

<b>COURSE NUMBER:</b> VR124	<b>COURSE TITLE:</b> Fashion, Fiction and Feminism 西方小说里的时尚与女性主义
<b>CREDIT:</b> 3	<b>PREREQUISITES:</b> VY100
<b>TEXTBOOKS/REQUIRED MATERIAL:</b>  Works studied will include selections from the following, to be provided by the lecturer:  <i>Moll Flanders</i> and <i>Roxana</i> , Daniel Defoe <i>Camilla</i> , Fanny Burney <i>Northanger Abbey</i> and <i>Sense and Sensibility</i> , Jane Austen <i>Nicholas Nickelby</i> , Charles Dickens <i>Vanity Fair</i> and <i>The Newcomes</i> , William Makepeace Thackeray <i>Madame Bovary</i> , Gustave Flaubert <i>The Ladies' Paradise</i> , Emile Zola <i>The Spendthrift</i> , Benito Perez Galdos <i>A Room of One's Own</i> , Virginia Woolf <i>The Ladies in Black</i> , Madeleine St. John <i>Scruples</i> , Judith Krantz <i>Confessions of a Shopaholic</i> , Sophie Kinsella <i>The Devil Wears Prada</i> , Lauren Weisberger <i>Crazy Rich Asians</i> , Kevin Kwan  A variety of critical and historical readings will also be supplied by the lecturer.	<b>PREPARED BY:</b> Angela Gehling <b>DATE OF PREPARATION:</b> 2019-03-04 <b>DATE OF UC APPROVAL:</b> May 2019
<b>INSTRUCTOR(S):</b> Angela Gehling	<b>SCIENCE/DESIGN:</b> N/A
<b>CATALOG DESCRIPTION:</b>  This course will survey how women's changing status and level of freedom from the 18th to the 21st century has been reflected in contemporary Western fiction. It will also focus on the wider connection between status, garments and public display and the changes in clothing's production, sale and consumption.	<b>COURSE TOPICS:</b> <ol style="list-style-type: none"> <li>1. An overview of the history of garment production –from home weaving and sewing to ready-to-wear.</li> <li>2. A survey of the historical changes in Western women's freedom, social status and political and economic power from the 18<sup>th</sup> to 21<sup>st</sup> centuries.</li> <li>3. A historical analysis of how women's clothing and jewellery functioned as social markers, economic resources and sources of entertainment.</li> <li>4. An analysis of the wardrobes of fictional heroines, and how its depiction correlates to their character traits and social status.</li> <li>5. A survey of clothing retail history, and how the dress shop measures women's emergence into the public sphere.</li> <li>6. An analysis of the different roles available in the clothing market –customer, worker, designer and owner—and how they have variously appeared in fiction.</li> <li>7. An analysis of how contemporary anxieties over changing gender roles have been reflected in fiction's engagement with fashion.</li> <li>8. An exploration of how the contemporary fashion industry reflects these themes.</li> </ol>
<b>COURSE STRUCTURE/SCHEDULE:</b>	

<p><b>COURSE OBJECTIVES</b> [Course Outcomes in brackets]</p>	<p>This course is designed to help students gain the following:</p> <ol style="list-style-type: none"> <li>1. A broad overview of the history of garment production and fashion retail. [1, 2, 4, 6, 7]</li> <li>2. An understanding of how Western women's social, political and economic freedom changed from the 18<sup>th</sup> to the 21<sup>st</sup> century. [2, 3, 5]</li> <li>3. An understanding of clothing's historical importance as a status marker, economic resource and source of entertainment, especially for women. [1, 2, 3, 5]</li> <li>4. A comprehensive overview of the ways in which novelists from the 18<sup>th</sup> to 21<sup>st</sup> centuries have used fashion in their fiction, and how the roles of customer, worker, designer and owner have developed. [1, 2, 3, 4, 5, 6]</li> <li>5. A critical perspective on the ways in which novels' handling of fashion has reflected women's status, contemporary values and social anxieties and changes. [1, 3, 4, 5, 7]</li> <li>6. A critical perspective on how these questions on status, wealth and power are related to the contemporary global fashion industry. [2, 3, 5, 6, 7]</li> <li>7. A comprehensive understanding of how to discuss course themes in a variety of short and longer-form academic writing formats and in class discussion/presentation. [7, 8, 9]</li> <li>8. The ability to produce clear and complex prose with correct grammar and punctuation. [8, 9]</li> <li>9. A comprehensive understanding of good academic practice (e.g. avoidance of plagiarism, citation, formatting, etc.) [9]</li> </ol>
<p><b>COURSE OUTCOMES</b> [Student Outcomes in brackets]</p>	<p>Students should be able to demonstrate the following:</p> <ol style="list-style-type: none"> <li>1. A broad understanding of the history of garment production and fashion retail.</li> <li>2. The ability to critically analyze how Western women's social, political and economic freedom changed from the 18<sup>th</sup> to the 21<sup>st</sup> century.</li> <li>3. The ability to critically analyze the many facets of clothing's historical importance.</li> <li>4. A comprehensive understanding of how Western novelists from the 18<sup>th</sup> to 21<sup>st</sup> centuries have treated fashion and the fashion industry.</li> <li>5. The ability to critically analyze the connection between fashion and contemporary gender issues.</li> <li>6. The ability to critically analyze the connection between the course themes and the contemporary global fashion industry.</li> <li>7. The ability to discuss course themes in a variety of short and longer-form academic writing formats and in class discussion/presentation.</li> <li>8. The ability to write high-quality academic prose.</li> <li>9. Sound applied knowledge of good academic practice.</li> </ol>
<p><b>ASSESSMENT TOOLS</b> [Course Outcomes in brackets]</p>	<p>2 research/analytical essays based on course materials [1, 2, 3, 4, 5, 6, 7, 8, 9] (35% each)  1 in-class presentation [2, 4, 5, 6, 7, 9] (10%)  1 short form piece of writing [1, 3, 5, 6, 7, 8, 9] (10%)  Class participation and activities [2, 3, 5, 6, 7] (10%)</p>