ARTS2904 Course Outline

School of Humanities and Languages

ARTS2904, Dressed to Kill: Dress and Identity in History
Semester 2, 2015

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## 1. Course Staff and Contact Details

<table>
<thead>
<tr>
<th>Name</th>
<th>Professor Mina Roces</th>
<th>Room</th>
<th>Morven Brown 359</th>
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<tr>
<td>Phone</td>
<td>93852348</td>
<td>Email</td>
<td><a href="mailto:m.roces@unsw.edu.au">m.roces@unsw.edu.au</a></td>
</tr>
<tr>
<td>Consultation Time</td>
<td>Thursdays 10-11am and Thursdays, 2-3 pm or by appointment</td>
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### Lecturer

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## 2. Course Details

### Units of Credit (UoC)

6

### Course Description

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 foot-binding 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.

It also 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. Students will also be taught how to analyze visual sources such as photographs and paintings.

### Course Aims

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

Student Learning Outcomes

1. At the completion of this course students will be able to: 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 sources for dress studies are visual (especially photographs and
paintings), this exercise develops the skills needed in interpreting and analyzing these unique corpus of sources. There will be 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.

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.
3. 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 25% component (5 journals). There is a group assessment in week 13. 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.

4. 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.

Mina Roces was the recipient of the FASS Dean’s Award for Excellence in Teaching in 2012 and the UNSW’s Vice Chancellor’s Award for Excellence in Teaching in 2013.
5. Course Assessment

<table>
<thead>
<tr>
<th>Assessment Task</th>
<th>Length</th>
<th>Weight</th>
<th>Learning Outcomes Assessed</th>
<th>Graduate Attributes Assessed</th>
<th>Due Date</th>
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<tbody>
<tr>
<td>Journals total of 5</td>
<td>500-600 words</td>
<td>5% each total of 25%</td>
<td>1, 3, 4, 5, 6</td>
<td>1,2,5,6,7</td>
<td>Week 3, 4, 5, 6, 7 tutorials</td>
</tr>
<tr>
<td>Research Essay</td>
<td>3000 words</td>
<td>35%</td>
<td>1, 2, 3, 4, 5, 6,</td>
<td>1,2,3,4,5,6,7</td>
<td>Week 9, Friday September 25 at 4pm.</td>
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<tr>
<td>Photographic Analysis</td>
<td>Oral presentation and bibliography</td>
<td>15%</td>
<td>1, 3, 5, 6</td>
<td>1,2,3,4,5,6.</td>
<td>Students present once in either week 10, 11 or 12 tutorials</td>
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<tr>
<td>Group Exercise</td>
<td>Oral presentation</td>
<td>5%</td>
<td>1,3,5,6</td>
<td>1,3,4,5,6,7</td>
<td>Week 13 tutorials</td>
</tr>
<tr>
<td>Pop Quizzes (total of 4)</td>
<td>2-3 paragraphs</td>
<td>5% each total of 20%</td>
<td>1,3,4,5,6,7</td>
<td>5,6,7</td>
<td>During lectures</td>
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**THERE IS NO CLASS TEST**

**Please Note:** The Arts and Social Sciences Protocols and Guidelines state:

A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a grade of UF (Unsatisfactory Fail).

The Attendance Guidelines can be found in full at:
https://www.arts.unsw.edu.au/current-students/academic-information/Protocols-Guidelines/

**ASSESSMENTS EXPLAINED**

**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 have been digitised by the library and can be accessed through typing “ARTS2904” in the library search engine. 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 25%). (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 3.25 or a credit or a 3.75 Distinction. A 4.2 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 couple of paragraphs 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, 11 and 12**

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 15%.

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 can be accessed also by searching ARTS2904 in the UNSW library search engine. I intended this article to be the 'model' for your photographic exercise presentations.

**Group Exercise in Week 13**

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. The entire presentation should be a group effort. Students will need to do a little bit of research on their item of choice.

**Research Essay**

The essay is worth 35% 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 25, 2015 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.

Grades

All results are reviewed at the end of each semester and may be adjusted to ensure equitable marking across the School.

The proportion of marks lying in each grading range is determined not by any formula or quota system, but by the way that students respond to assessment tasks and how well they meet the objectives of the course. Nevertheless, since higher grades imply performance that is well above average, the number of distinctions and high distinctions awarded in a typical course is relatively small. At the other extreme, on average 6.1% of students do not meet minimum standards and a little more (8.6%) in first year courses. For more information on the grading categories see: https://student.unsw.edu.au/grades

Submission of Assessment Tasks

Assignments which are submitted to the School Assignment Box must have a properly completed School Assessment Coversheet, with the declaration signed and dated by hand. The Coversheet can be downloaded from https://hal.arts.unsw.edu.au/students/courses/course-outlines/. It is your responsibility to make a backup copy of the assignment prior to submission and retain it.

Assignments must be submitted before 4:00pm on the due date. Assignments received after this time will be marked as having been received late.

Late Submission of Assignments

The Arts and Social Sciences late submissions guidelines state the following:

- An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).
- The late penalty is the loss of 3% of the total possible marks for the task for each day or part thereof the work is late.
• Work submitted **14 days after** the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

• Work submitted **21 days after** the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

The Late Submissions Guidelines can be found in full at: https://www.arts.unsw.edu.au/current-students/academic-information/Protocols-Guidelines/

The penalty may not apply where students are able to provide documentary evidence of illness or serious misadventure. Time pressure resulting from undertaking assignments for other courses does not constitute an acceptable excuse for lateness.

### 6. Extension of Time for Submission of Assessment Tasks

The [Arts and Social Sciences Extension Guidelines](https://www.arts.unsw.edu.au/current-students/academic-information/Protocols-Guidelines/) apply to all assessed tasks regardless of whether or not a grade is awarded, except the following:

1. any form of test/examination/assessed activity undertaken during regular class contact hours
2. any task specifically identified by the Course Authority (the academic in charge of the course) in the Course Outline or Learning Management System (LMS), for example, Moodle, as not available for extension requests.

The complete Arts and Social Sciences Extension Guidelines can be read [here](https://www.arts.unsw.edu.au/current-students/academic-information/Protocols-Guidelines/).

If you wish to request an extension for submission of an assessment task you need to do so via myUNSW using the [Special Consideration](https://www.arts.unsw.edu.au/current-students/academic-information/Protocols-Guidelines/) section. You will need to submit documentary evidence in support of your request.

A student who missed an assessment activity held within class contact hours should apply for Special Consideration via myUNSW.

### 7. Attendance

The Arts and Social Sciences Attendance Guidelines state the following:

• A student is expected to attend all class contact hours for a face-to-face or blended course and complete all activities for a blended or fully online course.

• If a student is unable to attend all classes for a course due to timetable clashes, the student must complete the Faculty of Arts & Social Sciences Permitted Timetable Clash form (see information at Item 8 below). A student unable to attend lectures in a course conducted by the School of Education can apply for “Permission to Participate in Lectures Online”.

• Where practical, a student’s attendance will be recorded. Individual course outlines/LMS will set out the conditions under which attendance will be measured.
A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

Reserve members of the Australian Defence Force who require absences of more than two weeks due to full-time service may be provided an exemption. The student may also be permitted to discontinue enrolment without academic or financial penalty.

If a Course Authority rejects a student’s request for absence from a class or activity the student must be advised in writing of the grounds for the rejection.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance.

A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course’s learning outcomes and/or volume of learning.

A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation. The Dean will only grant such a request after consultation with the Course Authority to ensure that measures can be organised that will allow the student to meet the course’s learning outcomes and volume of learning.

A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).

A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.

Students who falsify their attendance or falsify attendance on behalf of another student will be dealt with under the Student Misconduct Policy.

8. Class Clash

Students who are enrolled in an Arts and Social Sciences program (single or dual) and have an unavoidable timetable clash can apply for permissible timetable clash by completing an online application form. Students must meet the rules and conditions in order to apply for permissible clash. The rules and conditions can be accessed online in full at: https://www.arts.unsw.edu.au/media/FASSFile/Permissible_Clash_Rules.pdf

For students who are enrolled in a non-Arts and Social Sciences program, they must seek advice from their home faculty on permissible clash approval.

9. Academic Honesty and Plagiarism
Plagiarism is presenting someone else’s thoughts or work as your own. It can take many forms, from not having appropriate academic referencing to deliberate cheating.

In many cases plagiarism is the result of inexperience about academic conventions. The University has resources and information to assist you to avoid plagiarism.

The Learning Centre assists students with understanding academic integrity and how to not plagiarise. Information is available on their website: https://student.unsw.edu.au/plagiarism/. They also hold workshops and can help students one-on-one.

If plagiarism is found in your work when you are in first year, your lecturer will offer you assistance to improve your academic skills. They may ask you to look at some online resources, attend the Learning Centre, or sometimes resubmit your work with the problem fixed. However, more serious instances in first year, such as stealing another student’s work or paying someone to do your work, may be investigated under the Student Misconduct Procedures.

Repeated plagiarism (even in first year), plagiarism after first year, or serious instances, may also be investigated under the Student Misconduct Procedures. The penalties under the procedures can include a reduction in marks, failing a course or for the most serious matters (like plagiarism in an Honours thesis) or even suspension from the university. The Student Misconduct Procedures are available here: http://www.qs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf
# Course Schedule

To view course timetable, please visit: [http://www.timetable.unsw.edu.au/](http://www.timetable.unsw.edu.au/)

**LECTURES ARE Tuesdays 11-12 in CLB1 and Thursdays 11-12 in CLB3**

## COURSE SCHEDULE: LECTURE AND TUTORIAL SCHEDULE

**Week 1: 27-31 July**
- Lecture 1: Introduction: The Problem of What to Wear
- Lecture 2: Dress as Text
- No Tutorials

**Week 2: 3-7 August**
- Lecture 1: Dress, Deportment, Adorning and Altering the Body
- Lecture 2: Analyzing Photographs and Paintings
- Tutorial: Introduction, how to write journals and Trivial Pursuit

**Week 3: 10-14 August**
- Lecture 1: What Shall I Wear to the Revolution? (France)
- Lecture 2: What Shall I Wear to the Revolution? (China)
- Tutorial: Power, Magic and the Meaning of Cloth in India, Dress and Race in Spanish America

**Week 4: 17-21 August**
- Lecture 1: Dress, Gender, Colonization and Empire: Dressing Masters and Subjects
- Tutorial: Foot-binding in China, the Corset

**Week 5: 24-28 August**
- Lecture 1: The Department Store: Fashioning the Bourgeoisie
- Lecture 2: Haute Couture

**Week 6: 31 August- 4 September**
- Lecture 1: Religious Dress and Identity
- Lecture 2: Islamic Fashion
- Tutorial: The Zoot Suit

**Week 7: 7-11 September**
- Lecture 1: Uniforms
- Lecture 2: Medical Dress (Guest Lecturers: Dr. Anthony Corones and Dr. Susan Hardy)
- Tutorial: The Headscarf Controversies

**Week 8: 14-18 September**
- Lecture 1: 1950s-1970s: Breaking out for men and women?
- Lecture 2: Feminism and Fashion
- Tutorial: Is there such a thing as National Fashion? Tutorial groups

**Week 9: 21-25 September**
- Lecture 1: Fashion and Fascism/Socialism
- Lecture 2: Documentary Film: The Life of CocoChanel

Essay Due this week

Semester Break: 28 September-2 October

Week 10: 5-9 October
Lecture 1: Cloth 1: Denim Jeans
Lecture 2 Cloth 2: Pineapple Fiber Cloth, Fashion and Status in the Philippines
Tutorial: Photo Exercise 1

Week 11: 12-16 October
Lecture 1: Hollywood and Bollywood
Lecture 2: Soap as Civilization
Tutorial: Photo Exercise 2

Week 12: 19-23 October
Lecture 1: The Sewing Machine and Sweat shops including film Hecho en Los Angeles (Made in Los Angeles)
Lecture 2: Dress and Consumption Practices, Dress and Popular Culture
Tutorial: Photo Exercise 3

Week 13: 26-30 October
No Lectures
Tutorial: Group Exercise
TUTORIAL READINGS AND JOURNAL QUESTIONS

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

Week 3: Power, Magic and the Meaning of Cloth in India, Dress and Race in Spanish America
Readings:


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

Journal Questions: What do cloth and clothing mean in Indian society? 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?).
*The photo of Miss Peru will be put up in the Moodle site under Course resources.

Week 4: Foot-binding in China, the Corset
Readings:


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:


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 Zoot Suit and Pachuco/a Identity
Readings:

**Journal Question:** What did the zoot suit symbolize to the men and the women who wore it?

**Week 7: The Headscarf Controversies**

**Readings:**

**Journal Questions:** Should students be permitted to wear the headscarf as part of their school uniform? Why or why not? Why do you think the wearing of the headscarf has sparked such controversies in France and the UK?

**Week 8: Is there such a thing as national fashions?**

**Reading:**
Each group will be assigned one nation or group:
Choose from: Australian fashion, British fashion, Islamic fashion, Japanese fashion, and American fashion.

Students read the appropriate reading for their group:

For Australian Fashion

For Islamic Fashion

For American Fashion

For British Fashion

For Japanese Fashion


**Groups will talk about whether there is such a thing as Japanese fashion, Australian fashion, etc.**
Week 9 Film no readings
Essay Due This Week

Weeks 10, 11 and 12: 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 13: 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).

11. Course Resources

Course ‘Textbook’. All readings for the tutorials have been digitised by the UNSW
library and are available by typing ‘ARTS2904’ in the Library Search Engine. You will
need to find the authors for the readings through their surnames. Readings that are
journal articles can be found by searching using the Journal’s title.

Recommended Text: Mina Roces and Louise Edwards (eds.), The Politics of Dress in
bookstore has limited copies available.

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 mine for your essays. See also the bibliography provided in
the essay list. If a book is held at the College of Fine Arts (we share sources with them),
just request it using the tab, and it will be sent to Kensington campus in a day or two.

Websites
I recommend checking out the Berg Fashion library series now taken over by Bloomsbury
press. They published most of the books on dress (so it is called the dress press).

12. Course Evaluation and Development

Courses are periodically reviewed and students’ feedback is used to improve them.
Feedback is gathered using various means including UNSW’s Course and Teaching
Evaluation and Improvement (CATEI) process.
Teaching Evaluations conducted in 2011 suggested a slight deduction in the number of journals. I've reduced them from 7-6 in 2013 and then from 6-5 in 2015 (this year). I've introduced instead a group exercise (not assessed) which is intended to be enjoyable and should build rapport with group members in preparation for the week 13 group exercise which will be assessed (5%).

On the whole, evaluations were very positive. Most of the comments like the journals and many found the diversity of topics and case studies interesting.
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 click request in the library site, 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?


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?


3. How has the identification of women with national dress affected women’s status or how women were defined? You may choose one or two countries ----and you can do an in depth study of one country or a comparative one.


Root, Regina, Couture and Consensus Fashion and Politics in Postcolonial Argentina, (Minneapolis: The University of Minnesota Press, 2010).


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.)


5. How does dress reflect society's constructions of the feminine or masculine?
*See also the bibliography for the question women and national dress.


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


Craik, Jennifer, *The Face of Fashion*, (London: Routledge, 1993), chapters on Fashioning Women; Techniques of Femininity and Fashioning Masculinity; Dressed for Comfort or Style".

Fiona Anderson "Fashioning the Gentleman: A Study of Henry Poole and Co., Saville Row Tailors 1861-1900"


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


Peter McNeil: "Macaroni Masculinities"


There is a special issue on Masculinities In *Fashion Theory Journal* Vol 4, Issue 4, 2000. These are the articles there:

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

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*.


7. Compare the ways elites of Siam/Thailand, Russia or India have used dress in order to present their nation as 'modern' or as Westernized and 'civilised'.


8. Discuss links between colonizer's dress and masculinity in the colonies.


9. What does fashion under Nazi/Fascist regimes and the Socialist Regime of East Germany reveal about the nation's construction of gender (especially masculinity) and identity? What messages do they send to the world?

Bartlett, Djurdja *Fashioneast The Spectre that Haunted Socialism*, (Massachusetts: Massachusetts Institute of Technology, 2010).


10. How have feminists used dress as a political strategy to extend citizenship rights to women? In your answer compare case studies from two regions (Europe, the US or Asia).

Edwards, Louise and Mina Roces (eds), *Women’s Suffrage in Asia: Gender, Nationalism and Democracy*, (London: Routledge Curzon, 2004. (text contains many case studies from various Asian countries, see especially those by Mina Roces and Louise Edwards)


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.*

Breward, Christopher and David Gilbert (eds.), *Fashion’s World Cities*, (Oxford: Berg, 2006)


Special Issue on Islamic Fashion in the Journal *Fashion Theory*

13. In what ways did the Zoot suit become semiotics for pachuco/a identity or Ethnic identity (if you want to include African Americans) in 1940s America? In what ways did the wearing of the flamboyant apparel signify rebellion?


13. Student Support

The Learning Centre is available for individual consultation and workshops on academic skills. Find out more by visiting the Centre’s website at: [http://www.lc.unsw.edu.au](http://www.lc.unsw.edu.au)

14. Grievances
All students should be treated fairly in the course of their studies at UNSW. Students who feel they have not been dealt with fairly should, in the first instance, attempt to resolve any issues with their tutor or the course convenors.

If such an approach fails to resolve the matter, the School of Humanities and Languages has an academic member of staff who acts as a Grievance Officer for the School. This staff member is identified on the notice board in the School of Humanities and Languages. Further information about UNSW grievance procedures is available at:
https://student.unsw.edu.au/complaints

15. Other Information

myUNSW

myUNSW is the online access point for UNSW services and information, integrating online services for applicants, commencing and current students and UNSW staff. To visit myUNSW please visit either of the below links:
https://my.unsw.edu.au
https://my.unsw.edu.au/student/atoz/ABC.html

OHS

UNSW's Occupational Health and Safety Policy requires each person to work safely and responsibly, in order to avoid personal injury and to protect the safety of others. For all matters relating to Occupational Health, Safety and environment, see
https://www.ohs.unsw.edu.au/

Special Consideration

In cases where illness or other circumstances produce repeated or sustained absence, students should apply for Special Consideration as soon as possible.

The application must be made via Online Services in myUNSW. Log into myUNSW and go to My Student Profile tab > My Student Services channel > Online Services > Special Consideration.

Applications on the grounds of illness must be filled in by a medical practitioner. Further information is available at:
https://student.unsw.edu.au/special-consideration

Student Equity and Disabilities Unit

Students who have a disability that requires some adjustment in their learning and teaching environment are encouraged to discuss their study needs with the course convener prior to or at the commencement of the course, or with the Student Equity Officers (Disability) in the Student Equity and Disabilities Unit (9385 4734). Information for students with disabilities is available at: http://www.studentequity.unsw.edu.au/

Issues that can be discussed may include access to materials, signers or note-takers, the provision of services and additional examination and assessment arrangements. Early notification is essential to enable any necessary adjustments to be made.