

**GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**Course information:**

Copy and paste current course information from Class Search/Course Catalog.

College/School Herberger Institute for Design and the Arts Department/School School of Art  
 Prefix: FSH Number: 204 Title: Social Aspects of Fashion Units: 3

Course description:

Is this a cross-listed course? No If yes, please identify course(s): \_\_\_\_\_

Is this a shared course? No If so, list all academic units offering this course: \_\_\_\_\_

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a permanent-numbered course with topics? Yes

If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

Chair/Director Initials  
[Signature] (Required)

**Requested designation:** Humanities, Arts and Design–HU

**Mandatory Review:** (Choose one)

*Note- a separate proposal is required for each designation.*

**Eligibility:** Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2018 Effective Date: October 1, 2017

For Spring 2019 Effective Date: March 10, 2018

**Area(s) proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

**A complete proposal should include:**

- Signed course proposal cover form
- Criteria checklist for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

**Contact information:**

Name Dennita Sewell E-mail dennita.sewell@asu.edu Phone 602-738-2833

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Dennita Sewell Date: 2/27/18

Chair/Director (Signature): [Signature]

**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Syllabus
<input type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the analysis of literature and the development of literary traditions.	syllabus and text book
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
FSH	204	Social Aspects of Fashion	HU

Explain in detail which student activities correspond to the **specific** designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Study of values, development of philosophies, religions, ethics and aesthetics.	this course addresses cultural ethics and values in relation to the fashion industry.	Ch. 4, the body examines different cultural views of the body and what is valued; Ch. 5 looks at diverse views on the cultural meaning of being a man or woman; Ch 6 discusses how racial and ethnic identity are manifested in dress; Ch. 7 considers the ideology of several religions and how that effects dress. Additional examples are on syllabus
Concerns the interpretation of written, aural and visual texts.	Each week students are assigned articles and readings from scholarly and popular media that provide different points of view on the class topics. Students give short presentations that summarize the article and lead a discussion about the topic. This exercise fosters critical thinking and discourse.	The textbook is organized with readings at the end of each Chapter. For example: Ch. 3 Dress as non verbal communication reading 3.4 "Saudi Women with "Sexy Eyes" will have to cover them up in Public." ; Ch 9. Fashion Status and Inequality in Dress reading 9.3 "Female Tradition in a New Context: The case of the Khanga"; Ch. 11 Dress and media reading 11.1 "I Don't Want to be Perfect" This form of analysis is employed throughout the course in lectures, assignments and discussions.
Concerns interpretation analysis and engagement with aesthetic practices.	Weekly in class writings address questions and outside of class articles that relate to the week's topics foster analysis of various issues and practices.	This course relies heavily on readings from a variety of media that provides different points of view for analysis of cultural and aesthetic practices. Ch. 11 Dress and Media "The Two Faces of Twiggy at 59: How Airbrushing in Olay Ad Hides the Truth of the Skin She's In."; "Do Thin Models Warp Girls Body Image?" In class writings address thought provoking questions such as "In What ways have LGBTQ aesthetics influenced mainstream fashion."; "What are the reasons people choose to purchase counterfeit products"
Concerns the development of human thought, analysis of philosophical and religious thought, concerns aesthetic systems and values.	This course considers the ideology of several religions and how that effects dress. This course examines the body and what is valued in different cultures. This course examines the interrelationship between dress and status.	In class discussion fostered by chapter lectures and class presentations on outside readings, help students understand different points of view and develop empathy and understanding. For example; Ch. 7 Dress and religion surveys the practices of various religions in relation to dress and modesty. Ch. 4 Examines different cultural views of the body and what is valued.



# FSH 204 - Social Aspects of Fashion

## Course Description

Introduces ways of examining clothing and fashion in context. How do we read images and representations of clothing and how do they manipulate the meaning of the garment and its wearer? In what ways is this visual language used to select and produce fashion? What influences how we dress on a daily basis and over time? These are just some of the questions about appearance, clothing and culture that are used to embark on a participatory research project and as a point of departure for class discussions and related readings.

## Enrollment requirements

Prerequisite(s): ENG 101, 102, 105, 107, or 108; FSH 125

## Offered by

Herberger Institute for Design and the Arts

## Additional Class Details

**General Studies:** No

**Component:** Lecture

**Units:** 3

**Instruction Mode:** In-Person

**Repeatable for credit:** No

## Important Deadlines

**Last day to enroll:** January 14, 2018

**Drop deadline:** January 14, 2018

**Course withdrawal deadline:** April 01, 2018

The Arizona State University faculty is at the forefront nationally in advancing research and discovery. They inspire new ways of thinking, innovating and solving problems socially, culturally and economically in our region and in the international community.

[Read more](#)

[Feedback](#)

## Spring 2018 | Class # 31346

Seats Open: 0 of 40 ✕

[Add Class](#)

Days	Dates	Start	End	Location	Instructor
TTh	01/08 - 04/27	10:30 AM	11:45 AM	Tempe - BA241	Ellis

**Fees:** \$30 course fee

## Book List

### Required Items

**Title:** Meanings of Dress

**Author:** Miller-Spillman

**Edition:** 3rd

**Copyright Year:** 2012

**Publisher:** Fairchild Books/Bloomsbury Publishing

**ISBN:** 9781609012786

**Price New:** \$96.25

**Price Used:** \$72.25

**Rental Price Used:** \$38.50



## **FSH 204 Social Aspects of Fashion**

Three credits; 15 weeks

Tuesday and Thursday 9-10:15am

Location: Design South 234

Instructor: Dennita Sewell

dennita.sewell@asu.edu

Office School of Art, Room 253

Office Hours: by appointment

### **Syllabus**

*Fashion is not in dresses only. Fashion is in the sky, in the street,  
fashion has to do with ideas, the way we live what is happening.*

*Coco Chanel*

**Course Description:** This course is an introduction to ways of examining clothing and fashion in context. How do we read images and representations of clothing and how do they manipulate the meaning of the garment and its wearer? In what ways is this visual language used to select and produce fashion? What influences how we dress on a daily basis and over time? These are just some of the questions about appearance, clothing and culture that will be used as a point of departure for class discussions and related readings and as a basis for a final paper.

#### **Enrollment Requirements**

Students must have completed their Freshman Composition requirements and ARS 101: Art-Prehistory thru Middle Age or ARS 102: Art from Renaissance to Present or ARS 201: Art of Asia or ARS: 202 Art of Africa Oceania and the Americas.

**Course Goals:** At the conclusion of this course you will be able to identify and discuss a wide range of issues related to culture, clothing and human behavior. The process will prepare you to examine and construct your own critical views based on scholarly research and critical analysis preparing you to be conscious and innovative fashion/image makers.

#### **Learning Outcomes:**

Upon completion of this course, students will be able to:

- Use key research methods and concepts in fashion theory, and present critical analyses in written and oral form.
- Demonstrate an awareness of how meaning is constructed in fashion and the ability to apply these concepts to situations.

**Required reading:**

*The Meanings of Dress, 3<sup>rd</sup> edition*, Reilly, Miller-Spillman and Hunt-Hurst,  
ISBN 978-1609012786

Additional readings will occasionally be provided

**Requirements and assessment:**

This course is made up of a series of weekly lecture/discussions building on the assigned readings. A final paper is required.

Reading response, Class discussion starter and participation in discussion: 100 points

Fashion exhibition or event review: 100 points

Final paper: 200 points

Total: 400 points

Your semester grade is based on the following scale:

390 or higher = A+

370-389.9 = A

360-369.9 = A-

350-359.9 = B+

330-349.9 = B

320-329.9 = B-

310-319.9 = C+

280-309.9 = C

260-279.9 = D

0-259.9 = E

**Reading Response and Discussion: 100 Total points****DUE: each week from week 2 through 14**

**Reading Response-** Each Thursday, class will begin with a 15-minute handwritten response to 1-2 questions based on the weekly reading assignment. This response will be used as a foundation for the in-class recitation activity each week and turned in to the instructor as evidence of attendance and participation at the end of each class. The length of this written material will vary on a weekly basis (1/2 page-1 pages).

**Discussion-** Each Thursday the class will consist of a discussion, as a group, that reflects upon and critically analyzes the lecture themes and readings.

**Class Discussion Starter:**

Each student will sign up for two dates for the responsibility of starting the class discussion on that Thursday class day. A signup sheet will be circulated on the first day of class for you to pick the dates you will fulfill this requirement. On your assigned date, Discussion Starters will present to the class your ideas on the readings in your own words and indicate how it relates to current topics or jobs in the fashion industry. You can also bring in images to share with the class as appropriate to the reading. Every student should read the readings listed for that week and will be expected to participate.



**Fashion Exhibition or Event Review: 100 points****DUE: April 11**

Students will attend either a local fashion exhibition or a fashion-related talk/lecture/special event and compose a typed, 2-page double-spaced review. The review should include the following: a summary of the exhibition/event, a critique of the event (what did you enjoy? What was missing? Etc) and a question or reflection that the exhibition/event instigated related to the topics in this class. Please include proof of attendance (photo, pamphlet, receipt).

**Final paper: 200 points****DUE: February 21      Submit outline for final paper****March 25      Submit Final paper**

You will write a 1,500-1,800 word paper that provides an analysis of a cultural aspect that impacts fashion. Choose a current fashion topic or image and analyze the cultural factors behind its creation and its meaning in contemporary society. Even though the paper will be short, you will be able to fit in a lot of information, write clearly, and use at least 5 library resources to back up your theories. Please use the following guidelines.

- attach a cover sheet
- use Ariel or Calibri 12 point font. Single space.
- Only printed copies will be accepted unless permission is given for a special circumstance.
- If you are writing about an article, photo or image, please include the image in the paper.

**Assessment and Grading:**

All assignments are due on the due date on the syllabus, regardless of your attendance on the day the assignment was given. It is the student's responsibility to get the assignment to the professor if you will not be in class to hand it in. Make certain to contact the professor to set up an appointment in the event of a problem.

Assignments are graded on different criteria depending on the project. Each project has different guidelines so following the instructions is very important to the overall grade. If a paper is turned in late the grade will be lowered by an entire letter grade for each week. The final paper will not be accepted late.

**Grade Criteria:**

There are no unexcused absences or tardies. Students are expected to attend all classes. Any unexcused absences may affect the final grade. Three unexcused absences may result in course failure at the discretion of the instructor.

## **Weekly schedule**

### **January 10 & 12**

#### **Week 1: Introduction to Dress Culture and Theory.**

Lecture presentation and in-class discussion

Course overview, introduction to syllabus, and assignments

Reading-*The Meaning of Dress* Chapter 1

-*Dress and Identity*, Roach-Higgins & Eicher (1992)

### **January 15 Course Drop/Add deadline**

### **January 17 & 19**

#### **Week 2: Fashion as a Dynamic Process**

Lecture presentation and in-class discussion

How fashion can be explained as theory.

Reading-*The Meaning of Dress* Chapter 2

### **January 22 Tuition 100% refund deadline**

### **January 24 & 26**

#### **Week 3: Dress as nonverbal communication**

Lecture presentation and in-class discussion

The cultural rules that shape what we wear

Reading-*The Meaning of Dress* Chapter 3

### **January 31 & February 2**

#### **Week 4: The Body**

Lecture presentation and in-class discussion

Examines different cultural views of the body and what is valued

Reading-*The Meaning of Dress* Chapter 4

### **February 7 & 9**

#### **Week 5: Appearance for Gender and Sexual Identity**

Lecture presentation and in-class discussion

Diverse views on the cultural meaning of being a man or woman

Reading-*The Meaning of Dress* Chapter 5

### **February 14 & 16**

#### **Week 6: Race and Ethnicity**

Lecture presentation and in-class discussion

How racial and ethnic identity are manifested in dress and fashion

Reading-*The Meaning of Dress* Chapter 6

**February 21 & 23**

**Week 7: Dress and Religion**

Lecture presentation and in-class discussion

Considers the ideology of several religions and how that effects dress

Reading-*The Meaning of Dress* Chapter 7

**Submit Final Paper Outline**

**February 28 & March 2**

**Week 8: Dress for Life and Death**

Lecture presentation and in-class discussion

Dress over the course of a lifetime

Reading-*The Meaning of Dress* Chapter 8

**March 5-12 Spring Break**

**March 14 & 16**

**Week 9: Fashion, Status and Inequality in Dress**

Lecture presentation and in-class discussion

The interrelationship between dress and status

Reading-*The Meaning of Dress* Chapter 9

**March 21 & 23**

**Week 10: Dress in the Workplace**

Lecture presentation and in-class discussion

How dressing for work has changed and remained the same

Reading-*The Meaning of Dress* Chapter 10

**March 28 & 30**

**Week 11: Dress and Media**

Lecture presentation and in-class discussion

How media impacts the fashion industry

Reading-*The Meaning of Dress* Chapter 11

**April 4 & 6**

**Week 12: Fashion and Fantasy**

Lecture presentation and in-class discussion

How fashion and fantasy are intertwined in the public and private self

Reading-*The Meaning of Dress* Chapter 12

**April 11 & 13**

**Week 13: Dress and Technology**

Lecture presentation and in-class discussion

Technology and its effect on the fashion industry and images

Reading-*The Meaning of Dress* Chapter 13

**April 18 & 20**

**Week 14: Ethics in Fashion**

Lecture presentation and in-class discussion

Fashion industry issues from sweatshops to fur

Reading-*The Meaning of Dress* Chapter 14

**April 25 & 27**

**Week 15:**

**Final Paper Due.** In class discussion about your papers.

What is your topic? What resources were most helpful in your research?

Current fashion events discussion.

**Course policies**

You are expected to attend all class sessions. Because attendance counts for 100 of the total 400 points for the course, a single absence will lower your point total and can reduce your final grade.

**Absence Due to University Sanctioned Activities or Religious Observances**

If you need to miss class due to a religious observance or a university-sanctioned activity, please inform the instructor at the beginning of the semester. In the event of a medical emergency, please email the instructor when able and provide documentation if requested.

**Academic Integrity**

ASU expects and requires its students to act with honesty, integrity, and respect.

Required behavior standards are listed in the [Student Code of Conduct and Student Disciplinary Procedures](#), Computer, Internet, and Electronic Communications policy, [ASU Student Academic Integrity Policy](#), and outlined by the Office of Student Rights & Responsibilities. Anyone in violation of these policies is subject to sanctions.

**Violent or Threatening Behavior**

All incidents and allegations of violent or threatening conduct by an ASU student (whether on- or off-campus) will be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students, who will determine the appropriate disciplinary action.

**Accommodation for a Disability**

In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act of 1990, professional disability specialists and support staff at the Disability Resource Center (DRC) facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities.

Qualified participants with disabilities may be eligible to receive academic support services and accommodations. Eligibility is based on qualifying disability documentation and assessment of individual need. Participants who believe they have a current and essential need for disability accommodations are responsible for requesting accommodations and providing qualifying documentation to the DRC. Every effort is made to provide reasonable accommodations for qualified participants with disabilities.

Qualified participants who wish to request an accommodation for a disability should contact <http://www.asu.edu/studentaffairs/ed/drc/>480-965-1234 (Voice) 480-965-9000 (TTY)

**Please turn off or silence cell phones,** prior to coming to class sessions. If you have an emergency and need to keep in communication with someone, please inform your instructor ahead of time. Also, laptops are not required for this course. You may use your laptop to take notes. Please do not use class time for emails, chats, web browsing, or other non-class related activities.

# CONTENTS

Preface xiii

Acknowledgments xvi

Chapter 1

**Introduction to Dress, Culture, and Theory**

*Kimberly A. Miller-Spillman* 1

1.1 **“Undercover” in Hijab: Unveiling One Month Later**

*Cassidy Herrington* 14

1.2 **On Native Ground**

*Wade Davis* 17

1.3 **Etiquette 101: Dress Codes**

*Condé Nast Traveler* 22

1.4 **How Dress Means: Abductive Inference and the Structure of Meanings**

*Marcia A. Morgado* 27

1.5 **Shades of Chanel**

*Tracy Jennings* 32

1.6 **Body Ritual among the Nacirema**

*Horace Miner* 34

1.7 **Etiquette 101: What the World Thinks about Us**

*Boris Kachka* 37

Chapter 2

**Fashion as a Dynamic Process**

*Andrew Reilly* 43

- 2.1 **What Happened to Fashion?**  
*Teri Agins* 52
- 2.2 **The Role of the Fashion System in Fashion Change: A Response to the Ka Nagasawa and Hutton Model**  
*Rita C. Kean* 59
- 2.3 **In Tehran, Boutiques Stock Hot Outerwear under the Counter**  
*Farnaz Fassihi* 67
- 2.4 **Tips for Working in Luxury Sales**  
*Patric Richardson* 69
- 2.5 **Tokyo A-Go-Go: Cool Teens in Harajuku Make a Fashion Assault from Their Imaginations**  
*Beth Hughes* 72
- 2.6 **Hipster: The Dead End of Western Civilization**  
*Douglas Haddow* 74

Chapter 3

**Dress as Nonverbal Communication**

*Kimberly A. Miller-Spillman* 79

- 3.1 **Historical Background of Kente**  
*Docea A. G. Fianu* 91
- 3.2 **Manja Weinstein's Halloween Kimono**  
*Marcia Morgado, Alexandra Shields, Sophie Sun, and Cindy Urbane* 94
- 3.3 **Funny Kine Clothes: The Hawaiian Shirt as Popular Culture**  
*Marcia Morgado and Andrew Reilly* 100
- 3.4 **Saudi Women with "Sexy Eyes" Will Have to Cover Them Up in Public**  
*John Thomas Didymus* 114
- 3.5 **South Africa: Semantics of the Slut Walk**  
*Gillian Schutte* 116
- 3.6 **Identity, Postmodernity, and the Global Apparel Marketplace**  
*Susan B. Kaiser* 118

Chapter 4

**The Body**

*Andrew Reilly* 129

- 4.1 **Clothing and Embodiment: Men Managing Body Image and Appearance**  
*Hannah Frith and Kate Gleeson* 142



- 4.2 **Beauty and Hygiene, XV—Concerning the Ear**  
*Harper's Bazaar* 152
- 4.3 **Boytox: Botox for Men**  
*Joel Stein* 152
- 4.4 **Skin Bleaching: The Complexion of Identity, Beauty, and Fashion**  
*Christopher A. D. Charles* 154
- 4.5 **Even More Visible Ink**  
*Guy Trebay* 161
- 4.6 **A Quantitative Study of Females: Ethnicity and Its Influence on Body Image, Thin-Internalization, and Social Comparison**  
*Aquiashala S. Brantley, Vanessa Jackson, and Min-Young Lee* 164
- 4.7 **The Enigma of Beauty**  
*Cathy Newman* 171

Chapter 5

**Appearance for Gender and Sexual Identity**

*Andrew Reilly* 179

- 5.1 **Afghan Boys Are Prized, So Girls Live the Part**  
*Jenny Nordberg* 189
- 5.2 **Reveal or Conceal? Examining the Meaning of Modesty in Postmodern America**  
*Susan O. Michelman* 195
- 5.3 **Lifestyle and Politics of Fashion and Gender in 1960s Sweden: Unisex Fashion in Theory and Practice**  
*Patrik Steorn* 200
- 5.4 **Gay, Lesbian, Bisexual, and Transgendered Persons**  
*Andrew Reilly* 206
- 5.5 **Queers and Mods: Social and Sartorial Interaction in London's Carnaby Street**  
*Shaun Cole* 214

Chapter 6

**Race and Ethnicity**

*Andrew Reilly* 223

- 6.1 **Why Michelle Obama's Hair Matters**  
*Jenee Desmond-Harris* 231
- 6.2 **Japanese Kind of Whiteness: Women's Face-Whitening Practice and the Contemporary Japanese Identity**  
*Mikiko Ashikari* 233
- 6.3 **Cultural Markers in Dress: Decoding Meanings and Motivations of College Students**  
*Veena Chattaraman* 241



- 6.4 "Tastily Bound with Ribands": Ribbon-Bordered Dress of the Great I  
1735–1839  
*Rachel K. Pannabecker* 245
- 6.5 "Ethnic Fashion" Obscures Cultural Identity  
*Sunita Puri* 256
- 6.6 Dress between the Sacred and the Commercial: The Case of the Norw  
*Thomas Hylland Eriksen* 257

Chapter 7

Dress and Religion

*Kimberly A. Miller-Spillman* 265

- 7.1 Afghan Women and the Return of the Taliban  
*Aryn Baker* 277
- 7.2 Hair, Beards, and Power: Taking It on the Chin  
*The Economist* 281
- 7.3 France Enforces Ban on Full-Face Veils in Public  
*Steven Erlanger* 283
- 7.4 Dress Properly, No Swearing, and Maintain Gender Separation: How S  
"Welcome" Visitors to a Small U.S. Community  
*Daily Mail Reporter* 285
- 7.5 The Business Impact of the Royal Wedding  
*Women's Wear Daily Reporter* 286
- 7.6 From Habit to Fashion: Dress of Catholic Women Religious  
*Susan O. Michelman* 289
- 7.7 In Buddhist Bhutan, Happiness Counts  
*Vishal Arora* 295
- 7.8 When a Holy Man's Skin Is the Canvas  
*Stan Sesser* 297
- 7.9 Economic Downturn May Be Pulling Necklines Up: Struggling Retailers  
Options for Teens; Tweens to Include More Modest Clothes  
*Jayne O'Donnell* 298

Chapter 8

Dressing for Life and Death

*Patricia Hunt-Hurst* 303

- 8.1 A Cheeky New Business: Lexington Mom Starts Cloth Diaper Company  
*Laura Soldato* 318
- 8.2 Parent Power: Raising Kate—One Mom's Fight for Her Child's Identity  
*Connie Matthiessen* 319



- 8.3 **The Mary Jane Shoe: A Return to Innocence**  
*Mary Thompson and Susan O. Michelman* 322
- 8.4 **Is Tween Fashion Too Sexy?**  
*M. B. Sammons* 332
- 8.5 **Put This on a Billboard: Droopy Pants Can Kill**  
*Clyde Haberman* 333
- 8.6 **Dressing the Deceased in Nineteenth-Century America**  
*Jenna Tedrick Kuttruff* 335

## Chapter 9

### Fashion, Status, and Inequality in Dress

*Patricia Hunt-Hurst* 341

- 9.1 **The Campus as Runway**  
*Ruth La Ferla* 350
- 9.2 **Asante *Hightimers* and the Fashionable Display of Women's Wealth in Contemporary Ghana**  
*Suzanne Gott* 352
- 9.3 **Female Tradition in a New Context: The Case of the *Khanga***  
*Katalin Medvedev and Lioba Moshi* 374
- 9.4 **Dressing the *Jíbaros*: Puerto Rican Peasants' Clothing through Time and Space**  
*José F. Blanco and Raúl J. Vázquez-López* 379
- 9.5 **Costume and the Play of Social Identities in an Andalusian Pilgrimage**  
*Michael D. Murphy and J. Carlos González-Faraco* 386

## Chapter 10

### Dress in the Workplace

*Patricia Hunt-Hurst* 395

- 10.1 **"Look like a Lady, Act like a Man, Work like a Dog": Dressing for Business Success**  
*Sara B. Marcketti and Jane Farrell-Beck* 406
- 10.2 **Lessons from *Ugly Betty*: Business Attire as a Conformity Strategy**  
*Barbara Burgess-Wilkerson and Jane Boyd Thomas* 422
- 10.3 **How Black Can You Be?**  
*Audrey Edwards* 424
- 10.4 **Too Sexy for My Bosses: Why Lawsuits Based on Looks Discrimination—Even Good Ones—Are a Bad Idea**  
*Richard Thompson Ford* 429
- 10.5 **Up the Career Ladder, Lipstick in Hand**  
*Catherine Saint Louis* 431

- 10.6 **Casino Gives Workers Look They Can, Must Live With**  
*Darlene Gavron Stevens* 433
- 10.7 **Health to Pay: Pressures Push Jockeys to Extremes for Weight Loss**  
*Maryjean Wall* 436

Chapter 11

**Dress and Media**

*Patricia Hunt-Hurst* 441

- 11.1 **I Don't Want to Be Perfect!**  
*Aisha Tyler* 449
- 11.2 **The Two Faces of Twiggy at 59: How Airbrushing in Olay Ad Hides Truth of the Skin She's In**  
*Richard Simpson* 451
- 11.3 **Australia Pushes New Body Image Standard**  
*Patty Huntington* 453
- 11.4 **Do Thin Models Warp Girls' Body Image?**  
*Nanci Hellmich* 454
- 11.5 **How Does Vogue Negotiate Age?: Fashion, the Body, and the Older Woman**  
*Julia Twigg* 457

Chapter 12

**Fashion and Fantasy**

*Kimberly A. Miller-Spillman* 469

- 12.1 **Fantasy Fashion Collaborations**  
*Kate Carter* 487
- 12.2 **Fantasy Fashion: Avatar's Look Is Influencing Designers—Whether They Are Aware of It or Not**  
*Laurie Pike* 488
- 12.3 **"What Disney Says": Young Girls, Dress, and the Disney Princesses**  
*Jeanne Marie Iorio* 489
- 12.4 **Much More Than Plastic: Reflections on Building Star Wars Stormtroopers**  
*Eirik Saethre* 495
- 12.5 **Costuming the Imagination: Origins of Anime and Manga Cosplay**  
*Theresa Winge* 500
- 12.6 **A Drag Experience: Locating Fantasy in the Construction of Alternative Gendered Appearances**  
*John Jacob* 508
- 12.7 **Video Game Attire**  
*Keoni Rivera* 514



Chapter 13

**Dress and Technology**

*Kimberly A. Miller-Spillman* 521

- 13.1 **Haute Technology: A New Wave of Designers Is Experimenting with Electronic Textiles, Reactive Fashion and Wearable Computers for a Generation that Grew Up Wired**  
*David Graham* 530
- 13.2 **New UGA Technology Makes Textiles Germ-Free**  
*UGA News Service* 531
- 13.3 **Swinging for the Fences with Evoshield**  
*Denise Horton* 533
- 13.4 **Prints for the Cyberage**  
*Suzy Menkes* 536
- 13.5 **Excuse Me, but My Dress Is Ringing: Technology Gives Fabrics Greater Function as the Daily Demands of Everyday Life Are Met in Style**  
*The Toronto Star* 538
- 13.6 **The Shirt You Spray On: For Clothes That Fit like a Second Skin, Try Instant Fabric in a Can**  
*Tamara Cohen* 539
- 13.7 **It Costs More to Save: Eco-elitism Comes with a Price Tag. That Dress Made of Leaves and Flowers Will Be Dead by Morning**  
*Sameer Reddy* 541
- 13.8 **Kente as an Indigenous Ghanaian Textile**  
*Docea A. G. Fianu* 543
- 13.9 **Shifting the Dominant Social Paradigm in the Apparel Industry: Acknowledging the Pink Elephant**  
*Cosette M. Armstrong and Melody L. A. LeHew* 544
- 13.10 **Twilight of the Tribes: Ethiopia's Omo River Valley**  
*Susan Hack* 552

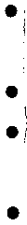
Chapter 14

**Ethics in Fashion**

*Andrew Reilly, Kimberly A. Miller-Spillman, and Patricia Hunt-Hurst* 561

- 14.1 **The Ethics of Counterfeiting in the Fashion Industry: Quality, Credence, and Profit Issues**  
*Brian Hilton, Chong Ju Choi, and Stephen Chen* 569
- 14.2 **Secrets, Lies, and Sweatshops**  
*Dexter Roberts and Pete Engard* 578
- 14.3 **Diamonds Aren't Forever**  
*Vivienne Walt* 584

F  
c  
w  
o  
M  
la  
c  
st  
P



- 14.4 Feather Hair Extensions: Fashion without Compassion  
*Elizabeth Neville* 588
- 14.5 Rationalizing Circumcision: From Tradition to Fashion, from Public Health to Individual Freedom—Critical Notes on Cultural Persistence of the Practice of Genital Mutilation  
*S. K. Hellsten* 589
- 14.6 Are Required Cross-Cultural Courses Producing Pluralistic Students?  
*Kimberly A. Miller-Spillman, Susan O. Michelman, and Nicole Huffman* 590

Credits 613

Index 615

