



Webster 220

M W 12,30-1,50

This course will focus on both the historical and cultural development of fashion, clothing and consumption in East Asia, with a special focus on China and Japan. Using a variety of sources, from fiction to art, from legal codes to advertisements, we will study both actual garments created and worn in society throughout history, as well as the ways in which they inform the social characterization of class, ethnicity, nationality, and gender attributed to fashion. Among the topics we will analyze in this sense will be hair-style, foot-binding and, in a deeper sense, bodily practices that inform most fashion-related discourses in East Asia. We will also think through the issue of fashion consumption as an often-contested site of modernity, especially in relationship to the issue of globalization and world-market. Thus we will also include a discussion of international fashion designers, along with analysis of phenomena such as sweat-shops.

**Limited to 20 students.**

***Attendance and participation***

I expect you to have completed the reading assignments before coming to class. Attendance and class participation are essential. The course will combine lecture and discussion and part of the final grade will be based on your participation, which involves presence, preparation of readings, and contributions towards classroom discussion. Late arrivals will be noted - three

late arrivals count as one absence. You are allowed two absences, absences above and beyond that need to be explained in order to avoid an impact on the grade.

### **Papers, deadlines and assignments**

#### *a) Discussion teams.*

Depending on the size of the class, you will be divided in small groups (3-4 persons maximum) and assigned a date and a topic for which you will be the discussion leaders, and will be responsible for structuring and leading the conversation on the material for the date assigned. Where possible, you will also be expected to find new and interesting material related to the issue/s under study.

#### *b) Screening journal.*

The screening journal will consist of entries you will make for each movie/documentary assigned. Entries need not be long and elaborate, as long as they convey your thoughts and ideas. These entries can serve as a place to respond to class discussion and reading assignments, as well as to express any ideas, thoughts or feelings prompted by the movie. I will read the journal regularly to respond and as much as possible incorporate your ideas and reactions. The grade on journal entries is indicative of the effort you put in the class, not of the quality of your comments and insights: missed entries will negatively affect your grade, while entries that consistently reflect a lot of thought and engagement will boost your grade. Journal entries are due by class time on the day in which the movie assigned will be discussed (almost all screenings are meant to be done during your weekend—but this is at your discretion—), in hard copy.

#### *c) Assignments.*

Various assignments, such as creating your own pillow book, keeping a clothing journal, will be given throughout the semester. Assignments will be emailed to you, along with due dates and precise guidelines, or handed out in class. They will also be regularly posted on the Blackboard course website.

#### *d) Final project.*

You will be expected to submit a project by the end of the semester. The project should be original, and respond a major theme or issue in the course. It could be collaborative (which of course will have an impact on the length of the project) and you will need to give a presentation in class about your work in progress before the end of the semester. There will be **NO EXTENSIONS** and your project will be marked down 10 % for each day it is late. **Your final project will be due by 12/21 at noon**, in hard copy.

**Please note that this syllabus is a living organism and thus may evolve and change; this means that additional assignments, including movie screenings, may be added to the schedule. Check the Blackboard site for updates and announcements.**

The final grade will be based on the following criteria: attendance and participation, 50%; essays and assignments, 50%.

### **Office Hours**

T/W 3 to 4,30 and by appointment  
106 Webster  
Email: pzamperini@amherst.edu  
Tel.: 5424483

You are welcome and (really) encouraged to come and speak with me during office hours. This is important time to discuss more extensively the texts we are studying, the ideas we are exploring, or anything else related to the class. I strongly urge you to talk with me about difficulties you may experience with course related material and to make suggestions, so that we can all benefit from each other's insights and comments.

### **Required texts and course readers**

(All texts are available at Amherst Books; they are also on reserve at Frost)

Please use only these editions, as all page numbers in your syllabus refers to them.

Yuniya Kawamura, *Fashion-ology: an introduction to fashion studies*, 1859738141 paperback

Dorothy Ko, *Cinderella's sisters: a revisionist history of footbinding*, 0520253906, paperback

Tibor Kalman, *(un)fashion*, 0810992299 paperback

Pietra Rivoli, *The travels of a t-shirt in the global economy*, 0470287160 2009 (revised)

Tiffany Godoy, Ivan Vartanian, *Style Deficit Disorder: Harajuku street fashion*, 0811857964

Philomena Keet, *The Tokyo look book: Stylish to spectacular, Goth* 4770030614 paperback

All other readings assigned for the course are available on e-reserve, through your Amherst portal.

### **Movies**

With the exceptions noted below in your syllabus, all movies will be available for your viewing pleasure as streaming videos that you can access from any computer connected to the Amherst-network via Ethernet cable. Please refer to this link for more information on how to access streaming videos:

<https://sysaccount.amherst.edu/sysaccount/CourseAccess>

Class discussion will often center on the movies, so **all viewings are compulsory**. Additional movie screenings may be added.

*30 Seconds of Gold*

*Winter Sonata*

*Chinese footbinding. The vanishing lotus*  
*China Blue*  
*Selling Garbage to China*  
*Kamikaze girls*  
*Western eyes*  
*Good for Her: A documentary about plastic surgery in Korea*  
*Never Perfect*  
*The Shoe Fairy*  
*Red Shoes*  
*Two Hundred Pounds Beauty*  
*Beauty in China*

**Suggested movies:**

These movies are on reserve in the Frost Library for your viewing pleasure, to complement some of the issues we will discuss in class throughout the semester.

*2046*  
*Bounce ko gals*  
*Dream Girls*  
*Eat the Kimono*  
*Flowers of Shanghai*  
*Ghost in the Shell, I and II*  
*In the Mood For Love*  
*Life and debt*  
*Love and Pop*  
*M. Butterfly*  
*Mao's New Suit*  
*Mardi Gras*  
*Memoirs of a Geisha*  
*My Geisha*  
*Notebook on Cities and Clothes*  
*Paradise Kiss*  
*Paris Is Burning*  
*Seamless*  
*Shinjuku Boys*  
*The Curse of the Golden Flower*  
*The Great Happiness Space*  
*The World of Suzie Wong*  
*The Worlds of Mei Lanfang*  
*Time*  
*Toni Takitani*  
*Unzipped*  
*Wu Ji (The Promise)*  
*Zoolander*

## Schedule and reading assignments

### Week 1

#### M 9/8 **The Real Me. Or: What's Up with Clothes?**

Introduction to the course.

#### W 9/9 **Fabrications**

##### **Readings**

Chen, Tina, and Zamperini, Paola, *Introduction to Fabrications*, positions: east asia cultures critique 11.2 (2003)

<http://muse.jhu.edu/journals/positions/v011/11.2chen01.html>

Assignment # 1 due

Movie for next week: *30 Seconds of Gold: Advertising on Chinese TV* (request streaming)

### Week 2

#### M 9/14 **Fashion-ology. An Introduction to Fashion Studies.**

##### **Readings**

Yuniya Kawamura, *Fashion-ology. An Introduction to Fashion Studies*, pages 1-103, required book.

#### W 9/16 **Re-Orienting Fashion.**

##### **Readings**

Sandra Niessen, "Afterword: Re-Orienting Fashion," 243-266; Carla Jones and Ann Marie Leshkovich, "Introduction. The Globalization of Asian Dress", 1-43, in *Re-Orienting Fashion. The Globalization of Asian Dress*, electronic reserve.

### Week 3

#### M 9/21 **The Body Invisible.**

##### **Readings**

Shigehisa Kuriyama, "The Imagination of the Body and the History of Embodied Experience: The Case of Chinese Views of the Viscera," in *The Imagination of the Body and the History of Bodily Experience*, 17-29, electronic reserve.

#### W 9/23 **And The Body Visible...**

##### **Readings**

Satsuki Kawano, "Japanese Bodies and Western Ways of Seeing in the Late Nineteenth Century", in *Dirt, Undress and Difference*, 149-167; Laura Miller, "Body Fashion and Beauty Etiquette," in *Beauty Up*, 100-124, electronic reserve.

**Movies for next week:** *The Worlds of Mei Lanfang*, *Shinjuku Boys*, streaming

### Week 4 **Performing Gender and Authority**

M 9/28 **The Stuff of Masculinity**

**Readings**

Li Yu, "A Male Mencius Mother", in Patrick Hanan, tr., *Silent Operas*, 99- 134;  
Weikun Cheng, "Politics of the Queue: Agitation and Resistance in the beginning and End of Qing China," 123-142, in *Hair. Its Power and Meaning in Asian Cultures*, e-reserve.

W 9/30 **The Emperor's New Clothes**

**Readings**

Huang Nengfu and Chen Juanjuan, "The Emperor's Clothes", in *Evolution and Revolution*, 26-39; Inwoo Chang and Haekyung L. Yu, "Confucianism Manifested in Korean Dress", in *Undressing Religion. Commitment and Conversion from a Cross-cultural Perspective*, 101-112, e-reserve.

**Week 5**

M 10/5 In-class screening of *Chinese footbinding. The vanishing lotus*

W 10/7 Self-guided Mead Museum visit

**Suggested readings for next week's discussion:**

Antonia Finnane, *Changing Clothes*, 19-64; Dorothy Ko, "From Ancient Texts to Current Customs," in *Cinderella's Sisters. A Revisionist History of Foot-binding*, 109-144; Dorothy Ko, "The Body as Attire. The Shifting Meanings of Foot-binding in Seventeenth-Century China," *Journal of Women's History* Volume 8, Number 4 <http://search.epnet.com/login.aspx?direct=true&db=aph&an=101064>; Dorothy Ko, "Jazzing into Modernity. High Heels, Platforms, and Lotus Shoes," 141-153, in *China Chic*.

**Week 6**

**M 10/12 FALL BREAK NO CLASS**

W 10/14 **Feet that Bind**

**Readings**

Dorothy Ko, *Cinderella's Sisters*, required text

**Week 7 From History to Nation**

M 10/19 **Changing Clothes. Fashioning Modernity**

**Readings**

Eileen Chang, A Chronicle of Changing Clothes, in *positions: east asia cultures critique* 11.2 (2003)

<http://muse.jhu.edu/journals/positions/v011/11.2chang.html>

Eileen Chang, *Lust and Caution*, 3-13, e-reserve.

W 10/21 **The Kimono Discovers Itself**

**Readings**

Lisa Dalby, *Kimono*, 59-107; *Wearing Propaganda. Textiles on the Home Front in Japan, Britain, and the United States*, 157-203; “Bad Girls Confined,” in *Bad Girls*, e-reserve.

**Thursday 10/22 Special Event!!!**

**Guest speaker Huang Hui, Yue Opera singer, 4,30 PM Paino Room**

**Week 8 New Waves East**

M 10/26 **The Korean New Wave.**

In class discussion of the first episode of *Winter Sonata*  
Screening of Episodes 1 and 2 of *Winter Sonata*, e-reserve.

**Readings**

Angel Lin and Avin Tong, “Re-Imagining a Cosmopolitan ‘Asian Us’: Korean Media Flows and Imaginaries of Asian Modern Femininities,” in *East Asian Pop Culture. Analysing the Korean Wave*, 91-125, e-reserve.

W 10/28 **Where the twains Meet: Hana yori dango in Japan, Taiwan and Korea**

In class discussion of the Taiwanese, Japanese and Korean episodes of *Boys over Flowers*

Screen at least the first episode of the Japanese Anime series *Hana Yori dango* and of its TV version

<http://www.mysoju.com/hana-yori-dango/>

<http://www.viz.com/onlinemanga/om.php?chap=bof-hi-chapter-1>

And then watch the first episode of the Taiwanese version of *Hana Yori Dango*, *Meteor Garden 1* <http://www.mysoju.com/meteor-garden/>

And the first episode of its Korean counterpart

<http://www.mysoju.com/boys-before-flowers/>

Movies for next week: *Beauty in China*, streaming

**Week 9 To Make Her (and Him) the Prettiest.**

M 11/2 **Plastic Surgery in China today in fact...**

In class discussion of the documentary *Beauty in China*

**Readings**

Susan Brownell, “Making Dream Bodies in China”, in *China Urban*, 132-142; Eva Kit Wah Man, “Female Bodily Aesthetics, Politics, and Feminine Ideals of Beauty in China,” 169-196, in *Beauty Matters*, e-reserve.

W 11/4 **And in Fiction.**

**Readings**

Yu Hua, *Brothers*, Chapters 60-67, 474-559, e-reserve.

Movies for next week:

*Two hundred Pound Beauty, Good for Her, Western Eyes, Never Perfect, streaming*

**Week 10 Utopias and dystopias**

M 11/9 **In class discussion of** *Two hundred Pound Beauty*

W 11/11 **In class discussion of** *Good for Her, Never Perfect, and Western Eyes*

Movies for next week: *Kamikaze Girls, streaming*

**Week 11 Bad girls go shopping!**

M 11/16 **Style Deficit Disorder**

**Readings**

“Branded: Bad Girls Go Shopping”, on e-reserve, and *Style Deficit Disorder: Harajuku Street Fashion*, required text for the course.

W 11/18 **The Eye of the Beholder: Tokyo Look Book**

**Readings**

Philomena Keet, *The Tokyo Look Book*, required text for the course.

**Week 12**

**THANKSGIVING VACATION**

Assignments: Start keeping clothing journal (details to follow)

Movies to screen for 11/30 class: *The Shoe fairy, streaming*

**Week 13 Gender Trouble, Redux**

M 11/30 **Gimme shoes!! Footbinding Redux**

In class discussion of *The Shoe fairy* and of Yui Aragaki’s *Piece*, on Blackboard.

W 12/2 Guest lecture by Rachel Silberstein, Oxford University.

**Readings TBA**

**Movies for next week:** *China Blue, Selling Garbage to China (request streaming)*

**Week 14 The Bondage of Fashion**

M 12/7 **Dangerous designs**

**Readings**

Pietra Rivoli, *The Travels of a T-shirt in the Global Economy*, required text.



W 12/9 **DRESS JOURNAL DUE**

Continuation of in-class discussion of fashion industry and globalization.

Week 15

M 12/14 **LAST DAY OF CLASS**

**Undoing fashion.**

**Readings**

Tibor+ Maira Kalman, (*un*)*FASHION*, required text.

In-class discussion of clothing journal

Also: bring assignment # 1 and compare it with a new gallery taken from unFashion

**M 12/21 Final project due, by 12 PM**