

GENDER, FASHION AND GEOGRAPHIES

WED 9:00-11:30 AM

Instructor: Dr. Marina Karides
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COURSE DESCRIPTION

Florence is a city renowned for its fashion and textile industry, but in what context are products produced and what are its effects on the global markets and industry workers who are responsible for creating them? Additionally, what drives one's desire to consume fashion and how do certain identities such as class, gender, sexuality, and race influence the fashion market? Further analysis is focused on the moral implications of the garment industry, from the consumer activism of the Global North to the undesirable working conditions of garment workers in the Global South. Alternative approaches to the fashion industry will be closely examined which aim to challenge the unethical and non-sustainable models that are often associated with the fashion industrial complex. This course develops oral and written communication skills by addressing the geo-political and economic organization of the garment and fashion industry and its social and cultural impact. Students will engage in small group discussions, in-class debate, and oral presentations as tools to facilitate critical assessment of the varied concerns related to fashion production and consumption.

COURSE PREREQUISITES

Junior standing or higher

COURSE OBJECTIVES AND LEARNING OUTCOMES

Upon successful completion of this course, students should be able to:

- Communicate in writing the global structure and central ethical issues in the contemporary production and consumption of fashion and clothing.
- Explain in writing and orally how gender and the geographies of the fashion and garment industry influence strategies of activism and ethical interventions.
- From a human geography standpoint, deliberate your own culture and biases and the ethics of the global fashion industry and making your own purchases.
- Deliberate the merits of local alternatives to the mass-scale global corporate production of clothes including localism, recycling/up-cycling, the circular economy, and small-scale production. Demonstrate an increased capacity to analyze issues in fashion consumption and production with appreciation for disparate viewpoints and global differences in relation to the fashion industry.
- Articulate the challenges and issues related to migration, work, and sustainability in Prato, Italy.
- Demonstrate written competence in developing and organizing relevant content and evaluating and integrating appropriate materials in relation to gender, fashion, and globalization based on the writing standards applied to human geography.

COURSE GRADING

The grading components in this course are divided into the following percentages:

20%	Class Participation/Reading Across the Discipline
25%	Shirt Off Your Back Assignment
15%	Local Designer Interview Report
20%	Midterm Exam
25%	Final Exam

The LdM grading scale is based on the following standard point system:

93-100= A	87-89 = B+	77-79 = C+	60-69 = D
90-92 = A-	83-86 = B	73 -76 = C	0 -59 = F
	80-82 = B-	70-72 = C-	

STUDENT ASSESSMENT

Class Participation: Given the nature of the course, it is important for students to contribute regularly and productively to class discussions and activities. These are grounded in assigned readings, class lectures, and visits. Readings should be done prior to the class for which they are assigned; class notes should be well organized; visits should be concluded by writing a quick note summarizing points of interest and impressions. In-class contributions are a significant part of the CP grade. Positive contributions are those that advance the discussion by formulating meaningful questions, presenting new ideas or insights, building on classmates' comments, or presenting counterpoints in a respectful way. Positive in-class contributions are grounded in the notion of community. Students should listen respectfully when others talk, both in groups and in class; reply to e-mail correspondence whenever appropriate; and contribute to group and class dynamics by eliciting feedback from others and helping to keep the class discussions and/or group activities on task.

Please feel free to ask questions and clarify concepts.

Consider that physical presence alone is NOT class participation.

Grades for participation are determined by the instructor and reference the following criteria:

- Attendance and Preparation
- Level of Engagement
- Contributions to Class Community

This is a discussion-oriented class that requires participation and encourages debate and discussion among students. You should present your perspective in a thoughtful and considerate manner and be tolerant of the perspectives of others. Throughout the course you will be engaging in reading across the discipline (RAD) assignments. Reading and discussion is a central component for success in this course. The questions guiding RAD assignments are designed to facilitate your comprehension. You will use your RAD to engage in small group and larger class discussions. Therefore, RAD assignments require students to be in attendance for points to be earned. RAD submissions must be provided by 5 pm the day prior to class meeting as I will use them to organize our discussion. There are no late submissions for RADs.

The Shirt Off Your Back: You are required to find one item in your wardrobe and trace the process by which it came into your hands. It can be a clothing item you may have purchased during your study abroad. The

assignment includes identifying the store from which it was purchased, if ethics were applied to the decision in making this purchase, the employment conditions and laws of the country where the item was made, and the extent of social and ethical concerns and activism related to your item. However, the harder work will be in researching and writing about the factory and the labor conditions under which this item was likely produced and the scale of the company from which you purchased it. This will require a little detective work (human geography research) and you will be responsible for documenting your quest for information on the production process involved in the garment you select. Along with a written critical paper, you will be presenting your findings in an oral presentation. I will provide you with a separate handout detailing the steps of the project including requirements for a written proposal/abstract, an option to meet with me, a draft for peer review, a draft for submission, oral presentation, and final paper (about 12 pages and references). We will have in class workshops to develop your writing and oral presentation.

Local Designer Interview and Report: For this written and oral assignment you will need to identify a local fashion/apparel business or designer in Florence including Oltrarno where we will be completing a tour of artisans. Your assignment will be to conduct an interview with the entrepreneur/fashion artist based on questions we develop in class. You will evaluate the ethics of local fashion and determine what kind of support local designers require. All students will give in-class informal presentations so we may collectively consider if there is overlap among local fashion entrepreneurs' needs and apply frames of alternatives economies and place and ethical consumption. You are permitted work in pairs though each student must independently submit a 4-5 pages report.

Midterm and Final: You will be provided 5 short essay questions per final and midterm. You will be asked to self-evaluate the knowledge gained throughout the course in the final. If you keep up with the course readings, complete written assignments and participate in class discussion and trips you should find the questions direct and answerable within the time provided. The exams are open notes (not open book).

LDM TEACHING PHILOSOPHY

All courses at LdM creatively and effectively incorporate active learning strategies into teaching. In a course focused on active learning, teachers are invested in students' success, and students are truly engaged in the learning process—they grapple with the course material by working collaboratively on problems, and are constantly processing what they are learning.

In LdM courses, the learning process is promoted through critical thinking, effective communication, and hands-on experience. Students are asked to think critically, in order to boost their understanding and contribute to making their class into a “community of inquiry”. They are encouraged to give voice to their ideas, fostering a skill they can apply in any setting, academic or not. Finally, LdM students learn by doing. As a result, they develop their problem-solving skills, increase their retention rate, and enhance their engagement.

COURSE READINGS/RESOURCES

Elizabeth L. Cline. 2012. *Overdressed: The Shockingly High Cost of Cheap Fashion*. Portfolio.

Krause, Elizabeth. 2018. *Tight Knit: Global Families and the Social Life of Fast Fashion*. University of Chicago Press.

Dana Thomas. 2019. *Fashionopolis: What We Wear Matters*. Penguin Press.

All other course readings will be available via Google Classroom.

Each class is assigned approximately 60 pages of readings, less for more dense material. Please plan accordingly so you can be prepared and we can have a rich class discussion. I am sure you can find countless cafes and other spaces conducive to intellectual reflection while in Florence.

COURSE SCHEDULE

Please keep in mind that the contents of individual classes may be slightly modified according to the progress of the class.

LESSON	TOPIC	ACTIVITY	READING
1)	Introduction and Opening	View: "Planet Money Makes A T-Shirt: The World Behind a Simple Shirt in 5 Chapters" Introductions	Overdressed.2012. "Introduction: Seven Pairs of 7\$ Shoes" KatherineRosman.2018. "The Itsy-Bitsy, Teenie-weenie, Very Litigious Bikini" NYTimes, 2018.
2)	Introduction to Ethics and the Global Geographies of Garment Production	Discussion Geography and Ethics Handout RAD 1 Due	Joyce Chinen. 1986. "The Historical Development of the Garment Industry in Hawai'i" Jane Collins. 2002. "Mapping A Global Labor Market: Gender and Skill in the Globalizing Garment Industry," Gender & Society Watch: Tendenza: The Modernization of the Italian-Canadian Textile Industry."2020. Directed by Anthony Sarracco. Or "Triangle Fire"
3)	Globalization and the Ethics of Fashion	Discussion RAD 2 Due Assignment Overview: Local Design Entrepreneur Interview and Report	Thomas.2019.Fashionopolis. "Introduction, Ch. 1 Ready to Wear , Ch. 2 The Price of Furious Fashion"
4)	Global Fashion and a Case Study Prato, Italy	Discussion	Thomas.2019.Fashionopolis. "Ch. 3 Dirty Laundry"

		RAD 3 Due Assignment Overview: Shirt Off Your Back	Krause. 2018. Tight Knit: Global Families and the Social Life of Fast Fashion. "Introduction, Ch. 2 Value"
5)	Prato, Italy in Historical Perspective	RAD 4 DUE Preparation for Midterm	Krause. 2018. Tight Knit: Global Families and the Social Life of Fast Fashion. "Ch. 3 Money, Ch. 4. Crisis"
6)	Migration and Fashion Production in Prato, Italy	Class Visit: The Textile Museum, Prato, Italy and Factories Tell Stories – Tour of Textile Production in Prato, Italy Est. 15 euros (train cost 6 euros RT; museum entry 8 euros)	
7)		MIDTERM EXAM	
Oct 24-27		MIDTERM BREAK	
8)	Ethics and Garment Consumption in the U.S.	Discussion RAD 5 Due Peer Review: Local Design Entrepreneur Report	Cline. 2012. Overdressed. "Ch. 1 I Have Enough Clothing to Open a Store, Ch. 2 How America Lost Its Shirts"
9)	Making Sens of High Fashion and Low Fashion in Italian Context	Class Trip: The Museum of Costume and Fashion, Palazzina della Meridiana, Palazzo Pitti Meet at Class 16 euros (entrance fee) 10:15 am 10-minute walk to: The Gucci Garden, Palazzo della Mercanzia 8 euros (entrance fee) Local Design Entrepreneur Report Due	Cline. 2012. Overdressed. "Ch. 3 High and Low Fashion Make Friends, Ch. 4 Fast Fashion" Belfanti, Carlo. 2015. Renaissance and 'Made in Italy': marketing Italian fashion through history (1949–1952). Journal of Modern Italian Studies. Watch: "The House of Gucci" 2021. directed by Ridley Scott.

10)	Race, Racism, and Fashion	<p>Reflection on Visit & Discussion</p> <p>RAD 6 Due</p> <p>Workshop: Shirt Off My Back Assignment</p>	<p>Jennifer Lynn Stoeber. 2015. "Under the Western Eyes of Fashion" Marie Clair's Construction of Global Feminism" Chapter 3 in The Wages of Empire</p> <p>Annalisa Frisina and Camilla Hawthorne. <u>"Italians with veils and Afros: gender, beauty, and the everyday anti-racism of the daughters of immigrants in Italy."</u> Journal of Ethnic and Migration Studies 44, no. 5 (2018): 718-735.</p>
11)	Sustainable Fashion and Placemaking	<p>Discussion</p> <p>RAD 7 Due</p> <p>Shirt Off My Back Assignment: First Draft Due</p>	<p>Thomas. 2019. Fashionopolis. "Ch. 4 Field to Form, Ch. 5 Rightshoring, Ch. 6. My Blue Heaven"</p>
12)	Alternatives and Ecological Progress in Garments and Fashion	<p>Discussion</p> <p>RAD 8 DUE</p> <p>Part 1 Presentations: Shirt Off My Back</p> <p>*Optional: Field Trip: Artisans in Oltrarno and Vintage Fashion Tour (We will determine interest, date, and time prior)</p>	<p>Thomas. 2019. Fashionopolis. "Ch. 7 We Can Work It Out, Ch. 10 To Buy or Not to Buy?"</p> <p>Krause. 2018. Tight Knit: Global Families and the Social Life of Fast Fashion. "Futures"</p>
13)	The Circular Economy from Hawai'i to Prato, Italy	<p>Discussion</p> <p>RAD 9 Due</p> <p>Part 2 Presentations: Shirt Off My Back</p>	<p>Thomas. 2019. Fashionopolis. "Ch. 8 Around and Around We Go"</p> <p>Beamer K, Tuma A, Thorenz A, Boldoczki S, Kotubetey K, Kukea-Shultz K, Elkington K. Reflections on Sustainability Concepts: Aloha 'Āina and the Circular Economy. Sustainability. 2021; 13(5):2984.</p>

			<p>Mazzoni, F. 2020. "Circular Economy and Eco-Innovation in Italian Industrial Clusters: Best Practices from Prato Textile Cluster." Insights Into Regional Development.</p> <p>New Prato Green City. "The Circular Economy" www.cittaprato.it</p> <p>"Sustainable Fashion: A Look at the Latest Italian Trends" Financial Times.</p>
14)		FINAL: SHIRT OFF MY BACK FINAL EXAM	

NB: Should the instructor be unavailable, a substitute teacher will give the scheduled or a prepared alternative lecture at the regular class time.

Make-up classes are always mandatory since they are part of the course program.

SITE VISITS/FIELD TRIPS

The Textile Museum, Prato, Italy and Factories Tell Stories – Tour of Textile Production in Prato, Italy

The Museum of Costume and Fashion, Palazzina della Meridiana, Palazzo Pitti

The Gucci Garden, Palazzo della Mercanzia

*Artisans in Oltrarno and Vintage Fashion Tour (optional)

REQUIRED COURSE MATERIALS

Elizabeth L. Cline. 2012. *Overdressed: The Shockingly High Cost of Cheap Fashion*. Portfolio.

Krause, Elizabeth. 2018. *Tight Knit: Global Families and the Social Life of Fast Fashion*. University of Chicago Press.

Dana Thomas. 2019. *Fashionopolis: What We Wear Matters*. Penguin Press

ADDITIONAL COURSE COSTS

6 euros entrance fee: The Textile Museum, Prato, Italy and Factories Tell Stories

8 euros RT train cost to Prato, Italy

16 euros entrance fee: The Museum of Costume and Fashion, Palazzina della Meridiana, Palazzo Pitti

8 euros entrance fee: The Gucci Garden

LDM COURSE POLICIES

ATTENDANCE

Attendance is mandatory for a successful learning experience at LdM.

See “Academic Regulations” for the exact number of absences allowed.

Being a once-a-week class:

- If THREE classes are missed, the Final Grade will be lowered by 1 full grade.
- If FOUR or more classes are missed, the Final Grade will be an “F” and 0 Credits will be awarded.
- Missed in-class activities (including, but not limited to, quizzes, exams, etc.) cannot be made up and will be graded F.

PUNCTUALITY

Punctuality is mandatory at LdM.

- Any tardiness, including leaving during class without notice, not showing up on time after the break, or leaving early, will impact the participation grade and the Final Grade.
- Three late arrivals or the equivalent (10 to 20 minutes) will result in 1 full absence in the attendance count.
- Missing more than 20 minutes will be considered the equivalent of 1 full absence.

Please note: It is the student’s responsibility to catch up on any missed work and to keep track of his or her absence/tardiness.

ASSIGNMENT SUBMISSIONS

Late submissions of assignments, including papers, are **not** accepted. If an assignment is submitted after the deadline, the grade for the assignment will be an F = 0 points, which may adversely impact the Final Grade of the course.

SCHEDULING CONFLICT

If, on occasion, a class has a scheduling conflict with another class (due to a simultaneously scheduled make-up class, site visit, etc.), the student is required to inform both instructors IN ADVANCE, allowing the two instructors to share a written excuse for the class that will be missed. Even though an absence may be excused, students must be aware that there is no possibility of making up any assessed in-class activities they may have missed and no refund will be given for pre-paid visits/field trips. Keep this in mind in order to make a responsible decision about which class to attend.

ETIQUETTE

- No food or drinking is allowed in museums; in religious places, shoulders and knees must be covered.
- Classrooms are to be left neat and clean. Students must take proper care of available equipment and materials and promptly report any damage or loss.
- Drinking/eating during class/site visits is not allowed. Electronic devices (cell phones, Smartphones, iPods, iPads, laptops, etc.) must be switched off during class, unless otherwise instructed.

Please note: Instructors who find that a student’s behavior is inappropriate will seek to talk to him/her immediately; if the behavior continues, the instructor is required to contact the appropriate LdM authority.

ACADEMIC HONESTY

- ✓ **All student work will be checked for plagiarism.**

According to the LdM Rules of Conduct, “Violations include cheating on tests, plagiarism (taking words or texts, works of art, designs, etc., and presenting them as your own), inadequate citation, recycled work, unauthorized assistance, or similar actions not explicitly mentioned.” Assignments and projects are specific

to individual courses; presenting the same work in two different courses (including previous courses) is considered recycling and is unacceptable.

Why is plagiarism bad?

- ✓ It's unethical.
- ✓ The student will fail the paper and possibly the course.
- ✓ Professors are required to report it.
- ✓ The student will be put on academic probation.
- ✓ The student *might* even be dismissed from college.

Bottom Line: **Students MUST cite the sources they use!**

NB: *Should issues of academic dishonesty arise the faculty member will adhere to the relevant LdM policy and report any suspected cases to the LdM Dean of Students for disciplinary review.*

USEFUL STUDENT RESOURCES

INTERNAL RESOURCES

LdM Library | Library Catalog

Via dell'Alloro, 13

Head Librarian: Federico Fiorentini | Assistant Librarian: Arnaldo Albergo

Hours: 9:00 am - 8:00 pm M-F

- No open shelf. Spacious reading room. Copies: 5¢ per page

CAMNES 'Pecorella' Library (Near Eastern, Aegean and Mediterranean antiquity)

Via del Giglio, 15

- See Website for volume reservations and appointments

EXTERNAL RESOURCES

Free Online Resources (*gathered on the LdM Library homepage*)

- Reliable and mostly scholarly resources in anthropology, archaeology, art & architecture, classics, conservation, education, environmental science, epigraphy, fashion design, film, food & nutrition, forensic psychology, history, holocaust studies, Italian language & literature, Jewish studies, Medieval & Renaissance studies, music, numismatics, papyrus, philosophy, politics & government, religious studies, women's & gender studies.

Libraries in Italy (*gathered on the LdM Library homepage*)

- Important research libraries

University of Florence Library | Library Catalog

Via Micheli, 2 (**Architecture**). Hours: 8:30-19:00 M-F

Piazza Brunelleschi, 4 (**Language and Literature**). Hours: 8:30-19:00 M-F

Via della Pergola, 56 (**Art History**). Hours: 9:00-19:00 M-F

Via S. Salvi, 12 (**Psychology**). Hours: 9:00 am – 1:00 pm M,W,F; 9:00 am – 5:00 pm Tu, Th

Via Bolognese, 52 (**Philosophy**). Hours: 9:00 am - 1:00 pm Tu,W,Th

Via del Proconsolo, 12 (**Anthropology**). Hours: 8:30 am – 6:00 pm M-Th; 8:30 am – 2:00 pm

Viale Morgagni, 67/a (**Mathematics**). Hours: 8:30 am - 6:00 pm M-Th; 8:30 am – 2:00 pm

Via G. Bernardini, 6 (Sesto Fiorentino) (**Sciences – Physics, Chemistry**). Hours: 8:30 am – 6:00 pm M-Th; 8:30 am – 2:00 pm F

Via delle Pandette, 2 (**Social Sciences – Business, Economics, Politics**). Hours: 8:30 am – 7:00 pm M-F

- Apply for daily library access: [Access request](#)

Biblioteca delle Oblate | [Library Catalog](#)

Via dell'Oriuolo, 24 -- *Hours*: 14:00-22:00 M; 9:00-24:00 Tu-Sat -- *Access*: ID

- This is a public library with generous opening and computer hours; it is usually open until midnight (Tu-Sat).

Biblioteca Nazionale Centrale di Firenze | [Library Catalog](#)

Piazza dei Cavalleggeri, 1-- *Hours*: 8:15-19:00 M-F; 8:15-13:30 Sat -- *Access*: ID

- Houses modern books in all fields as well as many medieval manuscripts and other rare and unique materials.

Biblioteca del Museo Galileo (Museo di Storia della Scienza) | [Library Catalog](#)

Piazza dei Giudici, 1 – *Hours*: 9:00 am – 4:30 pm M-F; 9:00 am – 1:00 pm Sat – *Access*: Letter of presentation and passport

- Houses a large number of books and periodicals in the history of science.

Biblioteca delle Arti e dello Spettacolo (Library on Fine and Performing Arts)

-- books and periodicals on Painting, Sculpture, Architecture, Decorative Arts, Applied Arts, Theatre, Music, Cinema; mainly in English and Italian

--take a photo-ID card

--Search for books online on <https://www.fondazionefrancozeffirelli.com/biblioteca-delle-arti-e-dello-spettacolo/>

Open: Tuesday-Friday, 10.00-13.00; 15.00-18.00; Saturday 10.00-13.00

Fondazione Franco Zeffirelli - Piazza di San Firenze, 5 (near piazza della Signoria). Tel. 055 281038