How do clothes, fabrics, accessories, and adornments signify gender? How do specific items of clothing—suits, dresses, pants, etc., or fabrics—silk, woolen, cotton, etc., or accessories—high or low heeled shoes, hats—or adornments—lace, braid, etc—indicate that the wearers are men or women—and usually simultaneously, their social status and sometimes their ethnicity? How does the line or silhouette of an outfit communicate gender, class and ethnic origin? And how stable are the relationship between this aspect of material culture and gender, class, and ethnicity over cultures or time periods? For instance, why is it acceptably masculine for western churchmen to wear robes? Or, were garments that emphasized curves always and everywhere feminine? Or, why and when did lace become a feminine trimming? Or how did colourful Indian cottons become indicators of respectable middle class European masculinity? This course focuses on these types of questions in western (European and North American) fashion and gender systems, with some comparisons to Eastern attire and due attention to the globalization of fashion.

Course assignments and grading:

- Attendance and participation in tutorials: 20%
- Short Biography, due week five: 20%
- Oral and visual presentation, weeks five to eight: 20%
- Term paper proposal and bibliography, due week nine: 15%
- Term paper, due week thirteen: 25%

Required texts:


and two texts on reserves and on-line.
GDST 302 Fashioning Gender

Meets: Wednesdays, 9:30 – 1:20: Instructor: Mary Lynn Stewart
Classroom: AQ 5014
Office: AQ 5105A
Office hours: Tuesdays, 10:30-noon e-mail address: mstewart@sfu.ca
And by appointment

Lecture Topics and Tutorial assignments:

**Week 1, May 12**
Lectures: Bodies, Clothing and Gender
Dirt, Clothing and Gender

Tutorial: Introductions

**Week 2, May 19**
Lecture: Masculinity: The Great Renunciation?


**Week 3, May 26**
Lecture: Femininity and Display

“Fashion, Sexuality and Representation at the Fin de Siècle,” in Fashioning the Feminine, accessible through the library on reserve and at

**Week 4, June 2**
Lecture: Clothing trades, feminine trades?

Chapter Eight, “Immigrants and the Economy,” in Margaret Chin, Sewing Women, Immigrants and the New York City Garment Industry, accessible through the library on reserve or at
**Week 5, June 9**
Lecture: Male Designers: Gender and Genius?

And be prepared to speak briefly about your short written biography of a male designer (for women or men, or both) and distribute two or three illustrations of his designs to the class (Paper copy with your sources listed to be handed in to the instructor)

**FIRST ASSIGNMENT DUE, June 9**

**Week 6, June 16**
Lecture: Women: Dressmakers or Designers?

And and oral report on a short biography of a woman designer and two or three illustrations of her designs to share with the class (Paper copy to be handed in, with reference to sources.)

**Week 7, June 23**
Lecture: The Wondrous World of Fashion Journalism/Publicity

And Oral reports on fashion writing, complete with an example of fashion writing—a paragraph or so—to share and analyze with the class. (Paper copy of report, with appropriate references, to be submitted to instructor.)

**Week 8, June 30**
Lecture: Fashion Drawing and Photography

Tutorial Assignment: Bring a fashion drawing or photograph, and a brief analysis of its gender messages, to share with the class. (Copy with references to sources to be submitted to instructors.)

**Week 9, July 7**
Lecture: Fashion, Gender, and Moving Images


SECOND ASSIGNMENT DUE July 7

Week 10, July 14
Lecture: Fashion and Feminism

and

Week 11, July 21
Lecture: Fashion, Gender and War

and

Week 12: July 28

Week 13, August 4
Lecture: Modernity and Postmodernity


FINAL PAPER DUE AUGUST 4