

## Fashion in Japan:

### Art and History of the Kimono and Western Dress Culture

**Section 1**

Instructor 時限	DRUET Lucile
Office/Building	1431 (Building 1 - Nakamiya Campus)
Office Hours	No be announced after the class schedule is fixed

**【Course Outline / Description】**

From the origins of kimono to cosplay, this course will be exploring the parallel routes of Japanese and Western clothes (和服・*wafuku* and 洋服・*yōfuku*) and how they form the material that is “fashion” in Japan.

More concretely, clothing and fashion in Japan will be seen as conformity and freedom: covering perspectives from expressing social ranking to one's identity; from the need of covering one's body to an artistic and performative statement about one's gender, sense of Japaneseness, perception of silhouettes and body consciousness.

Employing a variety of materials (historical documents and records; classic, modern and contemporary imagery; poetry and novels; paintings, movies, manga, magazines, advertisements, illustrations) and applying 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 making and 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
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1	<b>Course introduction</b>	At home: N/A
		In class: Be ready to come to class and receive your syllabus, reading material etc. The different topics that will be studied, the exams style and the grading system as well as teaching methods will also be presented.
2	<b>Kimono history / 1</b> Overview of Japanese clothing from the Kofun to the Muromachi-Momoyama period : evolution, clothing codes, color codes ( <i>iro-kasane</i> ) and motifs.	At home: Read and make a list of the different kimono evolutions presented in : Liza Dalby (1993) <i>Kimono, Fashioning Culture</i> , pp.12-40
		In class: Be ready to take notes during the lecture.
3	<b>Kimono history / 2</b> Survey of Japanese clothing from the Edo period to the early Shōwa era: diversification, accessories and democratization).	At home: Read and make a list of the different aspects of the kimono as seen in: Liza Dalby (1993) <i>Kimono, Fashioning Culture</i> , pp.40-87 / 100-118 + Understand how Western dress shaped and influenced the kimono as exposed in: Terry Satsuki Milhaupt (2014) <i>Kimono, A Modern History</i> , pp.56-63
		In class: Be ready to take notes during the lecture.
4	<b>Kimono history / 3</b> Postwar and contemporary kimono: from family ceremonies to fashionable communities	At home: Read and understand what the author means by “designers and consumers make the kimono <i>ride a bicycle</i> ”: Jenny Hall (2015) “Re-fashioning the Kimono” in <i>New Voices in Japanese Studies</i> Vol.7, pp.59-84 + Read the different kimono makers and designers’ profiles and understand how they see the kimono in our contemporary age: Sheila Cliffe (2017) <i>The Social Life of Kimono</i> , pp.112-115 / 131-140 / 152-161
		In class: Be ready to take notes during the lecture.
5	<b>Kimono history / 4</b> Class discussion	At home: Prepare for class discussion, which will be on the following topics: When did the kimono start to be “fashion” ? (Look at how fashion is defined first and then think about kimono) Contemporary kimono: slow or fast fashion ? Yes / No? Why? What do you think of the different kimono rules and codes? Are they a hindrance or an advantage?

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		<p>Have you ever experienced dressing in a kimono? If yes, what were your impressions? If not, which type would you like to try on?</p> <p>In class: Be ready to discuss the above questions with your assigned group in class (one question per group).</p>
6	<b>Kimono in visual arts / 1</b> <i>Ukiyo-e</i> prints	<p>At home: Look for information about <i>Ukiyo-e</i> prints.</p> <p>In class: Be ready to take notes during the lecture.</p>
7	<b>Kimono in visual arts / 2</b> <i>Bijinga</i> paintings	<p>At home: Look for information about <i>Bijinga</i> paintings.</p> <p>In class: Be ready to take notes during the lecture.</p>
8	<b>Kimono in visual arts / 3</b> Japonisme paintings and fashion designs	<p>At home: Read and understand what Japonisme and its variations mean in: Terry Satsuki Milhaupt (2014) <i>Kimono, A Modern History</i>, pp.139-170 Akiko Fukai (2005) “The Kimono and Parisian Mode” in <i>Fashioning Kimono</i>, pp.49-55</p> <p>In class: Be ready to take notes during the lecture.</p>
9	<b>Kimono in visual arts / 4</b> Class discussion	<p>At home: 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 paintings and fashionable examples.</p> <p>In class: Be ready to discuss the artworks with your assigned group in class.</p>
10	<b>Kimono in literature / 1</b> <i>The River Ki</i>	<p>At home: Read the passages copied from the novel and note how the different kimono occurrences / descriptions reflect on the main character: Ariyoshi Sawako (1959) <i>The River Ki</i></p> <p>In class: Be ready to take notes and discuss the relationship Hana has with kimono throughout her life.</p>
11	<b>Kimono in literature / 2</b> <i>Naomi</i>	<p>At home: Read the novel and locate the different kimono occurrences / descriptions and how it is shaping Naomi’s character: Junichiro Tanizaki (1925) <i>Naomi</i></p>

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		<p>In class: Be ready to take notes and discuss the above listed text.</p>
12	<p><b>Kimono in literature / 3</b> <i>My Beautiful Shadow</i></p>	<p>At home: Read the copied passages and note the use of the kimono in the different passages from the book by: Radhika Jha (2014) <i>My Beautiful Shadow</i> (p.13 / 116-128)</p> <p>In class: Be ready to take notes and discuss the above listed text.</p>
13	<p><b>Kimono in literature / 4</b> Class discussion</p>	<p>At home: Review your notes and the material + be ready to compare and discuss the use of kimono in <i>The River Ki</i>, <i>Naomi</i> and <i>My Beautiful Shadow</i>. For instance: Compare <i>The River Ki</i> and <i>Naomi</i> Compare <i>The River Ki</i> and <i>My Beautiful Shadow</i> Compare <i>Naomi</i> and <i>My Beautiful Shadow</i></p> <p>In class: Be ready to discuss the above mentioned texts with your assigned group in class.</p>
14	<p><b>Midterm exam</b> Review and ※Quiz 1 ※Essay paper 1 (topics)</p>	<p>At home: Review your notes and the handouts connected to the different topics seen in class #2 to 13</p> <p>In class: Be ready for the review (topics seen from class #2 to 13) Take the midterm quiz (questions on the topics seen from class #2 to 13) + Receive the guidelines and topics for your midterm essay (take home paper) (deadline: class #18)</p>
15	<p><b>Kimono in media and movies / 1</b> Advertisements</p>	<p>At home: N/A</p> <p>In class: Be ready to take notes during the lecture.</p>
16	<p><b>Kimono in media and movies / 2</b> Western and Japanese Pop culture</p>	<p>At home: N/A</p> <p>In class: Be ready to take notes during the lecture.</p>
17	<p><b>Kimono in media and movies / 3</b> Overview From <i>Jidai-geki</i> to contemporary film. Comparing Japanese and</p>	<p>At home: N/A</p> <p>In class:</p>

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	Western movies.	Be ready to take notes during the lecture.
18	<b>Kimono in media and movies / 4</b> Comparing Japanese and Western movies.  <b>※Essay paper 1: deadline</b>	At home: Read about the kimono design in <i>Memoirs of a Geisha</i> : Peggy Mulloy, David James (2005) <i>Memoirs of a Geisha: A portrait of a film</i> , pp.125-131
		In class: Be ready to take notes while watching the movies. <b>※ Hand in your essay paper in class, printed and stapled.</b>
19	<b>Kimono in media and movies / 5</b> Class discussion	At home: Prepare for class discussion, which will be on the following topics / questions: What kind of connections can you see between the kimono used in Japanese media and the kimono used in Western media? What should a company / a publicist be aware of when using a kimono? 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?
		In class: Be ready to discuss the above questions with your assigned group.
20	<b>Western dress in Japan / 1</b> History and first “waves” of importation	At home: N/A
		In class: Be ready to take notes during the lecture.
21	<b>Western dress in Japan / 2</b> The <i>Moga</i> fashion	At home: Read the book chapter by Miriam Silverberg (1991) “The Modern Girl as Militant.” In <i>Recreating Japanese Women, 1600-1945</i> , pp.239-266
		In class: Be ready to work in groups on the text and take notes during the lecture.
22	<b>Western dress in Japan / 3</b> Uniforms	At home: Read and list the different attitudes Japanese can have towards school uniforms as described in : Brian McVeigh (2000) <i>Wearing Ideology</i> , pp.47-55 / 70-102
		In class: Be ready to take notes during the lecture.
23	<b>Western dress in Japan / 4</b> High fashion (Rei Kawakubo, Issey	At home: Read about Lolita in the article:

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	Miyake etc.) and Street fashion (Kogyaru, Yamamba, Lolita, Mori Girl, etc.)	<p>Terasa Younger (2011) “Lolita: Dreaming, Despairing, Defying.” In <i>Stanford Journal of East Asian Affairs</i>, Vol.11, No.1, pp. 97-110</p> <p>In class: Be ready to take notes during the lecture.</p>
24	<p><b>Western dress in Japan / 5</b> Class discussion</p> <p>※Essay paper 2: topics</p>	<p>At home: Prepare for class discussion, which will be on the following topics / questions: 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?) Compare the key ideas / concepts that are behind high fashion and street fashion. What makes Lolita and Bosozoku fashion so different?</p> <p>In class: Be ready to discuss the above questions with your assigned group. + At the end of the class, be ready to receive the guidelines and topics for your final essay (take home paper) (deadline: class #28)</p>
25	<p><b>Costumes / 1</b> Cosplay</p>	<p>At home: Read and understand the cosplay culture as described in: Mizuki Ito, Daisuke Okabe (2012) <i>Fandom Unbound</i>, pp.225-248</p> <p>In class: Be ready to take notes during the lecture.</p>
26	<p><b>Costumes / 2</b> Noh and Kabuki</p>	<p>At home: Read and gather information about <u>Noh</u> costumes: Ichida Hiromi (2017) <i>An Illustrated Guide to Japanese Traditional Clothing and Performing Arts</i>, pp.76-99 + Get information about <u>Kabuki</u> roles and costumes, found in: Kimino Rinko (2016) <i>Photographic Kabuki</i>, pp.12-56</p> <p>In class: Be ready to take notes during the lecture.</p>
27	<p><b>Costumes / 3</b> Maiko and Geiko</p>	<p>At home: Read and understand the relationship between a geisha, her kimono and its function in: Komomo (2008) <i>A Geisha's Journey</i>, pp. 18-24 / 32-38 / 78 / 96-100 / 104-113 / 122-127</p> <p>In class: Be ready to take notes during the lecture.</p>

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28	<b>Costumes / 4</b> Takarazuka and Butoh	At home: Read and gather information about the <u>Takarazuka</u> revue: Makiko Yamanashi (2012) <i>Takarazuka Revue since 1914</i> . (Introduction, xxi-xxiii) Leonie Stickland (2008) <i>Gender Gymnastics</i> , pp.1-2 + Gather information about <u>Butoh</u> dance: Jean Vialat, Nourit Masson-Sekine (1988) <i>Butoh, Shades of Darkness</i> , pp.16-17 Jean Marc Adolphe (2005) <i>Carlotta Ikeda, Butoh dance and beyond</i> , pp.8-22
	<b>✳️Essay paper 2: deadline</b>	In class: Be ready to take notes during the lecture. <b>✳️ Hand in your essay paper, printed and stapled.</b>
29	<b>Costumes / 5</b> Class discussion	At home: Prepare for class discussion, which will be on the following topics: The use of kimono in stage costumes (Geisha, Kabuki, Takarazuka) Compare the way femininity is expressed in Geisha and Takarazuka's Musumeyaku Cross dressing in Cosplay and Kabuki The use of Western fashions in cosplay and Takarazuka
		In class: Be ready to take notes and discuss the above listed text.
30	<b>Final exam</b> Review and <b>✳️Quiz 2</b>	At home: Review your notes and the handouts connected to the different topics seen in class #15 to 28  In class: Be ready for the review (topics seen from class #13 to 28) Take the final quiz (questions on the topics seen from class #13 to 28) (no handouts or notes allowed but the use of dictionaries is permitted).

Note:

The schedule listed above may be subject to changes / adjustments to accommodate holidays / sudden cancellations.

Thank you in advance for your understanding.

**【Textbooks/Reading Materials】**

No textbook required.

All reading / learning materials (book passages, academic articles, worksheets etc.) will be provided by the professor.

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Note: Blackboard will NOT be used.

### Section 4

【Learning Assessments/Grading Rubric】

Midterms: 35% (Quiz 1 and Essay paper 1 counted together)

Finals: 35% (Quiz 2 and Essay paper 2 counted together)

Class participation: 30% (Based on your awareness of the material before coming to class + attendance and implication during group / class activities and discussion)

### Section 5

【Additional Information】

#### Instructions to students:

The students are expected to be familiar with the reading / learning material (articles, book chapters, videos) related to the class topics and / or gather information by themselves before each lecture, as listed on the syllabus. They will also be prompted to discuss specific concepts and works in class (during group / class discussion time).

Concerning the midterm and final exams, the students will be required to take two quizzes (about 15 questions each) and write two different essays (about 1500 words each), for which they will have to use in depth analysis, academic research and make sure they edit their essay and citations using *The Chicago Manual of Style*.

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