

[revised 8/26/20]

Fashion & Desire
AFR 330C (30060)/ WGS 340.84 (44520)

Fall 2020
Mondays / Wednesdays 2:30pm - 4pm

Professor Lyndon K. Gill
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Office Hours: Mondays & Wednesdays 1pm - 2pm and by appointment

Description

This course explores historical and contemporary style in the African Diaspora. From head to toe, runways to street corners, art installations to music videos, “dandyism” to “swag,” Patrick Kelly to Virgil Abloh, we investigate the sartorial as a wearable art form and a political arena. We unfurl the tapestry of desires that encircles black fashion in the U.S. and globally, combing through the intertwined threads of passionate creativity, sexual fetishization, corporeal autonomy, capitalist consumerism, suffocating conformity and humorous play amongst other topics.

**Please Note:*

1) *This course carries a flag for Global Cultures.*

Requirements & Assignments

1. **Attendance:** Each student is required to attend *every* online class session (with their video cameras on for the duration of the class) and give their undivided attention to each session (i.e. No checking/posting on Facebook/Instagram/Twitter/TikTok etc., No texting/calling/direct messaging, No checking/responding to e-mails, No reading or doing assignments for this class or any other, No listening to music/podcasts or watching music videos, No online shopping, etc.). Students should log on (in as quiet and private an environment as possible) to every class session ready to interact with the professor and your classmates. Unexcused absences are unacceptable. More than one unexcused absence during the term will result in a reduction of the overall course grade for each session missed (A→A-, B+→B, etc.).

2. **Informed participation:** Each student will complete the assigned readings and have those readings on hand during our class sessions. Students will sign in to virtual class sessions on time and prepared with questions and comments on each reading.

3. **Reading responses:** Each week, students will post a **one-page reading response** by **11:59pm on the Sunday before class**. These posts are intended to provoke conversation.

The week's assigned readings must be addressed directly, but no need to summarize. Critique, compare, and pose questions for discussion or clarification. Each post must comment on at least one other person's reading response. **The first reading response is due on Sunday 8/30 at 11:59pm.** These responses will be graded on a credit/no credit basis. Students will receive *no credit* for late posts.

4. Discussion facilitation: Each student will co-facilitate two class sessions. These sessions will be assigned. Students may exchange dates, but must inform the professor of this change at least one week prior to the facilitation. Facilitators are required to meet with the professor during his virtual office hours prior to each facilitation. Facilitators are expected to draft questions for discussion based on the assigned readings and are required to read the reading responses posted for that week. The inclusion of course-relevant audio/visual material as a way to encourage conversation is highly encouraged. Students will receive a grade for these facilitations. **Discussion facilitators are NOT required to write reading responses for the week of their facilitation.**

5. Final project proposal: Students will be assigned final project groups (**shifts are allowed between groups, but the professor must be informed of these changes before Monday 9/14**) and write a **2-3-page proposal** (12pt. Times New Roman font, double spaced) for a final project. This proposal will explain the form of the final project and the texts the group will be using. These texts must include course related materials (**at least one course text per group member**), but may also include outside resources. This proposal will be **accompanied by a brief annotated bibliography** (the bibliography does NOT count toward the minimum page limit). Each group member will receive the same grade.

6. Final project: Each group will complete a **final project to be accompanied by a 4-5 page explanatory essay** (12pt. Times New Roman font, double spaced). The project will be **due by 11:59pm on the first day of Final Exams**. Each group members will receive the same grade.

- For the **Final Project** students will produce a creative work in the medium of their choice (performance, film, painting, sculpture, photography, literary text, web, etc. or using multiple media). This work **MUST** engage directly with the materials assigned for the course (**at least one course text per group member**) and themes raised by the course. Outside sources are encouraged but not required.

***Please note for all group work:**

In an effort to keep this online course contactless, students will not be required to meet in person to prepare group facilitations, to prepare final project proposals or to complete final projects. Students may choose to meet in person at their own risk and are highly encouraged to follow property safety protocols, but cannot require any group member to participate in person. However, necessary provisions must be made to include all online-only participants, who are required to participate fully in all group work.

***Please note for all assignments:**

1) ***Late proposals and projects will be penalized for every day they are late*** (i.e. A → A- if one day late, A → B+ if two days late, etc.). Students are required to ***proofread*** their material prior to submission (ideally, someone else will also read the material for grammatical/spelling/flow errors your eyes might miss). Materials that show evidence of not having been proofread will be returned and marked late. Extensions may be considered only under extenuating circumstances and in emergency situations. When possible, advance notice is encouraged and documentation will be required.

2) For assistance with cultivating your ideas, outlining your written work and tips on proofreading/editing your polished writing, please get in touch with the ***Undergraduate Writing Center***: **www.uwc.utexas.edu**

3) Students are expected to comply with the University of Texas at Austin's **Honor Code** and its standards of academic integrity:

http://deanofstudents.utexas.edu/sjs/acint_student.php

It is each student's responsibility to become familiar with this code and these university-wide standards; ignorance will be unacceptable as an excuse for violations. All written assignments may be scanned for plagiarism.

4) Students with disabilities may request appropriate academic accommodations from the University. To determine if you qualify, please contact the coordinating office at 471-6259 (voice), 232-2937 (video phone) or www.utexas.edu/diversity/ddce/ssd.

Course Grade Percentages

Reading responses	10%
Virtual class participation/ Discussion facilitation	20%
Final paper/project proposal (due 10/14 at 11:59pm)	30%
Final paper/project (due 12/10 at 11:59pm)	40%

Required Texts

In an effort to keep this online course contactless, all course materials are available as pdf documents on Canvas or online for purchase. No physical books will be required from the University Co-Op or from any of the on campus Libraries. However, full texts and films may be available online through the UT Libraries website:

<https://www.lib.utexas.edu/>

Miller, Monica

2009 Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity.

Durham: Duke University Press.

(Purchase Kindle or print book on Amazon:

<https://www.amazon.com/Slaves-Fashion-Dandyism-Diasporic-Identity/dp/0822345854>)

Reading and Assignment Schedule

**Please Note: It may be necessary to make slight changes to this schedule as the course progresses. You will always receive prior notice of any changes.*

Part 1: The Americas

Week #1: Introductions

8/26

Introductions to each other & the course

[Optional Selfie Fashion Shoot: Create three distinct but related looks using only your own wardrobe, accessories & makeup. Submit your selfies on Canvas by 8/28 at 11:59pm for a chance to win two reading response passes good through the end of the semester.]

Week #2: Fashion, Race & Exploitation

[First Reading Response due Sunday 8/30 at 11:59pm]

8/31

Introduction to the course and each other

9/2

[29pgs.]

Tillet & Friedman “It’s Time to End Racism in the Fashion Industry” [9]

<https://www.nytimes.com/2020/06/24/style/fashion-racism.html?searchResultPosition=1>

The Kelly Initiative Letter to the CFDA [2]

<https://drive.google.com/file/d/1O18cVV1qkZedaOwVHUAX10jSvtKcaUUH/view>

John “Big Fashion Brands Rushed to Claim Solidarity with Black Lives Matter” [11]

<https://www.latimes.com/lifestyle/story/2020-07-30/big-fashion-says-fighting-racism-black-streetwear-designers-say-not-hard-enough>

Legesse “Racism is at the Heart of Fast Fashion” [4]
<https://www.theguardian.com/global-development/2020/jun/11/racism-is-at-the-heart-of-fast-fashion-its-time-for-change>

Friedman “‘The True Cost,’ A Different Kind of Fashion Documentary” [3]
<https://www.nytimes.com/2015/05/29/fashion/the-true-cost-a-different-kind-of-fashion-documentary.html>

Browse: Jenkins Fashion & Race online exhibition (Parts 1-3):

1) "Deconstructing Ideas, Reconstructing Identities."

<https://artsandculture.google.com/story/fashion-and-race-deconstructing-ideas-reconstructing-identities/mwJiG7yy43dsJQ>

2) "The Racialized Body and Fashionability"

<https://artsandculture.google.com/story/fashion-and-race-the-racialized-body-and-fashionability/iAJyTGdKAGxTLQ>

3) "The Intersection of Race and the Gaze in Fashion Photography."

<https://artsandculture.google.com/story/fashion-and-race-the-intersection-of-race-and-the-gaze-in-fashion-photography/PALiUBi-IA81JA>

Watch: Morgan The True Cost (Rent on <https://www.amazon.com/>)

Week #3: Celebrity & Crossover Aesthetics I

[First Reading Response due Monday 9/10 at 5pm]

9/7

Holiday – No Class

9/9 [28 pgs.]

Caramanica “Hooking Up” [7]

<https://www.nytimes.com/2015/03/08/t-magazine/hip-hop-fashion-style.html>

Street “The Story Behind Tyler Mitchell's Vogue Cover” [6]

<https://www.cnn.com/style/article/vogue-september-cover-tyler-mitchell/index.html>

Schneier “The Stars of September” [6]

<https://www.nytimes.com/2018/08/09/style/diversity-september-issue-magazines.html>

Friedman “Kanye West Returns to Paris Fashion Week” [5]

<https://www.nytimes.com/2020/03/03/style/kanye-west-yeezy-paris-fashion-week.html>

Read Descriptions & Browse Collections:

Kanye West <https://www.vogue.com/fashion-shows/designer/kanye-west>

Yeezy <https://www.vogue.com/fashion-shows/designer/kanye-west-adidas-originals>

Watch:

Yeezy Season 8 Paris Show

<https://www.youtube.com/watch?v=4rAgrQNTyzc>

Jenkins Fresh Dressed (Rent on <https://www.amazon.com/>)

Week #4: *Celebrity & Crossover Aesthetics II*

9/14 [25 pgs.]

Cohn “André Leon Talley on the Influential Black Fashion Designers” [8]

<https://www.harpersbazaar.com/fashion/designers/a32948143/andre-leon-talley-black-fashion-designers/>

Cooper “The Fashion Outlaw Dapper Dan” [8]

<https://www.nytimes.com/2017/06/03/fashion/dapper-dan-harlem-gucci.html>

Betancourt “Samira Nasr Announced as New Editor in Chief” [2]

<https://www.harpersbazaar.com/culture/art-books-music/a32814954/samira-nasr-named-editor-of-harpers-bazaar/>

West “Shayne Oliver Tells Kanye West That He Won’t Be Rushed” [7]

<https://www.interviewmagazine.com/fashion/shayne-oliver-tells-kanye-west-that-he-wont-be-rushed-into-creating-the-future-of-hood-by-air>

Read Descriptions & Browse the HBA Collections:

<https://www.vogue.com/fashion-shows/designer/hood-by-air>

Take the Virtual Tour: <https://blackfashiondesigners.oncell.com/en/index.html>

Watch: Novack The Gospel According to André (Rent on <https://www.amazon.com/>)

9/16 [25pgs.]

“Rihanna Said Readying Luxury House with LVMH” [4]

<https://wwd.com/fashion-news/designer-luxury/rihanna-launch-luxury-fashion-house-lvmh-exclusive-1202963658/>

Aguirre “Rihanna Talks Fenty, That Long-Awaited Album, and President Trump” [15]

<https://www.vogue.com/article/rihanna-cover-november-2019>

Yotka “Even If I Wear Nothing At All” [3]

<https://www.vogue.com/article/rihanna-interview-fenty-bergdorf-goodman>

Kurutz “For Sneakerheads, An Exhibition That Chronicles the Culture” [3]

https://www.nytimes.com/2015/07/09/fashion/for-sneakerheads-an-exhibit-that-chronicles-the-culture-of-their-beloved-shoes.html?rref=collection%2Fsectioncollection%2Ffashion&action=click&contentCollection=fashion®ion=stream&module=stream_unit&version=search&contentPlacement=5&pgtype=sectionfront

Read Descriptions & Browse Collections:

Fenty x Puma <https://www.vogue.com/fashion-shows/designer/fenty-puma>

Watch:

SAVAGExFENTY 2019 performance teaser

<https://www.youtube.com/watch?v=WRmbzPYpxBg>

Friendly & Partridge Sneakerheadz (Rent on <https://www.amazon.com/>)

Week #5: Liberated Threads

9/21 [26 pgs.]

Ford Liberated Threads (Full text available through <https://www.lib.utexas.edu/>)

Introduction: “Black Women & the Making of Modern Soul Style” p. 1-11 [11]

Chap. 4: “Soul Style on Campus” p. 95-104 [10], p. 117-121 [5]

9/23 [23pgs.]

Friedman & Testa “When Pyer Moss Brought Police Brutality to the Runway” [12]

<https://www.nytimes.com/2020/06/15/fashion/when-pyer-moss-brought-police-brutality-to-the-runway.html?searchResultPosition=1>

Friedman “Pyer Moss and the Power of Black Truth” [5]

<https://www.nytimes.com/2019/09/09/style/pyer-moss-brooklyn-fashion.html?searchResultPosition=4>

Okwodu “The Voice of the People” [4]

<https://www.vogue.com/article/forces-of-fashion-kerby-jean-raymond-tracee-ellis-ross-pyer-moss-panel>

Nnadi “Pyer Moss Announces Plans for a Drive-In NY Fashion Week Event” [2]

<https://www.vogue.com/article/pyer-moss-kerby-drive-in-show-new-york-fashion-week-september-2020-american-also>

Watch: Pyer Moss Fashion Shows:

Collection 1: <https://www.youtube.com/watch?v=jQfKOzzW4Ys>

Collection 2: https://www.youtube.com/watch?v=o7_yzA-ysnM

Collection 3: https://www.youtube.com/watch?v=f85_bOm6AKQ

Jean-Raymond Gives an Insider Look at Pyer Moss Collection 3

<https://www.youtube.com/watch?v=jVZmgw47VWA>

Week #6: Free, Fine & Dandy

[Monica Miller Slaves to Fashion (Purchase Kindle or print book on Amazon)]

9/28 [25 pgs.]

Miller “Introduction” p. 1-25 (Kindle: 45-363)

9/30 [28 pgs.]

Miller Chap. 5: “You Look Beautiful Like That” p. 219- 246 (Kindle: 2769-3054)

Week #7: Black Style Beyond a Boundary

[Monica Miller Slaves to Fashion (Purchase Kindle or print book on Amazon)]

10/5 [25 pgs.]

Miller Chap. 5: “You Look Beautiful Like That” p. 247-266 [20] (Kindle: 3054-3342)

Lewis “Fashioning Black Masculinity” [5]

Watch: “Shantrelle P. Lewis on Dandy Lion”

<https://www.youtube.com/watch?v=ErzWAfq3hoo>

10/7 [24pgs.]

Miller Chap. 5: “You Look Beautiful Like That” p. 267-290 (Kindle: 3342-3590)

Browse: Afropunk <http://www.afropunk.com/>

Watch: Spooner Afro-Punk <https://www.youtube.com/watch?v=fanQHFAxXH0>

Part 2: Europe

Week #8: Black British Style I

10/12 [24 pgs.]
Tulloch The Birth of Cool p.1-8, 171-186
(Full text available through <https://www.lib.utexas.edu/>)

Watch:

Maiki The Dandy Lion Project (UK Portrait Session) <https://vimeo.com/104768506>

10/14 [27 pgs.]
[Final Project Proposals Due on Canvas at 11:59pm]

Tulloch The Birth of Cool p.186-198 [13]
(Full text available through <https://www.lib.utexas.edu/>)

Yotka “CSM Students Launch a New Zine by BIPOC Creatives” [3]
<https://www.vogue.com/article/platform-central-saint-martins-zine>

Kerpel & Grelet “Introducing Platform” [1]
<https://www.thefword-magazine.com/platform-editors-letter>

Grelet “Débutante” [7]
<https://www.thefword-magazine.com/debutante>

Karpel “Make a Roar” [3]
<https://www.thefword-magazine.com/make-a-roar>

Browse: Platform <https://www.thefword-magazine.com/platform>

Week #9: Black British Style II

10/19 [28 pgs.]
Tulloch “Style-Fashion-Dress: From Black to Post-Black” p.273-297 [26]

10/21 [28 pgs.]
Moore, Fabulous Chap.2 “How to Work a Look” p.61-75 [14]
(Full text available through <https://www.lib.utexas.edu/>)

Mower “Edward Enninful Talks Diversity” [5]
<https://www.vogue.com/article/edward-enninful-cfda-media-award-interview>

Enninful “Edward Enninful Introduces the December 2017 Issue” [3]
<https://www.vogue.co.uk/article/edward-enninful-editors-letter-december-vogue-2017>

Enninful “Marcus Rashford & Adwoa Aboah Lead An Inspiring Army” [4]
<https://www.vogue.co.uk/news/article/september-2020-issue-editors-letter>

Read Essay & Browse Photos: Boateng “Africanism” [2]
<https://www.vogue.co.uk/gallery/ozwald-boateng-africanism>

Watch:

The Guardian London Fashion Week: Oswald Boateng
<https://www.youtube.com/watch?v=ZNqYbkqasHs>

BBC Oswald Boateng: Why Style Matters <https://vimeo.com/131734547>

Week #10: Afropean Style

10/26 [26 pgs.]
Moore, Fabulous Chap.2 “How to Work a Look” p. 75-101
(Full text available through <https://www.lib.utexas.edu/>)

10/28 [28 pgs.]
Newbold “Naomi Campbell Will Officially Be Crowned” [4]
<https://www.vogue.co.uk/article/naomi-campbell-fashion-icon-award>

“Black Creatives in Italian Fashion Demand Cultural Reform” [5]
<https://www.nytimes.com/aponline/2020/08/17/business/ap-eu-italy-fashion-racial-injustice.html>

Summers “Patrick Kelly in the Present Tense” in Skin Deep p.210-218 [8]

Silva “Delta Force”: <http://www.nytimes.com/2004/02/22/magazine/delta-force.html> [5]

Sargent “Patrick Kelly Was the Jackie Robinson of High Fashion” [5]
https://www.vice.com/en_us/article/kz77yv/patrick-kelly-was-the-jackie-robinson-of-high-fashion

Watch: A Day in the Life of Naomi Campbell Ep. 1 & 2
<https://www.vogue.co.uk/video/a-day-in-the-life-of-naomi-campbell>
<https://www.vogue.co.uk/video/a-day-in-the-life-of-naomi-campbell-ep-2->

Read Description & Watch Videos: Patrick Kelly: Runway of Love [1]
<http://www.philamuseum.org/exhibitions/799.html>

Week #11: L’AfroParisien

11/2 [25 pgs.]

Horyn “Yves of Destruction” [16]

<https://www.nytimes.com/2000/12/24/magazine/yves-of-destruction.html>

Schiro “Yves Saint Laurent, Giant of Couture, Dies at 71” [7]

<http://www.nytimes.com/2008/06/02/fashion/02laurent.html>

Bowles “In Paris, a New Exhibition Pays Tribute to Yves Saint Laurent” [3]

<https://www.vogue.com/article/yves-saint-laurent-new-exhibition-paris>

Browse Exhibition: Yves Saint Laurent: The Perfection of Style (Seattle Art Museum)

<http://ysl.site.seattleartmuseum.org/>

Watch:

Prigent The Drawings of Yves Saint Laurent (Rent on <https://www.amazon.com/>)

Duarte Yves Saint Laurent, Fire Starter (Rent on <https://www.amazon.com/>)

Meyrou Celebration (Rent on <https://www.amazon.com/>)

11/4 [24 pgs.]

Hahn “Olivier Rousteing on His Tireless Work Ethic” [4]

<https://www.vogue.com/article/olivier-rousteing-balmain-forces-of-fashion-2019-lynn-yaeger>

Friedman “The Truth About Olivier Rousteing” [8]

<https://www.nytimes.com/2019/09/24/style/olivier-rousteing-adoption-film-balmain.html>

Trebay “Virgil Abloh Tells Louis Vuitton’s Story of Fashion” [6]

<https://www.nytimes.com/2018/06/22/fashion/louis-vuitton-virgil-abloh-paris.html>

Dike “Why Virgil at Vuitton Only Begins to Combat Industry Racism” [6]

<https://hypebeast.com/2019/5/virgil-abloh-louis-vuitton-fashion-diversity-racism>

Watch: “Olivier Rousteing Explains the ‘New Sexy’ Balmain Spring 2019”

<https://www.vogue.com/video/watch/balmain-spring-2019-olivier-rousteing-behind-the-scenes-video?q=balmain>

Read Descriptions & Browse Collections:

Balmain Fall 2020 Couture Collection

<https://www.vogue.com/fashion-shows/fall-2020-couture/balmain>

Balmain Fall 2020 Ready-to-Wear Collection

<https://www.vogue.com/fashion-shows/fall-2020-ready-to-wear/balmain>

Louis Vuitton Fall 2020 Ready-to-Wear

<https://www.vogue.com/fashion-shows/fall-2020-ready-to-wear/louis-vuitton>

Louis Vuitton Spring 2021 Menswear

<https://www.vogue.com/fashion-shows/spring-2021-menswear/louis-vuitton>

Watch:

“Paris Black Fashion Week”

<https://www.youtube.com/watch?v=gRN6HtWmuLY>

Part 3: Africa

Week #12: African Fashion: An Introduction

11/9 [28 pgs.]

Rovine “African Fashion” p.89-103 [15]

Jennings “A Brief History of African Fashion” p.44-53 [8]

“Overview” & “Q&A with Oyéjidé” on *Vlisco: African Fashion on a Global Stage* [5]

<http://www.philamuseum.org/exhibitions/845.html?page=1>

Watch: Leary “The Fashion Culture in South Africa”

<https://www.youtube.com/watch?v=gYGoxIyh7T0>

Browse: “South Africa Fashion Week: Designers”

<https://www.safashionweek.co.za/category/designers/>

11/11 [22pgs.]

Cary “7 Inspiring African Fashion Brands to Know” [3]

<https://www.vogue.co.uk/fashion/gallery/koibird-lagos-fashion-week>

George “Meet Thebe Magugu” [4]

<https://www.vogue.com/vogueworld/article/thebe-magugu-south-african-fashion-designer-born-free-generation>

Tinson “A Fashion Model for the Moment” [6]

<https://www.nytimes.com/2020/07/08/style/hanifa-pink-congo-avatar.html>

Mkhabela “Meet Steve French, a Ghanaian Designer” [6]

<https://www.gq.co.za/style/style101/meet-steve-french-a-ghanaian-designer-and-gucci-fellow-that-also-designs-clothes-for-naomi-campbell-65f3a2da-13df-4c23-9c50-afd1940a47b4>

Hambly “Dior Men’s Summer 2021 Collection is a Love Letter to a Continent” [3]

(Read article & watch IG video “Portrait of an Artist”)

<https://www.gq.co.za/style/trends/dior-mens-summer-2021-collection-is-a-love-letter-to-a-continent-878e20d9-0155-4bd0-9784-e9999a44d481>

Browse:

Magugu “Kimberley Calling” <https://www.facultypress.org/image/kimberley-calling>

Mnisi “Take Me Home” <https://www.facultypress.org/image/take-me-home>

Watch:

“South Africa’s Queer Fashion Designers and Trans Activists”

<https://www.youtube.com/watch?v=USPJOic2BwQ&list=PLOXwHyzEvi7jhtRNpuXnqSZv6IU54uB-K&index=2>

“Hanifa – 3D Digital Fashion Show – Pink Label Capsule Collection”

<https://www.youtube.com/watch?v=h9KEDiv5Ue0>

Week #13: Afropolitan Style I

11/16 [25 pgs.]

Hansen & Madison “Introduction” in *African Dress* p.1-11 [10]

(Full text available through <https://www.lib.utexas.edu/>)

Summers “Iman” in *Skin Deep* p.231-238 [7]

Iman “Iman Looks Back” [4]

(Read Article & Watch Video “Iman on Iman”)

<https://www.vogue.com/article/iman-talks-david-bowie-vogue-september-issue-2017>

Bevan “Iman on Grief, Life with Bowie, and the Power of Keeping to Yourself” [4]

<https://www.vogue.co.uk/news/article/iman-on-winning-the-franca-sozzani-award-2019>

Watch:

“Mzansi Style Guide Vol. 1- Braamfontein Scene

<https://www.youtube.com/watch?v=PmDvjyo25h4>

“Mzansi Style Guide Vol.2 – Cape Town Sneaker Scene
<https://www.youtube.com/watch?v=r7r9ImvFHIg>

11/18 [26 pgs.]
Kirby “Bazin Riche in Dakar, Senegal” in Hansen & Madison African Dress p.63-76 [15]
(Full text available through <https://www.lib.utexas.edu/>)

Courreges “Dakar Fashion Week” [2]
<https://www.vogue.it/en/vogue-talents/news/2018/07/18/african-fashion-dakar-fashion-week>

O’Reilly “Bling and Beauty: Dakar’s Fashion Comes of Age” [2]
<https://www.theguardian.com/cities/2019/jan/18/bling-and-beauty-dakars-fashion-comes-of-age-photo-essay>

Rotinwa “What It Means to Dress in Lagos” [7]
<https://www.nytimes.com/2018/12/01/style/nigeria-lagos-fashion-experimental.html>

Watch:

“Dakar Fashion Week Celebrates New Visions of Africa”
<https://www.youtube.com/watch?v=EcEqLExJf78>

“Dakar Fashion Week Dazzled By Colourful Collections”
<https://www.reuters.com/video/watch/dakar-fashion-week-dazzled-by-colourful-idOVAIMAJQ5>

Week #14: Afropolitan Style II

11/23 [26 pgs.]
Renne “The Hijab as Moral Space” in Hansen & Madison African Dress p.92-110 [19]
(Full text available through <https://www.lib.utexas.edu/>)

Olanrewaju “As Nigerian Fashion Booms, Women Lead Its Coverage” [7]
<https://www.nytimes.com/2018/11/04/business/media/nigerian-fashion-magazines-women.html>

Read Description & Browse Photos:

Frank “The Best Street Style at Lagos Fashion Week”
<https://www.vogue.com/vogueworld/slideshow/lagos-nigeria-street-style-fashion-week>

Browse Lagos Fashion Week Collections:

LFW 2019: <http://lagosfashionweek.ng/category/highlights/lfw-2019/>
(Feel free to explore earlier LFW collections under the “Archives” tab)

Watch:

“Lagos Fashion Week Opens With Stunning Designs”

https://www.youtube.com/watch?v=BtrLxVTtp_o

“Lagos Fashion Week Comes to An End”

<https://www.youtube.com/watch?v=XHr01CshJVk>

11/25

Holiday – No Class

Week #15: Afrofuturistic Fashion

11/30

[28 pgs.]

Billard “Iké Udé: The Wildness of Clothes, But Not for Fashion” [3]

<http://www.nytimes.com/2013/10/31/fashion/ike-ude-the-wildness-of-clothes-but-not-for-fashion.html>

Read & Browse Photographs: Udé Style & Sympathies [14]

Gondola “La Sape Exposed!” p.157-173 [11]

Watch: Aponsah The Importance of Being Elegant

<http://features.georgeamponsah.com/video/78965998>

12/2

Final Project Workshop

Week #16: Final Project Completion

12/7

Final Project Workshop

12/10 (First day of Final Exams)

[Final Projects Due on Canvas at 11:59pm]

Grading Schema

(Informed by “Grading Standards II” by Maxine Rodburg of the Harvard Writing Center)

The following are the standards I adhere to when I grade essays. Pluses and minuses represent shades of difference, as do split grades (e.g. B-/C+). I assign grades on the evidence of the essay submitted, not on effort or time spent.

A: An excellent piece of writing (this is not the same as perfect). This is an ambitious, perceptive essay that grapples with interesting, complex ideas, responds discerningly to counter-arguments, and explores well-chosen evidence revealingly. The discussion enhances— rather than underscores— the reader’s and writer’s knowledge (it doesn’t simply repeat what has been discussed in class). There is a context for all the ideas; someone outside the class would be enriched, not confused, by reading the essay. Its beginning opens up— rather than flatly announces— its thesis. Its end is something more than a summary. The language is clean, precise, and often elegant. As a reader I feel surprised, delighted, changed. There’s something new here for me, something only the essay’s writer could have written and explored in this particular way. The writer’s stake in the material is obvious.

B: This is a piece of writing that reaches high and achieves many of its aims. The ideas are solid and progressively explored but some thin patches require more analysis and/or some stray thoughts do not quite fit together well. The language is generally clear and precise but occasionally not. The evidence is relevant, but there may be too little. The context for the evidence may not be sufficiently explored, so that I have to make some of the connections that the writer should have made clear for me.

OR This is a piece of writing that does not reach as high than an ‘A’ essay, but thoroughly achieves its aims. This is a solid essay whose reasoning and argument may nonetheless be rather routine— in this case the limitation is conceptual.

C: This is a piece of writing that has real problems in one of these areas: 1) conception (there is at least one main idea but it is obscure and hard to get to); 2) structure (the logic behind the ordering of the text is far from clear); 3) use of evidence (there is no evidence presented or that which is provided is weak and/or the connections among the ideas are unclear or without context; the text is plagued by generalizations and absent substantial proof); 4) language (the writing is awkward and generally stands in the way of comprehension). Overall, the essay may be repetitive, poorly organized, and/or superficial in its treatment of the subject matter. In addition, punctuation, spelling, grammar, citations, and transitions may be problems as well.

- OR** This is an essay that largely summarizes any given text or other work (of art or analysis), but is written without too many major problems.
- OR** This is an essay that is chiefly a personal reaction to something. This is perhaps well written, but there is scant engagement with course content or other scholarly material; it is mostly opinion.
- D:** This is an essay that demonstrates very little effort to grapple seriously with the ideas it hopes to explore.
- OR** This is a piece of writing that is extremely problematic in many of the areas mentioned above: conception, structure, use of evidence, language, etc.
- OR** This is writing that does not come close to meeting the expectations of the assignment.
- F:** This is a piece of writing that should most definitely be re-conceptualized and revised drastically so that it can be re-submitted if that option is available.

Grading Scale

A+	100
A	99 – 95
A-	94 – 90
B+	89 – 85
B	84 – 80
B-	79 – 75
C+	74 – 70
C	69 – 65
C-	64 – 60
D+	59 – 55
D	54 – 50
D-	49 – 45
F	44 or less