unsw.edu.au/web/services/services.html)

### **Recommended Text:**

Mina Roces and Louise Edwards (eds.), *The Politics of Dress in Asia and the Americas*, (Brighton: Sussex Academic Press, 2007).

### **Suggested references**

#### **Journals**

*Fashion Theory*

*Textile: A Journal of Cloth and Culture*

I recommend using these journals that the library holds in electronic form. You will find lots of readings you could use for your essays in them. See also the bibliographies in the essays.

#### **Websites**

Students seeking resources can also obtain assistance from the UNSW Library. One starting point for assistance is:

<http://info.library.unsw.edu.au/web/services/services.html>

*Berg Fashion Library* (type this in the library catalogue search and the online access will come up).

## ASSESSMENT

Journals and participation	30%
Essay	30%
Photograph Exercise	10%
4 Pop Quizzes	20% (5 % each)
Group Exercise	5%
Debate on the Veil Exercise	5%

Students submit a journal assignment each week except weeks 1, 2, 9, 10, 11, 12 and 13. The essay is worth 30% and should be around 3000 words. Instead of a class test there will be four pop quizzes during the lecture times worth 5% each. Since they are 'pop' quizzes they can happen any time and are unannounced. There will be no class test.

### Journal

The journal is an extremely important component of the assessment. Tutorials will only work if students come to the class prepared for discussion. Students should do the required reading for the week and contribute to the class discussion in an informed manner. The submission of the journal assignment each week ensures that students will come to class prepared. All tutorial readings are in the Study Kit available from the UNSW bookshop. Students are then required to answer the journal questions and submit them at the end of each tutorial. The journal should be used as the basis for your participation. The tutor will collect the journals at the end of each session and return them to the students the following week with a mark from 0-5 (each journal assessment is worth 5%, the total of all journals is 30%). (There will be no comments given from the instructor on the weekly journal because the answers to all questions will be discussed at the tutorial—you will however receive long comments on your essays). The marks will be based on students written work plus the oral participation. This is the section of the assessment where the instructor is the most generous in awarding marks for effort (the essays are graded on brilliance and not just effort). If you make a reasonable attempt to answer the questions you will get a 2.5 or a pass. If you answer all questions, chances are you will get a 3 or a credit or a 3.5 Distinction. A four out of 5 is an HD, and students who answer all questions very well will receive a 5/5. Journals should not be about around 500-600 words only or not more than a page and a half of type written double spaced text.

### POP Quizzes at Lecture Times

There will be four of these held during the lecture times. They will be unannounced and are worth 5% each for a total of 20%. Students will be asked to write a paragraph in answer to a question about previous lectures. The quiz will take around 10-15 minutes. **THERE IS NO CLASS TEST.**

### Photograph Exercise in Weeks 10 and 11

Select a public figure (e.g., president, prime minister, monarch) and assemble photographs from newspapers, magazines and the web, and analyze their self-representation in their dress, deportment and consumption practices. Prepare a handout listing your main points and include your annotated bibliography. Be prepared to discuss your photographs (approximately 3 minutes). This is worth 10%.

There is an assigned reading that week by Verity Wilson, "Dressing for Leadership in China: Wives and Husbands in an Age of Revolutions (1911-1976), in *Gender and History*, Vol 14, Issue 3, November 2002: 608-628. Read this article because it will give you ideas on how to do this assignment. Wilson analyzes how Chinese leaders Sun Yat-Sen Mao Zedong and

Chiang Kai-shek represented themselves in photographs of the era. This reading is in your study kit. I intended this article to be the 'model' for your photographic exercise presentations.

### **Group Exercise in Week 12**

The class will be divided into 5 groups of around 5 members each for a collaborative assignment. Each group will be asked to do a critical analysis of one item of clothing or a particular dress practice. Some examples could be: wigs, belts, shoes, headbands, legwarmers, sunglasses, gloves, stockings, parasols, hats, turbans, tattoos, cravats, neckties, sailor caps, boots, jewelry, handbags, etc... The group will analyze the many meanings of the item in historical context including the gendered implications. At the same time, they can critique the dress practices. Students are encouraged to be creative in their presentations from using powerpoint slides, to a fashion show for example. The presentations should be no longer than 5 minutes. Not everyone in the group is required to speak but the entire presentation should be a group effort. At the end of the tutorial the class will vote on the best presentation. The winning group will receive an automatic 5/5 for that assessment. The class will then give peer reviews of the presentations giving constructive feedback on all of them. The tutor will mark the rest of the presentations. Students will need to do a little bit of research on their item of choice.

### **Debate on the Veil in Week 13**

In week 13 you will be reading a chapter by Emma Tarlo about the *jilbab* controversy in September 2002, when Shabina Begum, a 13 year old British Muslim girl of Bengali origin arrived in Denbigh High School in Luton dressed in a *jilbab* and *hijab* instead of a school uniform. The controversy resulted in a case taken to court including the Court of Appeal (where she was represented by Cherie Booth, the wife of the then Prime Minister Tony Blair). It even went all the way to the House of Lords. The class will be divided into groups each representing a role in the mock trial or reenactment of the legal case. Students are required to write only one paragraph defending their position. This written paragraph is to summarize the points they can make orally in the debate. This is worth 5%. The lecture on uniforms and on Islamic Fashion should provide background for the reading and the exercise.

### **Research Essay**

The essay is worth 30% of the mark and should be around 3000 words in length. It must be typed and double spaced with ample margins for the tutor to make comments. See instructions for assignment submission below.

The essay is due on **Week 9 Friday September 27, 2013 at 4pm**. Students should see their tutor regarding the essay topics. There is a recommended bibliography included here after each essay question. Students should consult this bibliography in the first instance as these are the leading scholars writing on the topic but are encouraged to explore other material as well. The recommended readings are the established works on that topic. Students are also encouraged to explore recent issues of *Fashion Theory* or *Textile: Journal of Cloth and Culture*.

What about the web or internet? Remember secondary sources on the web may not be refereed so be careful (but of course articles from electronic journals available from the internet are fine). Anyone can put any article on the web. Books and journals have a rigid refereeing process. I usually recommend the web for primary sources such as images including photographs or paintings that are held at museums and libraries that have open access to their digital collections. Students are encouraged to access this material and to include photographs in their essay submissions. Students may also use photographs from

magazines including fashion magazines relevant to the essay topic. These photographs can be included in the essay and named as Figure 1.1 etc. and captions should be provided.

### **Assignment Submission**

- The cut off time for all assignment submissions in the School is **4pm** of the stated due date.
- 2 assignment copies must be submitted for every assessment task - 1 paper copy and 1 electronic copy
- All hard copy assessments should be posted into the Assignment Drop Boxes at the School of Humanities and Languages, outside the front counter located in the second floor of the Morven Brown Building by 4pm on the due date. A completed cover sheet must be securely attached to assignments. The School is not responsible for any missing pages due to assignments not being stapled properly.
- In addition, a soft copy must be sent by 4pm on the due date by email to Moodle Turnitin.

### **Assignment Collection**

Assignments should be collected from your tutor and must be collected by the owner/author of the assignment. A Stamped Self Addressed Envelope must be provided on submission if students require their assignment to be posted back to their home address.

### **Assignment Extensions**

A student may apply to the Course Convenor for an extension to the submission date of an assignment. Requests for extension must be made via myUNSW before the submission due date, and must demonstrate exceptional circumstances, which warrant the granting of an extension. If medical grounds preclude submission of assignment by due date, contact should be made with subject coordinator as soon as possible. A medical certificate will be required for late submission and must be appropriate for the extension period.

To apply for an extension please log into myUNSW and go to My Student Profile tab > My Student Services channel > Online Services > Special Consideration

### **Late Submission of Assignments**

Assignments submitted after the due or extended date will incur a 5% penalty per day including weekends (calculated from the maximum marks available for that assignment).

Assignments received more than 21 calendar days after the due or extended date will not be allocated a mark.

### **ATTENDANCE**

To successfully complete this unit you are required to attend minimum 80% of classes. If this requirement is not met you will fail the unit. The Tutor will keep attendance records.

## TUTORIAL READINGS AND JOURNAL QUESTIONS

### **Week 2: Introduction and How to Write a Journal as well as Trivial Pursuit**

Readings: Sample journals in this course outline Appendix

### **Week 3: The Rules of Dress and the Power, Magic and Meaning of Cloth in India**

#### **Readings:**

Ross, Robert, Excerpts from "Introduction" and Chapter 2 "The Rules of Dress", from *Clothing A Global History*, Cambridge: Polity Press, 2008, pp. 6-8, 12-25.

Bayly, C.A., "The Origins of Swadeshi (Home Industry): Cloth and Indian Society", in Arjun Appadurai (ed.), *The Social Life of Things: Commodities in Cultural Perspective*, Cambridge: Cambridge University Press, 1986: 285-321.

Jennifer Craik, *Fashion The Key Concepts*, (Oxford: Berg, 2009), pp. 1-17.

This last reading by Jennifer Craik is optional but it is a good idea to skim it.

**Journal Questions:** What are sumptuary laws and in what ways is clothing political? What do cloth and clothing mean in Indian society?

### **Week 4: Foot-binding in China, the Corset**

#### **Readings:**

Dorothy Ko, *Every Step a Lotus Shoes for Bound Feet*, (The Bata Shoe Museum, Berkeley: University of California Press, 2001, chapter 2, pp. 47-75.

Steele, Valerie, "Art and Nature: Corset Controversies of the Nineteenth Century", *The Corset: A Cultural History*, New Haven, CT: Yale University Press, 2001, pp.35-65, 178-180.

**Journal Questions:** How is the practice of foot-binding in China related to how the feminine is defined? How does the corset reflect Victorian England's views on cultural constructions of the feminine (including notions of class and status)?

### **Week 5: Inventing National Dress**

#### **Readings:**

Tarlo, Emma, *Clothing Matters: Dress and Identity in India*, (London: Hurst and Co, 1996), chapter 2, pp. 62-93.

Trevor-Roper, Hugh, "The Invention of Tradition: The Highland Tradition of Scotland", in Eric Hobsbawm & T. Ranger (eds), *The Invention of Tradition*, Cambridge: Cambridge University Press, 1988: 15-42.

**Journal Questions:** How did Gandhi link *Khadi*, cloth and dress to the nationalist movement in India? Do you think that going to see George V in a loincloth was 'power dressing'? Is the Scottish kilt Scottish? What does the history of the kilt reveal about national dress and Scottish identity?

### **Week 6: The Body in Clothes: Race and Deportment**

#### **Readings:**

Earle, Rebecca, "Nationalism and National Dress in Spanish America", in Mina Rocas and Louise Edwards (eds.), *The Politics of Dress in Asia and the Americas*, (Eastbourne: Sussex Academic Press, 2007), pp. 163-181.

Shane White and Graham White, *Stylin' African American Expressive Culture from its Beginnings to the Zoot Suit*, (Ithaca and London: Cornell University Press, 1998), chapter 6, pp. 153-179.

**Journal Questions:** How was dress linked to race in Spanish America? What does the popularity of the *huaso* and the *china poblana* signify about how national dress and identity was assigned in Spanish America? (What do you think about Miss Peru's choice of indigenous dress?). How did freedom from slavery and the adoption of new dress affect African American deportment?

### **Week 7 Tutorial: Men's Suits and the Zoot Suit Riots**

#### **Readings:**

Holly Alford, "The Zoot Suit: Its History and Influence", in Peter McNeil and Vicki Karaminas (eds.), *The Men's Fashion Reader*, (Oxford and New York: Berg, 2009), pp. 353-359.

Katrina Honeyman, "Following Suit: Men, Masculinity and Gendered Practices in the Clothing Trade in Leeds, England, 1890-1940", *Gender & History*, Vol. 14, No. 3, November 2002, pp. 426-446.

**Journal Questions:** How did the Zoot suit come to symbolize the subculture of marginalized groups in the United States? How would explain the rise of the suit as masculine attire in the West? How is the history of women linked to the suit?

### **Week 8 Tutorial: Is there such a Thing as Australian Fashion?**

#### **Reading:**

Jennifer Craik, "Is Australian Fashion and Dress Distinctively Australian?", *Fashion Theory*, Vol 13, Issue 4, 2009, pp. 409-442.

**Journal Question:** How would you describe Australian fashion and how is it linked to defining Australian national identity? Are there gendered differences?

### **Week 9 Tutorial: Film no readings**

#### **Essay Due This Week**

### **Weeks 10 and 11 Tutorial Tasks: Photo Analysis Exercise Presentations**

#### **Reading:**

Verity Wilson, "Dressing for Leadership in China: Wives and Husbands in an Age of Revolutions (1911-1976)", in *Gender & History*, Vol. 14, Issue 3, November 2002, pp. 608-628.

### **Week 12 Tutorial: Group Exercise**

Each group will be asked to do a critical analysis of one item of clothing or a particular dress practice. Some examples could be: wigs, belts, shoes, headbands, legwarmers, sunglasses, gloves, stockings, parasols, hats, turbans, tattoos, cravats, neckties, sailor caps, boots, jewelry, handbags, etc... The group will analyze the many meanings of the item in historical context including the gendered implications. At the same time, they can critique the dress practices. Students are encouraged to be creative in their presentations from using powerpoint slides, to a fashion show for example. The presentations should be no longer than 5 minutes. Students should do their own research on their choice of item (ideally they can divide the research and presentation tasks among themselves).

### **Week 13 Tutorial: Debate on the Veil and School Uniforms**

**Reading:**

Emma Tarlo, *Visibly Muslim Fashion, Politics, Faith*, (Oxford and New York: Berg, 2010), chapter 5, pp. 103-129.

**Write one paragraph answering this question**

Should Shabina Begum be allowed to wear the headscarf as part of her school uniform? You can answer the question from the perspective of the role you are playing the class mock trial or re-enactment of the court case. (You are Shabina or you are the headmistress or the radical Islamic group etc.) This is a topic about uniforms and also about Islam, piety, modesty and Islamic fashion.

## ESSAY QUESTIONS AND BIBLIOGRAPHIES

Choose one of the following questions. A suggested bibliography is provided and students are encouraged to consult this bibliography. It is also good to consult the Berg Fashion Library and the two journals (*Fashion Theory* and *Textile: A Journal of Cloth and Culture*).

Some of the books are held at the COFA library but you can simply fill out an intercampus request form and they will deliver the books to the Kensington Campus library in a day or so. If you are from COFA then you have the advantage here!

### 1. In what way was the French Revolution expressed in dress?

Arch, Nigel & Joanna Marschner, *Splendour at Court: Dressing for Royal Occasions since 1700*, London: Unwin Hyman, 1987.

Delpierre, Madeline, *Dress in France in the Eighteenth Century*, New Haven: Yale University Press, 1997.

Harris, Jennifer, "The Red Cap of Liberty. A Study of Dress Worn by French Revolutionary Partisans 1789-94", *Eighteenth Century Studies*, Vol 14, No. 3, Spring, 1981, pp. 283-312.

Levy, Darline Gay, Harriet Branson Applewhite & Mary Durham Johnson (translators), "Women's Deputations Barred from Sessions of the Paris Commune", from the Réimpression de l'Ancien Moniteur, Vol 18, pp. 450,451 *Women in Revolutionary Paris 1789-1795*, (Urbana and Chicago: The University of Illinois Press, 1979).

Parkins, Wendy (ed), *Fashioning the Body Politic: Dress, Gender, Citizenship*, Oxford: Berg, 2002, chap. 2.

Ribeiro, Aileen, *Fashion in the French Revolution*, (New York: Holmes & Meier Publishers Inc., 1988).

Virgili, Fabrice, *Shorn Women, Gender and Punishment*. Oxford; Berg, 2002.

Wrigley, Richard. *The Politics of Appearances: Representations of Dress in Revolutionary France*, (Oxford: Berg, 2002).

Wrigley, Richard, "Transformations of a Revolutionary Emblem: The Liberty cap in the French Revolution", *French History*, Vol 11, No. 2, June, 1997, pp. 131-169.

Wrigley, Richard, "The Formation and Currency of a Vestimentary Stereotype: The Sans-culotte in Revolutionary France", in Wendy Parkins (Ed). *Fashioning the Body Politic: Dress, Gender, Citizenship*, (Oxford: Berg, 2002), pp. 19-47.

Kwass, Michael "Big Hair: A Wig History of Consumption in Eighteenth-century France", *American Historical Review*, Vol 111, Issue 3, 2007.

Students may read in the History School the Honours thesis by Clare Tan on dress in the French Revolution (2002).

### 2. How has the regime of Mao Tse Tung redefined Chinese dress? How is this linked to the Communist Party's axiom that there is gender equity in China since 1949?

Finnane, Antonia, *Changing Clothes in China Fashion, History, Nation*, (Sydney: UNSW Press, 2007, especially chapter 9 "Dressed to Kill in the Cultural Revolution").

Edwards, Louise, "Dressing for Power: Scholar's Robes, School Uniforms and Military Attire in China", in Mina Roces and Louise Edwards (eds), *The Politics of Dress in Asia and the Americas*, (Eastbourne: Sussex Academic Press, 2007).

Donald, Stephanie Hemelryk, "Children's Day: The Fashionable Performance of Modern Citizenship in China", in Wendy Parkins (ed.) *Fashioning the Body Politic: Dress, Gender, Citizenship*, (Oxford: Berg, 2002), pp. 205-216.

Ko, Dorothy, "Bondage in Time: Footbinding and Fashion Theory", in *Fashion Theory*, Vol 1, Issue I, 1997, pp. 3-28.

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#### **4. How do uniforms express identity? (This includes gender as well---and you can talk about femininity or masculinity) You may focus on military uniforms, scouts, police uniforms, school uniforms or else you can do a comparative study.)**

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Laura Ugolini: "Clothes and the Modern Man in 1930s Oxford"

Becky Conekin. "Fashioning the Playboy: Messages of Style and Masculinity in the Pages of Playboy Magazine, 1953-1963"

Ulrich Lehmann" Language of the Pursuit: Cary Grant's Clothes in Alfred Hitchcock's 'North by Northwest'"

Alistair O'Neill "John Stephen: A Carnaby Street Presentation of Masculinity 1957-1975"

Peter McNeil and Vicki Karaminas (eds.) *The Men's Fashion Reader*, (Oxford: Berg, 2009)

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## 6. What interpretations have been advanced for why Muslim women wear the veil since the 1970s?

\* See also the special issue on Islamic Fashion in *Fashion Theory*.

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Falasca-Zamponi, "Peeking Under the Black Shirt: Italian Fascism's Disembodied Bodies", in Wendy Parkins (ed.) *Fashioning the Body Politic Dress, Gender, Citizenship*, (Oxford: Berg, 2002), pp. 145-165.

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Vincent, Mary, "Camisas Nuevas: Style and Uniformity in the Falange Española 1933-43", in Wendy Parkins (ed). *Fashioning the Body Politic Dress, Gender, Citizenship*, (Oxford: Berg, 2002), pp. 167-187.

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Parkins, Wendy, "'The Epidemic of Purple, White and Green': Fashion and the Suffragette Movement in Britain 1908-14", in Wendy Parkins (ed.), *Fashioning the Body Politic: Dress, Gender and Citizenship*, (Oxford: Berg, 2002), pp. 97-124.

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Tickner, Lisa, *A Spectacle of Women*, (London: Chato and Windus, 1987).

**11. Is there such a thing as a 'national' fashion; that is, British fashion, American fashion, Australian fashion, Japanese fashion and so on? Why or why not? Discuss. \* Note that this question is about a national fashion NOT necessarily about national dress although in some cases it can be argued that a type of national dress is used as a national fashion.**

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**SAMPLE JOURNAL By Melissa Quach (printed with her permission)**

**How has popular culture such as music been politicized in Southeast Asia?**

Music has played an important traditional role in many Southeast Asian cultures, making it inevitable that it would be politicized. Popular culture such as music has been a major part of political and military struggles. It has been the weapon used to steal the “hearts and minds” [pg. 277] of the people by both the ruling governments and oppositions.

The ‘people power’ revolutions of the Philippines make it a valuable demonstration of how popular culture has been politicized in the region. Songs and singing have always been an important part of Philippine culture and since the Japanese occupation it has been used as a form of protest. During the 1930s, radical labour and peasant groups used songs to recruit and expand. In the 1940s-1950s, the radical Hukbalahap movement became known as the ‘singing army’. This history of politicized music was revived by the student and feminist movements during the 1960s creating a scene of flourishing protest music which would have a significant role during the Marcos regime.

However, music was in a sense a double edged sword employed by Marcos supporters and opposition. The Marcos government used music to generate support and constantly played pro-Marcos songs through government controlled media. Imelda Marcos also commissioned songs praising the New Society to assist Marcos’ campaign to win the hearts and minds of the people.

Despite Marcos’ attempts, it would ultimately be the protestors who succeed in the cultural war. The more Marcos controlled broadcast and blacklisted protest music like that of Freddie Aguilar, the more the tide turned against him. Drawing on the memory of former nationalist heroes and groups, like Ninoy Aquino, the genre flourished. Aguilar’s song “Bayan Ko” became the anthem of the anti-Marcos movement after it was empowered by Aguilar’s performance of it beside Aquino’s coffin. Marcos’ fall eventually came at the hands of non-violent revolution where one of the main weapons of the people was song. The pinoy genre did not just flourish during the Marcos years. The dictatorship set the foundations for the popularisation of the genre under President Aquino. Following lobbying, President Aquino established a Presidential Commission for Culture and the Arts to foster the growth of a national culture of the people, making music a major part of developing a national identity.

As governments in Southeast Asia, like the Philippines, continue to struggle to build a national identity and truly break from the remnants of colonization, political music (with its ability to reflect larger social, economic and political realities) will continue to grow.

## **ARTS1210**

### **Contemporary Religions: Shamanism in Korea**

In the chapter about Korean shamans and capitalism of *Shamans, Nostalgias and the IMF South Korean Popular Religion in Motion*, Laurel Kendall blatantly attributed the popularity of shamans in modern Korea to the enterprising character of Koreans, mainly aspiring entrepreneurs or small entrepreneurs themselves.

Kendall first proposed that the preoccupation of Koreans with materialism and the link between money and nobility, dictated their reasons for calling upon shamans. More and more small business people were keen to break into the economic system as successful entrepreneurs, and they believed to do so, they required shamans to guide and bless their efforts through rituals.

She later suggested that it was not only to help ensure good business that these people were calling upon shamans but also, to deal with and prevent the repercussions of financial disasters.

I agree that the above are valid explanations for the popularity of shamans in modern Korea, since Korea is undergoing rapid modernization where market competition will continue to get stiffer as the economy grows. It is feasible that a culture of using religious practices in an attempt to secure material success such as shamanism would remain widely popular.

However, Kendall appears to have based her reasons on her observations of shamanistic rituals during the years Korea was hit by the Asian financial crisis in the mid-1990s. There were no other reasons explored which could have been attributed to the popularity of shamans in Korea today.

Instead, one such reason could be the diversity and adaptability of modern day shamans. Many shamans include other figures like Buddha and even former dictator Park

Chung-hee in their worship which appeals to a larger population of Koreans<sup>1</sup>. Also, the use of internet websites to promote their services<sup>2</sup> have, in a sort of sense, created a pop culture for shamanism which gains popularity among the younger and less traditional Korean society.

Lastly and importantly, shamanism has been acknowledged to be a treasury of Korean culture, where music, dance and costumes related to the ritual have been preserved<sup>2</sup>. Culture perseverance could well be another reason why shamans are in high demand. There can be no downplaying on the number of Koreans who “employ” shamans for the sake of following a culture that has been around for centuries.

Therefore, while it is agreeable for Kendall to explain the popularity of shamans in contemporary Korea founded on a culture of materialism, her notion is not self-sufficient as it overlooks other possible supporting reasons for the popularity of shamans in Korea today.

*I, Woon Juen Nin, hereby allow this writing piece to be published for use as an example in the University of New South Wales ARTS1210 course – Concepts of Asia course manual.*

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<sup>1</sup> G Cain, ‘Modern Shamans all the rage in South Korea’, in *Global Post*. 30 May 2010, viewed on 22 April 2011, <<http://www.globalpost.com/dispatch/south-korea/100125/shamanism-mudangs>>.

<sup>2</sup> S-H Choe, ‘In the age of the Internet, Korean Shamans regain popularity’, in *The New York Times*, 2009, viewed on 22 April 2011, <[http://www.nytimes.com/2007/07/06/world/asia/06iht-shaman.1.6527738.html?pagewanted=2&\\_r=1](http://www.nytimes.com/2007/07/06/world/asia/06iht-shaman.1.6527738.html?pagewanted=2&_r=1)>.