

Fashion in Japan

Art and History of the Kimono and Western Dress Culture

Section 1

Instructor/Title 時限	DRUET Lucile
Office/Building	Main building (honkan) #902
Office Hours	To be determined when the class schedule (day and time period) is confirmed.
Contacts (E-mail)	lucile.druet.kansaigaidai@gmail.com

【Course Outline / Description】

From the origins of kimono to the anti-fashion design of Rei Kawakubo, this course will be exploring the parallel routes of Japanese and Western clothes (和服・*wafuku* and 洋服・*yōfuku*) and how they form different perspectives to analyze the topic of “fashion” in Japan. More concretely, analyzing clothing and fashion in Japan will be seen as an encompassing dynamic, from showing social ranking to expressing one’s identity; from the need of covering one’s body to an artistic and performative statement about one’s status, gender, identity, Japaneseness, aesthetics, silhouettes and body consciousness.

Employing a variety of materials (historical documents and records, classic and modern imagery, poetry, novels, paintings, movies, manga, magazines, advertisements, illustrations etc.) as well as comparative and critical discourse analysis methods, this course ultimately will examine how Japanese and Western fashion are embedded in Japanese society, history and popular culture and how it connects with people’s sartorial habits.

Section 2

【Course Objectives/Goals/Learning Outcomes】

Through an overview of the characteristics and history of kimono, Western fashion in Japan as well as costumes (cosplay, traditional dance and theater), this course will help the students understand the aesthetic and cultural dimensions of clothing and fashion.

With a broad overview of the weaving, dyeing and tailoring techniques as well as the artists, designers, performers, illustrators and authors at the origin of the most prominent clothing / fashion trends, the students will be able to grasp how creators are using kimono and Western clothes for specific effects and / or narratives. The students will also be invited to think about clothing as an intersection between tradition and modernity, femininity and masculinity, slow fashion and fast fashion.

The course will provide the students with knowledge and skills that they can use in their everyday lives as well as their academic career, especially if they are in the field of history, art history, visual anthropology or fashion studies.

Section 3

【Class Schedule/Class Environment, Literature and Materials】

Class #	Contents	Readings / Preparations / Instructions
1	Course introduction	Be ready to come to class and receive your syllabus, reading packets etc. The different topics that will be studied in class, the exams style and the grading system as well as teaching methods will also be presented.
2	Kimono history / 1 Overview of Japanese clothing from the Kofun to the Muromachi~Momoyama period : evolution, clothing codes, color codes (<i>iro-kasane</i>) and motifs.	Locate and make a list of the different kimono evolutions discussed in : >> Liza Dalby, <i>Kimono, Fashioning Culture</i> (pp.12~40)
3	Kimono history / 2 Survey of Japanese clothing from the Edo period to the early Showa period: diversification, the birth of kimono as “fashion” (accessories and democratization).	Make a list of the different aspects of the kimono in : >> Liza Dalby, <i>Kimono, Fashioning Culture</i> (pp.40~87 / 100~118) Understand how Western dress shaped and influenced the kimono uses in : >> Terry Satsuki Milhaupt, <i>Kimono, A Modern History</i> (pp.56~63)
4	Kimono history / 3 Postwar and contemporary kimono: new designs, codes and (re)use aesthetics (ceremonial kimono, reform etc...)	Understand what the author means when saying “how are designers and consumers making the kimono <i>ride a bicycle</i> ?”: >> Jenny Hall, “Re-fashioning the Kimono” in <i>New Voices in Japanese Studies Vol.7</i> (pp.59-84) Read the different kimono makers and designers’ profiles and understand how they see the kimono in our contemporary age: >> Sheila Cliffe, <i>The Social Life of Kimono</i> (pp.112~115 / 131~140 / 152~161)
5	Kimono history / 4 Class discussion	Prepare for class discussion, which will be on the following topics: - when the kimono started to be “fashion” ? - contemporary kimono: slow or fast fashion ? - what do you think of the different kimono rules and codes?
6	Kimono in literature / 1 Court texts and poetry Sei Shonagon	Locate the references made to the Heian period kimono, the connection with nature (seasons) and emotions in

	Princess Shikishi Lady Nijō Ono no Komachi Izumi Shikibu	the different poems from : >> <i>The Pillow Book</i> (pp.40 / 51 / 60 / 69 / 70~72 / 109~111 / 168~171 / 200~201 / 262~265) >> <i>String of Beads, Complete Poems of Princess Shikishi</i> (pp. 36 / 39 / 56 / 62~63 / 68~69) >> <i>The Confessions of Lady Nijō</i> (pp.3~5 / 8 / 45~46 / 206~209 / 238~240) >> <i>The Ink Dark Moon</i> (pp.29 / 54 / 56 / 64 / 152 / 154)
7	Kimono in literature / 2 <i>Naomi</i>	Read the novel and locate the different occurrences of the kimono in the novel and how it is shaping Naomi's character: >> Junichiro Tanizaki, <i>Naomi</i> (whole novel)
8	Kimono in literature / 3 <i>My Beautiful Shadow</i>	Note the use of the kimono in the different passages from the book by: >> Radhika Jha, <i>My Beautiful Shadow</i> (p.13 / 116~128)
9	Kimono in literature / 4 Class discussion	Be ready to compare and discuss the use of kimono in court poetry, as well as the novels <i>Naomi</i> and <i>My Beautiful Shadow</i> .
10	Kimono in visual arts / 1 <i>Ukiyo-e</i> + <i>Bijinga</i>	Look at the corresponding section in the course website for material.
11	Kimono in visual arts / 2 Japonisme	Understand what Japonisme and its variations mean in : >> Terry Satsuki Milhaupt, <i>Kimono, A Modern History</i> (pp.139~170) >> Akiko Fukai "The Kimono and Parisian Mode" in <i>Fashioning Kimono</i> (pp.49~55)
12	Kimono in visual arts / 3 Class discussion	Be ready to compare and discuss the use of kimono in the different visual formats: <i>Ukiyo-e</i> prints, <i>Bijinga</i> paintings, Japonisme movement.
13	Kimono in medias / 1 Advertisements + Western and Japanese Pop culture	Look at the corresponding section in the course website for reading material etc.
14	Kimono in medias / 2 Class discussion	Prepare for class discussion, which will be on the following questions: - what kind of connections can you see between the kimono used by Japanese and the kimono used by Western advertisements?

		- what should a company / a publicist be aware of when using a kimono as a motif?
15	Midterm exam ※Quiz 1 ※Essay paper 1: topics	Come to class to: - take the midterm quiz (questions on topics seen from class #2 to 14) - receive the guidelines and topics for your essay paper (deadline: class #19)
16	Kimono in movies / 1 Overview From <i>Jidai-geki</i> to contemporary film.	Look at the corresponding section in the course website for material.
17	Kimono in movies / 2 Comparing <i>The Makioka Sisters</i> (Kon Ichikawa, 1983) and <i>Memoirs of a Geisha</i> (Rob Marshall, 2005)	Read about the kimono design for this movie: >> Peggy Mulloy, David James, <i>Memoirs of a Geisha: A portrait of a film</i> (pp.125~131) If you can, watch the movies beforehand.
18	Kimono in movies / 3 Class discussion	Prepare for class discussion, which will be on the following topic: - what do you think of the kimono used in <i>Ugetsu</i> compared to the kimono used in <i>The Teahouse of the August Moon</i> ? (Watch the movies online) - what do you think of the use of “ethnic dress” and fashion in movies in general?
19	Western dress in Japan / 1 History and first “waves” of importation ※Essay paper 1: deadline	Look at the corresponding section in the course website for material.
20	Western dress in Japan / 2 Uniforms	List the different attitudes Japanese can have towards school uniforms as described in : >> <i>Wearing Ideology</i> (pp.47~55 / 70~102)
21	Western dress in Japan / 3 Street fashion (Kogyaru, Yamamba, Lolita, Mori Girl, etc.)	Chart the different styles and their characteristics as seen in : >> Sharon Kinsella, <i>Schoolgirl Money and Rebellion in Japan</i> (pp.70~74 / 107~113) >> Yuniya Kawamura, <i>Fashioning Japanese Subcultures</i> (pp. 51~75 / 93~97) >> Leonard Koren, <i>New Fashion Japan</i> (pp.8~29) >> Valerie Steele, <i>Japan Fashion Now</i> (pp.27~59)

		If you can, watch the movie <i>Kamikaze Girls</i> (Tetsuya Nakashima (2004)) and take notes about the role of fashion for the two main characters, Momoko and Ichiko.
22	Western dress in Japan / 4 Class discussion	Prepare for class discussion, which will be on the following topics: <ul style="list-style-type: none"> - what makes a uniform what it is? (Concretely speaking, in terms of fabric, cut, size etc.) - what are the pros and cons of a uniform? (Physically and psychologically speaking) - what kind of key ideas / concepts are behind street fashion trends? - what makes Lolita and Bosozoku fashion so different?
23	Western dress in Japan / 5 Manga, anime and novels	Read the passages from : >> Radhika Jha, <i>My Beautiful Shadow</i> (pp.3~6 / 26~31 / 32~38 / 48~52 / 56~59 / 62~63 / 84~88) and read the short story: >>Haruki Murakami, <i>Tony Takitani</i> (from the <i>Blind Willow, Sleeping Woman</i> collection, pp.225~248)
24	Japanese costumes / 1 Cosplay ※Essay paper 2: topics	Understand the cosplay culture as described in: >> <i>Fandom Unbound</i> (pp.225~248) ※At the end of the class, the instructions for your final essay paper will be given to you. (Deadline: class #28)
25	Japanese costumes / 2 Noh and Kabuki	Gather information about <u>Noh</u> costumes: >> Ichida Hiromi, <i>An Illustrated Guide to Japanese Traditional Clothing and Performing Arts</i> (pp.76~99) Gather information about <u>Kabuki</u> roles and costumes, found in: >> Kimino Rinko, <i>Photographic Kabuki</i> (pp.12~56)
26	Japanese costumes / 3 Maiko and Geiko	Read and understand the relationship between a geisha, her kimono and its function in : >> Komomo, <i>A Geisha's Journey</i> (pp. 18~24 / 32~38 / 78 / 96~100 / 104~113 / 122~127) >> Judith Clancy, <i>The Alluring World of Maiko and Geiko</i> (p.16, 26~29, 34, 100~101) >> Kelly Foreman, <i>The Gei of Geisha</i> (pp. 39~52 / 77~85)

27	Japanese costumes / 4 Takarazuka and Butoh	Gather information about the <u>Takarazuka</u> revue: >> Makiko Yamanashi, <i>Takarazuka Revue since 1914</i> . (Introduction, xxi~xxiii) >> Leonie Stickland, <i>Gender Gymnastics</i> (p.1~2) Gather information about <u>Butoh</u> dance: >> Jean Vialat, Nourit Masson-Selkine, <i>Butoh, Shades of Darkness</i> (pp.16~17) >> Jean Marc Adolphe, <i>Carlotta Ikeda, Butoh dance and beyond</i> (pp.8~22)
28	High-fashion / 1 Japanese designers (Hanae Mori, Kenzo, Issey Miyake, Yohji Yamamoto, Rei Kawakubo, Takafumi Tsuruta) ※ Essay paper 2: deadline	Chart the different histories and styles developed by the designers in the text: >> Yuniya Kawamura, <i>The Japanese Revolution in Paris Fashion</i> (pp.113~149)
29	High-fashion / 2 Class discussion	Prepare for class discussion, which will be on the following topics: - what connections are there between stage costumes and fashion? - how does the kimono influence global fashion and fashion designers?
30	Review	Come to class for a review of the topics for the final quiz (class # 16 to 28).
Final week	Final exam ※ Quiz 2	Come to class and be ready to answer the final quiz questions.

【Textbooks/Reading Materials】

No textbook required.

All reading materials (articles, book chapters, lecture handouts) will be made available on paper (as reading packets) as well as on the dedicated course website (link available when class enrollment is complete).

Note: Blackboard will NOT be used.

Section 4

【Learning Assessments/Grading Rubric】

Midterms: 35% (Quiz and Essay paper 1)

Finals: 35% (Quiz and Essay paper 2)

Class participation: 30% (attendance and group discussions)

The students are required to read the documents (articles, book chapters) related to the class topics and gather information beforehand about the type of clothing / art form that will be studied in the lectures. They will also be prompted to present and discuss specific concepts and works in class (especially during group discussion time).

For the midterm and final exams, the students will have to take quizzes (in class) as well as produce 1500 word essays (at home). The essays will be done with a focus on in-depth analysis and research, following the *Chicago Manual of Style* for editing.

Section 5

【Additional Information】

N/A