

Fashion in Japan

Art and History of Kimono and Western Dress Culture

Section 1

Instructor/Title 時限	DRUET Lucile
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【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 traditional Japanese clothing (和服・*wafuku*) and Western fashion (洋服・*yōfuku*) in Japan. From showing social ranking to expressing one's identity, analyzing clothing and fashion in Japan will be seen as an encompassing dynamic, coming 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 (poetry, novels, paintings, movies, manga, magazines, advertisements, illustrations etc.) this course will examine how kimono 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 aesthetical and cultural dimensions of clothing and fashion.

With a particular focus on the weaving, dyeing and tailoring techniques as well as the artists, designers, performers, illustrators and authors at the origin of the most prominent trends and styles, 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. With underlying questions such as : What is it to dress up ? What is it to be fashionable ? 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】

Date	Class #	Contents	Readings / preparations	Class mode
01/2	1	Kimono history / 1	Locate and make a list of the different	RV

6 (水)		Overview of Japanese clothing from the Kofun to the Muromachi~Momoyama period : evolution, clothing codes, color codes (<i>iro-kasane</i>) and motifs.	kimono evolutions discussed in : > Liza Dalby, <i>Kimono, Fashioning Culture</i> (pp.12~40)	
01/3 1 (月)	2	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)	Z
02/0 2 (水)	3	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)	RV
02/0 7 (月)	4	Kimono history / 4 Class discussion	Prepare for class discussion, which will be on the following topics: - When did the kimono start to be “fashion” ? - Contemporary kimono: slow or fast fashion ? - What do you think of the different kimono rules and codes?	Z
02/0 9 (水)	5	Kimono in literature / 1 Court texts and poetry Sei Shonagon Princess Shikishi Lady Nijō Ono no Komachi Izumi Shikibu	Locate the references made to the Heian period kimono, the connection with nature (seasons) and emotions in the different poems from : > <i>The Pillow Book</i> (pp.40 / 51 / 60 / 69 / 70~72 / 109~111 / 168~171 / 200~201 / 262~265)	RV

			<p>> <i>String of Beads, Complete Poems of Princess Shikishi</i> (pp. 36 / 39 / 56 / 62~63 / 68~69)</p> <p>> <i>The Confessions of Lady Nijō</i> (pp.3~5 / 8 / 45~46 / 206~209 / 238~240)</p> <p>> <i>The Ink Dark Moon</i> (pp.29 / 54 / 56 / 64 / 152 / 154)</p>	
02/1 4 (月)	6	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)	Z
02/1 6 (水)	7	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)	RV
02/2 1 (月)	8	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> .	Z
02/2 3 (水)	休 み			休み
02/2 8 (月)	9	Kimono in visual arts / 1 <i>Ukiyo-e</i> + <i>Bijinga</i>	Look at the corresponding section in the course website for material.	Z
03/0 2 (水)	10	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)	RV
03/0 7 (月)	11	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.	Z
03/0 9 (水)	12	Kimono in medias / 1 Advertisements + Western and Japanese Pop culture	Look at the corresponding section in the course website for reading material etc.	RV
03/1	13	Kimono in medias / 2	Prepare for class discussion, which will	Z

4 (月)		Class discussion	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?	
03/16 (水)	14	Kimono in movies / 1 Overview From <i>Jidai-geki</i> to contemporary film.	Look at the corresponding section in the course website for material.	RV
03/21 (月) 03/23 (水)	休み	Spring Break		休み
03/28 (月)	15	Midterm exam (essay paper 1)	Join me on Zoom so I can give you the instructions for your first research paper. You will have to choose between the different topics proposed and start drafting your paper. (I will give you specific PDF documents with all the details) (Deadline: 2021/04/11)	Z HW
03/30 (水)	16	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 <i>Memoirs of a Geisha</i> (Rob Marshall, 2005)	RV
04/04 (月)	17	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	Z

			“ethnic dress” and fashion in movies in general?	
04/06 (水)	18	Western dress in Japan / 1 History and first “waves” of importation	Look at the corresponding section in the course website for material.	RV
04/11 (月)	19	Western dress in Japan / 2 Uniforms ※Essay paper 1 deadline	List the different attitudes Japanese can have towards school uniforms as described in : > <i>Wearing Ideology</i> (pp.47~55 / 70~102) Send me your paper by email before the end of the day (your time).	Z HW
04/13 (水)	20	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.	RV
04/18 (月)	21	Western dress in Japan / 4 Class discussion	Prepare for class discussion, which will be on the following topics: - 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	Z

			Bosozoku fashion so different?	
04/20 (水)	22	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)	RV
04/25 (月)	23	Japanese costumes / 1 Cosplay	Understand the cosplay culture as described in: > <i>Fandom Unbound</i> (pp.225~248)	Z
04/27 (水)	24	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)	RV
05/02 (月)	25	Japanese costumes / 3 Maiko and Geiko + Final exam (essay paper 2)	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) + At the end of the class, I will give you the instructions for your research paper and you will have to choose between the different topics proposed and start drafting your paper. (See corresponding PDF documents for details) (Deadline: 2021/05/18)	Z HW

05/04 (水)	休み	Golden Week		休み
05/09 (月)	26	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)	Z
05/11 (水)	27	High-fashion / 1 Japanese designers (Hanae Mori, Kenzo, Issey Miyake, Yohji Yamamoto, Rei Kawakubo, Takafumi Tsuruta)	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)	RV
05/16 (月)	28	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 ?	Z
05/18 (水)	29	※ Essay paper 2 deadline	Send me your paper by email before the end of the day (your time).	HW

Class mode key:

Z = synchronous class (live lectures / class discussions conducted directly on Zoom).

RV = asynchronous class (recorded lectures (video files) sent to you via WeTransfer).

HW = paper deadlines or other asynchronous / at home assignments

休み = *yasumi* / no classes**Note:**

This schedule may be subject to change and please keep in mind that a more definite syllabus will be sent to you during orientation week (around January 18, 2022).

【Textbooks/Reading Materials】

No textbook required. The reading material (book chapters, articles etc.) for each lecture (synchronous on Zoom and asynchronous via WeTransfer) as well as extra material (YouTube videos etc.) and comment activities will be available online on the dedicated WordPress course website (link available after the enrollment is complete.)

The recorded video lectures will be sent to you via WeTransfer (a download link will be sent directly to your email address).

BlackBoard will NOT be used.

Section 4

【Learning Assessments/Grading Rubric】

Instruction to students:

This course encourages the development of abilities in analytical reading, critical thinking, research, writing proficiency and effective communication.

The students will be asked to prepare each class (synchronous and asynchronous) by reading the material beforehand, preparing for discussion when instructed to. More specifically: reading assignments are meant to prepare the students for the lecture (synchronous and asynchronous), make them familiar with the topic and help them grasp the key ideas. So reading the assigned book chapter / article before class is essential.

During Zoom sessions (synchronous classes), having the camera on, at least when speaking, will be required. Make sure your internet connexion is stable and allowing such use.

As for the asynchronous classes, the students will have to download video files from WeTransfer and / or consult the course website for reading material and instructions as well as comment activities.

Concerning the midterm and final exams, the students will be required to write two separate 1500 words essays, in which they will have to focus on in depth analysis, research and make sure they edit their essay using *The Chicago Manual of Style*. Concerning class participation, the grade will be based on the student's implication during Zoom discussions as well as in answering the questions prompted on the course website.

Grading:

Midterms: 35% (essay paper 1 (topics given on 03/28 Deadline 04/11))

Finals: 35% (essay paper 2 (topics given on 05/02 Deadline 05/18))

Class participation: 30% (synchronous Zoom meetings and course website comments / activities)

Technical note:

The reading material and recorded video files etc. that I will send via WeTransfer / make available on the course website tend to be rather heavy.

Make sure you have a strong internet connection and enough storage space on your computer to download and store them properly.

Section 5

【Additional Information】

N/A