

## Fashion in Japan

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

#### Section 1

Instructor 時限	DRUET Lucile
Office/Building	902 (Main building · Nakamiya campus)
Office Hours	To be determined when the class schedule is decided

#### 【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, 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Employing a variety of materials (historical documents and records, classic and modern imagery, poetry, novels, paintings, movies, manga, magazines, advertisements, illustrations etc.)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 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
1	Course introduction	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

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		style and the grading system as well as teaching methods will also be presented.
2	<p><b>Kimono history / 1</b></p> <p>Overview of Japanese clothing from the Kofun to the Muromachi~Momoyama period : evolution, clothing codes, color codes (<i>iro-kasane</i>) and motifs.</p>	<p>At home:</p> <p>Read and make a list of the different kimono evolutions presented in :</p> <p>&gt;&gt; Liza Dalby, <i>Kimono, Fashioning Culture</i> (pp.12~40)</p> <p>In class:</p> <p>Be ready to takes notes during the lecture.</p>
3	<p><b>Kimono history / 2</b></p> <p>Survey of Japanese clothing from the Edo period to the early Shōwa period: diversification, the birth of kimono as “fashion” (accessories and democratization).</p>	<p>At home:</p> <p>Read and make a list of the different aspects of the kimono as seen in:</p> <p>&gt;&gt; Liza Dalby, <i>Kimono, Fashioning Culture</i> (pp.40~87 / 100~118)</p> <p>+</p> <p>Understand how Western dress shaped and influenced the kimono as exposed in:</p> <p>&gt;&gt; Terry Satsuki Milhaupt, <i>Kimono, A Modern History</i>(pp.56~63)</p> <p>In class:</p> <p>Be ready to takes notes during the lecture.</p>
4	<p><b>Kimono history / 3</b></p> <p>Postwar and contemporary kimono: new designs, codes and (re)use aesthetics (ceremonial kimono, reform etc...)</p>	<p>At home:</p> <p>Read and understand what the author means when saying “how are designers and consumers making the kimono <i>ride a bicycle</i>?”:</p> <p>&gt;&gt; Jenny Hall, “Re-fashioning the Kimono” in <i>New Voices in Japanese Studies Vol.7</i> (pp.59-84)</p> <p>+</p> <p>Read the different kimono makers and designers’ profiles and understand how they see the kimono in our contemporary age:</p> <p>&gt;&gt; Sheila Cliffe, <i>The Social Life of Kimono</i> (pp.112~115 / 131~140 / 152~161)</p> <p>In class:</p> <p>Be ready to takes notes during the lecture.</p>
5	<p><b>Kimono history / 4</b></p> <p>Class discussion</p>	<p>At home:</p> <p>Prepare for class discussion, which will be on the following topics:</p> <ul style="list-style-type: none"> <li>- When the kimono started to be “fashion” ? (Look at how fashion is defined first and then think about kimono)</li> <li>- Contemporary kimono: slow or fast fashion ? Yes / No?</li> </ul>

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		<p>Why?</p> <ul style="list-style-type: none"> <li>- What do you think of the different kimono rules and codes? Are they an hindrance or an advantage?</li> <li>- Have you ever experienced dressing in kimono? If yes, what was your impressions? If no, which type would you like to try on?</li> </ul>
		<p>In class:</p> <p>Be ready to discuss the above questions with your assigned group in class.</p>
6	<p><b>Kimono in literature / 1</b>            Court texts and poetry            Sei Shonagon            Princess Shikishi            Lady Nijō            Ono no Komachi            Izumi Shikibu</p>	<p>At home:</p> <p>Read and note the references made to the Heian period kimono, the connection with nature (seasons) and emotions as expressed in the different poems / texts from :</p> <p>&gt;&gt; <i>The Pillow Book</i> (pp.40 / 51 / 60 / 69 / 70~72 / 109~111 / 168~171 / 200~201 / 262~265)</p> <p>&gt;&gt; <i>String of Beads, Complete Poems of Princess Shikishi</i> (pp. 36 / 39 / 56 / 62~63 / 68~69)</p> <p>&gt;&gt; <i>The Confessions of Lady Nijō</i> (pp.3~5 / 8 / 45~46 / 206~209 / 238~240)</p> <p>&gt;&gt; <i>The Ink Dark Moon</i> (pp.29 / 54 / 56 / 64 / 152 / 154)</p>
		<p>In class:</p> <p>Be ready to take notes and discuss the above listed texts.</p>
7	<p><b>Kimono in literature / 2</b>  <i>Naomi</i></p>	<p>At home:</p> <p>Read the novel and locate the different kimono occurrences / descriptions and how it is shaping Naomi's character:</p> <p>&gt;&gt; Junichiro Tanizaki, <i>Naomi</i></p>
		<p>In class:</p> <p>Be ready to take notes and discuss the above listed text.</p>
8	<p><b>Kimono in literature / 3</b>  <i>My Beautiful Shadow</i></p>	<p>At home:</p> <p>Read and note the use of the kimono in the different passages from the book by:</p> <p>&gt;&gt; Radhika Jha, <i>My Beautiful Shadow</i> (p.13 / 116~128)</p>
		<p>In class:</p> <p>Be ready to take notes and discuss the above listed text.</p>
9	<p><b>Kimono in literature / 4</b>            Class discussion</p>	<p>At home:</p> <p>Review your notes and the material + 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>. For instance:</p> <ul style="list-style-type: none"> <li>- Compare Court texts and <i>Naomi</i></li> </ul>

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		- Compare <i>Naomi</i> and <i>My Beautiful Shadow</i>
		In class: Be ready to discuss the above mentioned texts with your assigned group in class.
10	<b>Kimono in arts / 1</b> <i>Ukiyo-e</i> prints	Look at the corresponding section in the course website for material.
		In class: Be ready to take notes during the lecture.
11	<b>Kimono in arts / 2</b> <i>Bijinga</i> paintings	At home: Look at the corresponding section in the course website for material.
		In class: Be ready to take notes during the lecture.
12	<b>Kimono in arts / 3</b> Japonisme paintings and fashion designs	At home: Read and 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)
		In class: Be ready to take notes during the lecture.
13	<b>Kimono in arts / 4</b> Class discussion	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 (look at the course website to see which artworks are going to be discussed)
		In class: Be ready to discuss the artworks with your assigned group in class.
14	<b>Midterm exam</b>  ※Quiz 1  ※Essay paper 1: topics	At home: Review your notes and the handouts connected to the different topics seen so far.
		In class: Take the midterm quiz (questions on the topics seen from class #2 to 12) + Receive the guidelines and topics for your midterm essay (take home paper) (deadline: class #17)
15	<b>Kimono in media and movies</b>	At home:

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	/ 1 Advertisements	Look at the corresponding section in the course website for reading material etc.  In class: Be ready to takes notes during the lecture.
16	<b>Kimono in media and movies</b> / 2 Western and Japanese Pop culture	At home: Look at the corresponding section in the course website for reading material etc.  In class: Be ready to takes notes during the lecture.
17	<b>Kimono in media and movies</b> / 3 Overview From <i>Jidai-geki</i> to contemporary film. Comparing Japanese and Western movies.  * <b>Essay paper 1: deadline</b>	Read about the kimono design used in: >> Peggy Mulloy, David James, <i>Memoirs of a Geisha: A portrait of a film</i> (pp.125~131) Also look at the corresponding section in the course website for material.  In class: Be ready to takes notes during the lecture. + Hand in your essay paper, printed and stapled.
18	<b>Kimono in media and movies</b> / 4 Class discussion	At home: Prepare for class discussion, which will be on the following topic:  - 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.
19	<b>Western dress in Japan</b> / 1 History and first “waves” of importation	At home: Look at the corresponding section in the course website for material.  In class: Be ready to takes notes during the lecture.

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20	<b>Western dress in Japan / 2</b> Uniforms	<p>At home:</p> <p>Read and list the different attitudes Japanese can have towards school uniforms as described in : &gt;&gt; <i>Wearing Ideology</i> (pp.47~55 / 70~102)</p> <hr/> <p>In class:</p> <p>Be ready to takes notes during the lecture.</p>
21	<b>Western dress in Japan / 3</b> Street fashion (Kogyaru, Yamamba, Lolita, Mori Girl, etc.)	<p>At home:</p> <p>Chart the different styles and their characteristics as seen in : &gt;&gt; Sharon Kinsella, <i>Schoolgirl Money and Rebellion in Japan</i> (pp.70~74 / 107~113) &gt;&gt; Yuniya Kawamura, <i>Fashioning Japanese Subcultures</i> (pp. 51~75 / 93~97) &gt;&gt; Leonard Koren, <i>New Fashion Japan</i> (pp.8~29) &gt;&gt; Valerie Steele, <i>Japan Fashion Now</i> (pp.27~59) +</p> <p>Optional: 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.</p> <hr/> <p>In class:</p> <p>Be ready to takes notes during the lecture.</p>
22	<b>Western dress in Japan / 4</b> Class discussion	<p>At home:</p> <p>Prepare for class discussion, which will be on the following topics:</p> <ul style="list-style-type: none"> <li>- what makes a uniform what it is? (Concretely speaking, in terms of fabric, cut, size etc.)</li> <li>- what are the pros and cons of a uniform? (Physically and psychologically speaking)</li> <li>- what kind of key ideas / concepts are behind street fashion trends?</li> <li>- what makes Lolita and Bosozoku fashion so different?</li> </ul> <hr/> <p>In class:</p> <p>Be ready to discuss the above questions with your assigned group.</p>
23	<b>Western dress in Japan / 5</b> Manga, anime and novels	<p>At home:</p> <p>Prepare the lecture by reading the passages from : &gt;&gt; Radhika Jha, <i>My Beautiful Shadow</i> (pp.3~6 / 26~31 / 32~38 / 48~52 / 56~59 / 62~63 / 84~88) + this short story: &gt;&gt;Haruki Murakami, <i>Tony Takitani</i> (from the <i>Blind Willow, Sleeping Woman</i> collection, pp.225~248)</p>

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		<p>In class: Be ready to take notes and discuss the above listed texts.</p>
24	<p><b>Costumes and High-Fashion / 1</b> Cosplay</p> <p>※<b>Essay paper 2: topics</b></p>	<p>At home: Read and understand the cosplay culture as described in: &gt;&gt; <i>Fandom Unbound</i> (pp.225~248)</p> <p>In class: Be ready to take notes during the lecture. + 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 and High-Fashion / 2</b> Noh and Kabuki</p>	<p>At home: Read and gather information about <u>Noh</u> costumes: &gt;&gt; Ichida Hiromi, <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: &gt;&gt; Kimino Rinko, <i>Photographic Kabuki</i> (pp.12~56)</p> <p>In class: Be ready to take notes during the lecture.</p>
26	<p><b>Costumes and High-Fashion / 3</b> Maiko and Geiko</p>	<p>At home: Read and understand the relationship between a geisha, her kimono and its function in: &gt;&gt; Komomo, <i>A Geisha's Journey</i> (pp. 18~24 / 32~38 / 78 / 96~100 / 104~113 / 122~127) &gt;&gt; Judith Clancy, <i>The Alluring World of Maiko and Geiko</i>(p.16, 26~29, 34, 100~101) &gt;&gt; Kelly Foreman, <i>The Gei of Geisha</i> (pp. 39~52 / 77~85)</p> <p>In class: Be ready to take notes during the lecture.</p>
27	<p><b>Costumes and High-Fashion / 4</b> Takarazuka and Butoh</p>	<p>At home: Read and gather information about the <u>Takarazuka</u> revue: &gt;&gt; Makiko Yamanashi, <i>Takarazuka Revue since 1914</i>. (Introduction, xxi~xxiii) &gt;&gt; Leonie Stickland, <i>Gender Gymnastics</i> (p.1~2) + Gather information about <u>Butoh</u> dance: &gt;&gt; Jean Vialat, Nourit Masson-Sekine, <i>Butoh, Shades of Darkness</i> (pp.16~17) &gt;&gt; Jean Marc Adolphe, <i>Carlotta Ikeda, Butoh dance and beyond</i></p>

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		(pp.8~22)
		In class: Be ready to take notes during the lecture. + Hand in your essay paper, printed and stapled.
28	<b>Costumes and High-Fashion / 5</b> Japanese designers (Hanae Mori, Kenzo, Issey Miyake, Yohji Yamamoto, Rei Kawakubo, Takafumi Tsuruta)	At home: Read and chart the different histories and styles developed by the designers in the following text: >> Yuniya Kawamura, <i>The Japanese Revolution in Paris Fashion</i> (pp.113~149)
	<b>※Essay paper 2: deadline</b>	In class: Be ready to take notes and discuss the above listed text.
29	<b>Costumes and High-Fashion / 6</b> Class discussion	At home: Prepare for class discussion, which will be on the following topics:  - What kind of conceptual connections are there between stage costumes and high-fashion ? - How does the kimono influence Japanese fashion designers? - How does the kimono influence non-Japanese fashion designers? (Remember the class about Japonisme)
		In class: Be ready to discuss the above questions with your assigned group.
30	<b>Review for the final exam</b>	At home: Review the topics from class # 15 to 29.
		In class: Come to class and be ready to answer the final quiz questions (no handouts or notes allowed but the use of dictionaries is permitted).

**【Textbooks/Reading Materials】**

No textbook required.

All reading materials (book passages, academic articles etc.) will be made available on the dedicated course website (link available after enrollment is complete).

Note: Blackboard will NOT be used.

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### 【Instructions to students】

The students are required to read the documents (articles, book chapters) related to the class topics and gather information beforehand about the topic that will be studied in each lecture. They will also be prompted to discuss specific concepts and works in class (during group / class discussion time).

For both 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 referencing and editing.

### Section 4

#### 【Learning Assessments/Grading Rubric】

Midterms: 35% (Quiz and Essay paper 1)

Finals: 35% (Quiz and Essay paper 2)

Class participation: 30% (general attendance and engagement during group discussions)

The midterm and final exams both have two components: a quiz (in class) and an essay (take home paper).

The class participation grade is based on attendance as well as activity and preparedness during group / class discussions.

### Section 5

#### 【Additional Information】

Contact: [lucile.druet.kansaigaidai@gmail.com](mailto:lucile.druet.kansaigaidai@gmail.com)

The present syllabus (class # / contents / dates) will be completely fixed in January 2023, once the class schedule (days / time periods) is decided.