

**SPRING 2024**  
**MID EAST 3880-090**  
**ICONIC WEAR: RELIGION AND FASHION IN THE MIDDLE EAST**  
**(3 credit hours; no pre- or co-requisites)**

**SYLLABUS**

**Instructor:** Dr. Ewa Wasilewska, Middle East Center.

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Ewa's email: [Mruczek@AOL.com](mailto:Mruczek@AOL.com)  
Website: [www.ewas.us](http://www.ewas.us)

**Class attribute:** Online

**Course Description:**

Religion may define fashion but does fashion have any influence on religion? Is it possible that the same clothing, which is intended to project religious values, can transition to high fashion or even Haute Couture making its values more inclusive to others or expand on them?

This course is designed to introduce students to the intermingling and interdependency of religion and fashion as based on available records from the ancient and modern Middle East. The utilitarian aspect of religious requirements would be stressed and contrasted with its transformation into avant-garde haute couture of modern catwalks in the Middle East (and elsewhere) while taking inspiration from religions originating in this region.

**Disclaimer:**

Some of the writings, lectures, films, or presentations in this course may include material that conflicts with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking.

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**Teaching and Learning Methods:**

This course is designed as a sort of an online seminar for undergraduate students. Thus, there are several of short papers in this class with all topics listed under the first module under "Assignments." You should be well organized, have a lot of self-discipline, and often be self-directed in order to be successful in this class. Remember, you are expected to spend at least 9 hours per week on this class (i.e., 3 hours per every credit hour).

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**Course Communication:**

The student-teacher communication will be via phone (801-560-4949; both texts and calls), Canvas and the internal Canvas email. You can also contact me via my personal email address, which is [Mruczek@aol.com](mailto:Mruczek@aol.com). Remember, I don't use my U of U email address. It is YOUR responsibility to check the Canvas email as well as to provide the

University of Utah with your private email address if you are not using the U email address. Sending me your private email address will not do you any good because it is very difficult and time consuming for me to keep and figure out all private addresses of many students whom I teach.

**Communication with the Instructor:**

I will be checking the class email as well as my personal email on regular basis. The response time will be no more than 48 hours but usually I respond within 12 hours. If you don't hear from me within 48 hours, it means that I didn't get your message so send it again or contact me through other means. Face-to-face interaction with me is always possible by scheduling an appointment on campus; meetings can be arranged via phone or Skype.

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**Navigating Canvas:**

Most of the information can be navigated by using the "Tabs"/navigation links on the left-hand side of the Canvas screen. **\*\*Most information and materials are found in the "MODULES" section\*\***, and are also broken down into a convenient week-by-week format. If you do NOT see any readings, pdfs, or materials that are in the syllabus, contact me immediately so that I can address the issue.

If you need support for learning Canvas, check this website:

[http://support.instructure.com/index.php/Getting\\_Started\\_for\\_Students](http://support.instructure.com/index.php/Getting_Started_for_Students)

Don't contact me with technical details since I am not very good with any technical explanations.

**Electronic or Equipment Failure:**

Electronic or equipment failure is NOT an acceptable excuse for late or absent assignments. You must maintain a working computer/Internet needed to participate in this course. Keep your flash-drive ready to back up your assignments BEFORE you lose any data as the result of a computer malfunction. Avoid submitting your assignments at the last minute – remember Murphy's Law! Know your options in case of electronic or equipment failure – use campus lab computers, check public libraries, and have as many friends as possible with working computers/Internet. Remember, your urgency is not my emergency!

***Technological Help Through the U of U:***

*Canvas support:* [http://support.instructure.com/index.php/Main\\_Page#](http://support.instructure.com/index.php/Main_Page#)

*UOnline:*

Email: [info@uonline.utah.edu](mailto:info@uonline.utah.edu)

Phone: 801-585-5959

*Campus IT Help Desk:*

Phone: 801-581-4000

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**Deadlines:**

Deadlines will be strictly enforced. Late work will not be accepted. However, unexpected things happen so if you have a legitimate excuse, let me know in advance, if possible. Legitimate excuses must be documented and verifiable. In case you have one, I will accept the late assignment at *my discretion* after I verify your excuse. Depending on circumstances, I may or may not grant you full credit, limited credit or no credit at all. I

will post course content and/or assignments at least one week in advance so you can plan accordingly.

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### **Overview of Assignments and Grading:**

All assignments are revealed in advance on the syllabus and under the first module on Canvas. However, you won't be able to turn them in earlier than the scheduled "unveiling." All dates are listed on the syllabus and on Canvas.

### **Grading:**

Each assignment has a percentage value assigned to it: from 5% to 20%.

Each assignment will be graded using the Letter-Grade scale ("A" as the highest, "E" as the lowest [no-pass] grade). The final grade will be calculated accordingly by setting up values of the Letter-Grade scale using the 4-Point scale. Please, don't be concerned with the Canvas calculations of your grades – they are quite confusing so after each exam/assignment, I will be sending you an email with your grade as based on the letter and 4-point scales.

<u>Letter Scale</u>	<u>4 Point Scale</u>
A	4
A-	3.7
B+	3.3
B	3
B-	2.7
C+	2.3
C	2
C-	1.7
D+	1.3
D	1
D-	0.7
E	0

### **Expectations:**

Your assignments must demonstrate not only acquired knowledge but also your ability to analyze, synthesize and think both critically and creatively. Always pay attention to organization of your answers, chronological outline, logic (make sure you understand the concept before you start "connecting" words), and your audience (pretend that I know very little about the topic). The writing must be very clear.

### **Discussions:**

I have opened a discussion forum for students enrolled in this course. This is a forum where you can help each other with your individual presentations by posting, for example, interesting articles and pictures that you come across when studying for your assignments. This is also a forum for me where I can help you with whatever you may need.

While you won't be graded on participation in these discussions, I will consider your participation in these discussions for increasing your final grade at the end of the semester.

When participating in these discussions you must remain respectful of all classmates and the instructor at all times: no shouting, no swearing, no name calling, etc.

### **Required Readings:**

**Tarlo, Emma (2010): *Visibly Muslim: Fashion, Politics, Faith*. Bloomsbury Academic. Reprinted in 2014.**

This book is to be read in its entirety. On or before **Match 26, 2024** you need to send me (by email) a proposal for your final paper, which is to be based on this book. This paper is to focus on one theme from this book, which you would like to explore in more details.

<https://www.britannica.com/topic/dress-clothing>

This is just a simple outline for some topics covered in this class. Not a requirement.

**All other required articles, chapters from different books, etc.**, are listed under specific topics discussed during the semester. All of them are available through electronic reserve or as hard copies. All electronic copies will be online and linked to or provided via Canvas. Hard copies are available in The Library (please follow the U of U rules for using the Library during pandemic)

**Readings for Week #16 are not required but you may want to glance through them when writing your final paper or other assignments in this class.**

**Disclaimer: *The selected readings are basis for understanding of general issues in the area, not an update on its politics, etc.***

### **The instructor's pdfs:**

They are available on Canvas under proper modules. They are all copyrighted. These pdfs are often inclusive and detailed – use them wisely since they provide you with both outline and content of specific “meetings.” Under no circumstances plagiarize any part of them. I remember them very well and will disqualify your assignment immediately (for more about plagiarism see the end of this syllabus). I am very strict with students who plagiarize.

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### **Suggested – interesting and fun but not required – readings for the future:**

**Arnold, R. (2009): *Fashion. A Very Short Introduction*. Oxford University Press.**

This is a very short book with history of modern fashion providing basic but also very informative discussions of its numerous aspects.

**Entwistle, J. (2015): *The Fashioned Body: Fashion, Dress & Modern Social Theory*. Polity Press. Cambridge.**

This book represents a very interesting approach to the topic promoting “examining the way in which fashion gets translated into dress, the way in which the textual body of the fashion magazine is interpreted and embodied in the practical experience of ‘getting dressed.’” (P. 247).

**Leventon, M. (Consultant Editor) (2008): *What People Wore When. A Complete Illustrated History of Costume from Ancient Times to the Nineteenth Century for Every Level of Society*. The Ivy Press Limited. St. Martin's Griffin. New York.**

A very valuable book because of many illustrations but some fashions (especially from the Middle East) are missed.

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## WEEKLY SCHEDULE OF TOPICS:

### WEEK # 1: January 8, 2024

Introduction to the course.

From body lice to fashion. Basic terminology.

#### Readings for Week #1:

Toups, Melissa A., Kitchen, Andrew, Light, Jessica E. and David L. Reed (2011): Origin of Clothing Lice Indicates Early Clothing Use by Anatomically Modern Human in Africa. In *Molecular Biology and Evolution* (2011) 28 (1): 29-32.

Doi:10.1093/molbev/msq234

A shorter and easier description of this discovery – see at:

<http://news.ufl.edu/archive/2011/01/uf-study-of-lice-dna-shows-humans-first-wore-clothes-170000-years-ago.html>

A short video on the importance of body lice:

<https://www.floridamuseum.ufl.edu/science/lice-study-dates-first-clothing-at-170000-years/>

Tranberg Hansen K. (2004): The World in Dress: Anthropological Perspectives on Clothing, Fashion, and Culture. In *Annual Review Anthro. 2004*: 369-92.

Doi:10.1146/annurev.anthro.33.070203.143805.

••• Don't stress over this article. Don't try to memorize anything. Just enjoy a wealth of information and general concepts.

**Websites on history of fashion:** known and unknown. Just browse through them in case you need any further references.

<http://www.fashionintime.org>

<http://fashion-history.lovetoknow.com>

**Assignment #1** - Available on Wednesday, January 10, 2024 at 11:59 p.m. Due on Saturday, January 20, 2024 at 11:59 p.m.:

Select any **iconic image**, which is related to fashion and explain your selection. One image only. Length: 1 page or more.

**(5% of your final grade).**

### WEEK #2: January 15, 2024

From function to identity.

#### Readings for Week #2:

Hill, R., Donovan S., and N.F. Koyama (2005): Female sexual advertisement reflects resource availability in twentieth-century UK society. In *Human Nature*, September 2005, Vol. 16, Issue 3, pp. 266-277.

McGuinness R. and A. Foster (2016): What is the burkini? Why have French towns banned the full-body swimsuit? In *Express* (August 18, 2016 and updated on August 26, 2016).

<http://www.express.co.uk/news/world/701626/Burkini-what-is-full-body-swimsuit-Muslim-swimmers-French-ban-towns-France-fine-burka>

Monet, D. (2016): *History of Clothing – Why We Wear Clothes*. Updated on December 13, 2016.

<https://bellatory.com/clothing/History-of-Clothing-Why-We-Wear-Clothes>

Lowe, L. (2019): Halima Aden is first Sports Illustrated Swimsuit model to wear hijab, burkini. In "Today." April 29, 2019. <https://www.today.com/style/halima-aden-first-sports-illustrated-swimsuit-model-wear-hijab-burkini-t153063>

Rubin, A. J. (2016): Fighting for the Soul of France. More Towns Ban a Bathing Suit: The Burkini. In *NY Times*, August 17, 2016.

<http://www.nytimes.com/2016/08/18/world/europe/fighting-for-the-soul-of-france-more-towns-ban-a-bathing-suit-the-burkini.html>

Watson K. (2012): Dubai dress code: "Cover up," UAE women tell foreigners. July 5, 2012. At <http://www.bbc.com/news/world-middle-east-18720920>

**Assignment #2 - Available on Wednesday, January 17, 2024 at 11:59 p.m. Due on Saturday, January 27, 2024 at 11:59 p.m.:**

Beach clothing controversy: function, fashion, and identity. Length: 1 page or more. **(5% of your final grade).**

**WEEK #3: Of January 22, 2024:**

**From nakedness to...? The first inventions in clothing. Part 1.**

**Readings for Weeks #3 and #4:**

Barber Wayland, E. (1994): Chapter 2. The String Revolution. In *Women's Work: The First 20,000 years. Women, Cloth, and Society in Early Times*. W.W.Norton & Company. New York. London. 1994. Pp. 42-70.

Shpancer, N. (2013): Red Alert: Science Discovers the Color of Sexual attraction. 2013. At <https://www.psychologytoday.com/blog/insight-therapy/201301/red-alert-science-discovers-the-color-sexual-attraction>

Homo sapiens or Denisovans? Who made stunning cave jewellery and artefacts up to 48,000 years ago? In *The Siberian Times*. Feb. 4, 2019.

**Movies (to be found on youtube)/not required but very helpful and interesting:**

*Becoming Human* – Episode 2 – Birth of Humanity (Homo Erectus). NOVA (being hairless – advantage for humanity; hobbits; etc.) see youtube at

<https://www.youtube.com/watch?v=1Ra1IX1aPY>

Check on episode 3 too (specialized tools, symbolic consciousness, jewelry, etc.) (<https://www.youtube.com/watch?v=MZS5weCFwDE>) .

Denisovans (bracelet!) see youtube at

[https://www.youtube.com/watch?v=EWaREXA8\\_fE](https://www.youtube.com/watch?v=EWaREXA8_fE) or

<https://www.sciencemag.org/news/2020/10/dna-tracks-mysterious-denisovans-chinese-cave-just-modern-humans-arrived-nearby>

*The Diva Mummy*. Youtube. At <https://www.youtube.com/watch?v=OqSK0bPX06Q>

#### **WEEK #4: Of January 29, 2024**

**From nakedness to...? The first inventions in clothing. Part 2.**

**Readings for Week #4: see #3.**

#### **WEEK #5: Of February 5, 2024**

**Ancient Egypt: “Fashion statements” into the 21<sup>st</sup> century.**

Did religion dictate fashion in Ancient Egypt? Gender-specific or gender-less?

Egyptomania: Modern fashion inspired by Ancient Egypt.

**Readings for Week #5:**

Dhwty (2017): High Fashion of Ancient Egypt: The Bead-Net Dress. <http://www.ancient-origins.net/history-ancient-traditions/high-fashion-ancient-egypt-bead-net-dress-007661>

Herslund, O. (2010): 5. Cloths – Garments – and Keeping Secrets. Textile classification and cognitive chaining in the ancient Egyptian writing system. In *Textile Terminologies in the Ancient Near East and Mediterranean from the Third to the First Millennia B.C.* Marie-Louise Nosch and C. Michel. Oxbow Books. Pp. 68-80.

Mark, J.J. (2017): Fashion & Dress in Ancient Egypt. In *Ancient History Encyclopedia*. <https://www.ancient.eu/article/1037/fashion--dress-in-ancient-egypt>

Raven van M. J. (2016): Jewelry from ancient Egypt. Team Farlang website at <http://farlang.com/ancient-egyptian-jewelry-and-amulets>

Ravillious, K. (2010): Cleopatra’s Eye Makeup Warded Off Infections? In *National Geographic News*. <https://www.nationalgeographic.com/science/article/100114-cleopatra-eye-makeup-ancient-egyptians#:~:text=Thick%20coats%20of%20black%20and,Egyptians%2C%20a%20new%20study%20suggests.&text=Cleopatra%20and%20her%20kin%20knew,crafting%20an%20alluring%20smoky%20eye>.

Riefstahl, E. (1970): A Note on Ancient Fashions: Four Early Egyptian Dresses in the Museum of Fine Arts, Boston. In *Boston Museum Bulletin*, Vol. 68, No.354, pp. 244-259. Stable URL: <https://www.jstor.org/stable/4171540>

## MISC.:

Hays, J (2008; updated 2012): Clothes, Fashion, Hygiene and Sex in Ancient Egypt.  
<https://factsanddetails.com/world/cat56/sub365/item1941.html>

### Fascinating:

2009 "mummification" Collection. <https://exainc.com/artist/iris-van-herpen/portfolio/24788/>

**Assignment #3 - Available on Wednesday, February 7, 2024 at 11:59 p.m. Due on Saturday, February 17, 2024 at 11:59 p.m.:**

While daily and "earthly" clothing in Ancient Egypt was simple, functional, and not really that remarkable, Ancient Egypt has been an inspiration to many fashion designers and other artists. Why? (Hints: accessories and beliefs). Length: 2 or more pages.

**(10% of your final grade).**

### WEEK #6: Of February 12, 2024

Simple, Sassy, and Sexy: Inana and her love of fringe.

(Much Ado About Nothing: An unmanageable goddess and manageable clothing).

### Readings for Week #6:

Foster, B. R. (2010): Clothing in Sargonic Mesopotamia: Visual and written evidence. In *Textile Terminologies in the Ancient Near East and Mediterranean From the Third to the First Millennia BC*. Edited by M-L Nosch and C. Michel. Oxbow Books. Pp. 110-145

Harris, R. (1991): Inanna-Ishtar as Paradox and a Coincidence of Opposites. In *History of Religions*, Vol. 30, No. 3, pp. 261-278.

Jones, B. (2013): The Costumes of Inanna/Ishtar. In *Textile Production and Consumption in the Ancient Near East: archaeology, epigraphy, iconography*. Edited by M-L Nosch, H. Koefoed, and E. Andersson Strand. Oxbow Books. Pp. 107-124.

Stol, M. (2016): 1.4 – 1.5. Women Clothing. Cosmetics and Beauty. In *Women in the Ancient Near East*. De Gruyter Inc. Pp. 17 - 56.

This is a very important reading: It is relevant for other lectures too.

I was able to download a whole book from

<https://oopen.prg/download?type=document&dpcod=613276> , which I uploaded for this class.

Basic introductions:

Ishtar. <https://www.britannica.com/topic/Ishtar-Mesopotamian-goddess>

Mesopotamian clothing.

[http://www.fashionencyclopedia.com/fashion\\_costume\\_culture/The-Ancient-World-Mesopotamia/Mesopotamian-Clothing.html](http://www.fashionencyclopedia.com/fashion_costume_culture/The-Ancient-World-Mesopotamia/Mesopotamian-Clothing.html)

Mesopotamian food, clothes, hairstyles and sex.



<http://factsanddetails.com/world/cat56/sub363/item1521.html>

### **WEEK #7: Of February 19, 2024**

Sexy, Sassy, and Not-So-Simple: The Ancient Minoan Daily Wear and Divine Fashion.

#### **Readings for Week #7:**

Barber, E.J.W. and B. Jones (2000): Minoan Fashion: Skin Deep? In *Archaeology*, Vol. 53, No. 6, pp. 6-7.

Jones, B. R. (2000): Revealing Minoan Fashions. In *Archaeology*, Vol. 53, No. 3, pp. 36-41.

McDonnell, Georgia (2021): Beauty in the Bronze Age – Minoan & Mycenaean Fashion. In "World History Encyclopedia." <https://www.worldhistory.org/article/1723/beauty-in-the-bronze-age---minoan--mycenaean-fashi/>

Smith, J.S. and I. Tzachili (2012): Cloth in Crete and Cyprus. In *British School at Athens Studies*, Vol. 20, Parallel Lives: Ancient Island Societies in Crete and Cyprus. Pp. 141-155.

Check also this post: Fashion in Minoan Crete. 2018. <https://www.elissos.com/fashion-in-minoan-crete/>

#### **Basic introductions/general:**

Ancient Minoan dress.

[http://www.nmia.com/~jaybird/ThomasBakerPaintings/ancient\\_minoan\\_costumes.html](http://www.nmia.com/~jaybird/ThomasBakerPaintings/ancient_minoan_costumes.html)

Minoan Culture and its Women. <http://www.rwaag.org/minoan>

Minoan dress. [http://www.fashionencyclopedia.com/fashion\\_costume\\_culture/The-Ancient-World-Greece/Minoan-Dress.html](http://www.fashionencyclopedia.com/fashion_costume_culture/The-Ancient-World-Greece/Minoan-Dress.html)

**2018 Chanel Resort Collection** – Ancient Greece timeless looks?

<https://www.vogue.com/fashion-shows/resort-2018/chanel>

**Assignment #4** - Available on Wednesday, February 21, 2024 at 11:59 p.m. Due on Saturday, March 2, 2024 at 11:59 p.m.:

Compare and contrast not so modest clothing of Inana (ancient Mesopotamia of the Sumerian and Akkadian traditions) and her counterparts in the Minoan culture. What seems to have been the feminine beauty ideal in these cultures? (Hints: freedom, equality, sexuality, and don't forget "red color!").

Length: 3 or more pages.

**(15% of your final grade).**

### **WEEK #8: Of February 26, 2024**

**Covering up: The Semitic Laws.**

**Women know your place... Why did men care when deities didn't?**

**Readings for Week #8:**

Lawler, A. (2002): Bringing a Long-Lost Library Back to Life. In *Science, New Series*, Vol. 296, pp. 834-835.

Stol, M. (2016): 31 The Middle Assyrian law-book about women. In *Women in the Ancient Near East*. De Gruyter Inc. Pp. 662-682. **Review Chapters from Lecture #6.**

Ancient Assyrian clothing. [http://www.fashion-era.com/ancient\\_costume/assyrian\\_clothing\\_pictures\\_assur.htm](http://www.fashion-era.com/ancient_costume/assyrian_clothing_pictures_assur.htm)

**WEEK #9: Of March 4, 2024  
SPRING BREAK!****WEEK #10: Of March 11, 2024**

“Fashion” Dos and Don’ts of the Old Testament. Modesty rules but why?

**Readings for Week #10:**

Review chapters from Stol’s book.

Cohn, N.S. (2014): What to Wear: Women’s Adornment and Judean Identity in the Third Century Mishnah. In *Dressing Judeans and Christians in Antiquity*. Edited by Kristi Upson-Saia, et al. Taylor and Francis. Pp. 21-36.

Gordan, R. (2014): “What a Strange Power There Is in Clothing”: Women’s Tallitot. In *Fashioning Jews*. Edited by Leonard J. Greenspoon. Purdue University Press. Pp. 167-176.

Honig, Michelle (2015): How Orthodox Judaism’s Laws of Modesty Gave me a Sense of Style. In *Vogue*. <https://www.vogue.com/article/orthodox-judaism-fashion-laws-of-modesty>

Silverman, E.K. (2014): Aboriginal Yarmulkes, Ambivalent Attire, and Ironies of Contemporary Jewish Identity. In *Fashioning Jews*. Edited by Leonard J. Greenspoon. Purdue University Press. Pp. 177-204.

Wallah, K. (2014): Weimar Jewish Chic: Jewish Women and Fashion in 1920s Germany. In *Fashioning Jews*. Edited by Leonard J. Greenspoon. Purdue University Press. Pp. 113-135.

Jewish Henna Traditions in Yemen, Aden, and the Hadhramaut. At <http://www.hennabysienna.com/yemen.html>

What’s So Wrong with Mixing Wool & Linen? At <http://ourrabbijesus.com/articles/whats-so-wrong-with-mixing-wool-linen/> (an explanation and discussion from a point of view of a religious functionary – similar to views of many others, scholars and laymen alike)

**Assignment #5 - Available on Wednesday, March 13, 2024, at 11:59 p.m. Due on Saturday, March 23, 2024, at 11:59 p.m.:**

“Jesus saves, Moses invests” as “we are what they are not.” What are elements of Jewish clothing, which must be used in fashion in order to convey the Jewish identity? (Hints: the Torah (= the Pentateuch of the Old Testament); check on readings from other lectures too). Length: 2 or more pages.

**(15% of your final grade).**

**WEEK #11: Of March 18, 2024**

**Persian clothing – loving nomads!**

**Readings for Week #11:**

Clothing: Chapters from I to X. In *Encyclopaedia Iranica*. (1992; updated in 2011).

<http://www.iranicaonline.org/articles/clothing-index>

Clothing xxvii. Historical lexicon of Persian clothing. (1992; updated in 2011). In *Encyclopaedia Iranica*.

<http://www.iranicaonline.org/articles/clothing-xxvii>

Ancient Costumes of the Persians. <http://world4.eu/ancient-costumes/>

**Modern Iran:** <https://www.pinterest.com/katayoonmm/iranian-persian-women-style/?lp=true>

**Tuesday, MARCH 26, 2024 at 11:59 P.M. DEADLINE** for selection of a topic for your

**final paper.** Topics are to be selected as based on **Tarlo, Emma (2010): *Visibly Muslim: Fashion, Politics, Faith*. Bloomsbury Academic. Reprinted in 2014.**

Exploration of one theme/issue from the book – additional research is welcomed if class material does not cover your needs. You may want to glance through the readings listed at the end of scheduled topics.

**WEEK #12: Of March 25, 2024**

**Modesty Rules! Byzantine “Awakening.”**

**Readings for Week #12:**

Dawson, T. (2006): Oriental Costumes at the Byzantine Court. A Reassessment. In *Byzantion Revue Internationale Des Etudes Byzantines*. Vol. LXXVI. Pp. 97-115.

Labatt, A. (2012): Costume Styles.

<https://www.metmuseum.org/exhibitions/listings/2012/byzantium-and-islam/blog/topical-essays/posts/costume-styles>

Munroe, N. H. (2012):

Fashion and Style in Byzantium.

<https://www.metmuseum.org/exhibitions/listings/2012/byzantium-and-islam/blog/topical-essays/posts/fashion>

Christian Imagery on Silk Textiles: The Annunciation Silk.

<https://www.metmuseum.org/exhibitions/listings/2012/byzantium-and-islam/blog/looking-closer/posts/annunciation-silk>

Woodfin, W. T. (2015): Why Vestments? An Introduction to Liturgical Textiles of the Post-Byzantine World. <https://www.metmuseum.org/blogs/now-at-the-met/2015/why-vestments>

**The Met's "Heavenly Bodies" – fashion; see celebrities in the Catholic Church (supposedly) inspired designs.** <https://www.vogue.com/slideshow/met-gala-red-carpet-live-celebrity-fashion>

**WEEK #13: Of April 1, 2024**

Islam. The Qur'an and hadiths on clothing.

**Readings for Week #13:**

Bennisan, Ezreen (2021): Muslim consumers want luxury. They just cannot find it. In *VogueBusiness*. <https://www.voguebusiness.com/fashion/muslim-consumers-want-luxury-they-just-cant-find-it>

Huda (2017): Islamic Clothing Requirements, In *ThoughtCo*. At <https://www.thoughtco.com/islamic-clothing-requirements-2004252>

Clothing from an Islamic Perspective. In *New Muslim Guide*. At <http://www.newmuslimguide.com/en/your-dress-code/108>

Hijab. In *Religions*. BBC. 2009. At [http://www.bbc.co.uk/religion/religions/islam/beliefs/hijab\\_1.shtml](http://www.bbc.co.uk/religion/religions/islam/beliefs/hijab_1.shtml)

Niqab. In *Religions*. BBC. 2011. At [http://www.bbc.co.uk/religion/religions/islam/beliefs/niqab\\_1.shtml](http://www.bbc.co.uk/religion/religions/islam/beliefs/niqab_1.shtml)

Quraishi-Landes, A. (2016): Five Myths About Sharia. In *The Washington Post*. At [https://www.washingtonpost.com/opinions/five-myths-about-sharia/2016/06/24/7e3efb7a-31ef-11e6-8758-d58e76e11b12\\_story.html?utm\\_term=.69719781bbbe](https://www.washingtonpost.com/opinions/five-myths-about-sharia/2016/06/24/7e3efb7a-31ef-11e6-8758-d58e76e11b12_story.html?utm_term=.69719781bbbe)

**WEEK #14: Of April 8, 2024**

Mediaeval Times: Rules set up to break them.

**Readings for Week #14:**

Al-Kaslaania, S.S. (2010): Medieval Islamic cloak-type wraps: Material Culture fourteen: A&S 50 Challenge. <http://idlelion.blogspot.com/2010/03/50-challenge-material-culture-fourteen.html>

Clothing of the Middle Ages. In *Encyclopedia of Fashion*. [http://www.fashionencyclopedia.com/fashion\\_costume\\_culture/Early-Cultures-Europe-in-the-Middle-Ages/Clothing-of-the-Middle-Ages.html](http://www.fashionencyclopedia.com/fashion_costume_culture/Early-Cultures-Europe-in-the-Middle-Ages/Clothing-of-the-Middle-Ages.html)

Medieval Nun's Clothing. <http://www.medieval-life-and-times.info/medieval-clothing/medieval-nuns-clothing.htm>

Monet, Dolores (2021): Fashion History of the High and Late Middle Ages – Medieval Clothing. In *Bellatory* <https://bellatory.com/fashion-industry/FashionHistoryoftheHighandLateMiddleAgesClothingo-the11th-15thCentury>

**Assignment #6** - Available on Wednesday, April 10, 2024 at 11:59 p.m. Due on Saturday, April 20, 2024 at 11:59 p.m.:

What do Byzantine, Islamic, and Mediaeval rules of fashion have in common? (Hints: divine guidance (Holy Books), revelations or religious functionaries in charge?). Length: 4 to 5 pages.

**(20% of your final grade).**

**WEEK #15: Of April 15, 2024**

Veil Controversy: See Nothing or See through?

**Readings for Week #15:**

Review Stol's readings.

Amer, S. (2014): Introduction: What is Veiling? In *What is Veiling?* Chapel Hill: The University of North Carolina Press. Pp. 1-18.

Dashu, M. (2006): Some Thoughts on the Veil. At <http://www.suppressedhistories.net/articles/veil.html>

Reese, L. (no date): Historical Perspective On Islamic Dress. At <http://www.womeninworldhistory.com/essay-01.html>

Restrictions on Women's Religious Attire (2016). In *Pew Research Center. Religion and Public Life*. At <http://www.pewforum.org/2016/04/05/restrictions-on-womens-religious-attire/>

Wilson, E. (2003): Chapter 12. Changing Times/Altered States. In *Adorned in Dreams: Fashion and Modernity*. I.B. Tauris. Pp.148-177.

**Assignment #7** - Available on Wednesday, April 17, 2024 at 11:59 p.m. Due on Saturday, April 27, 2024 at 11:59 p.m.:

What is veiling? Purity or seduction? Status or sin? (Hints: use Semitic laws as your starting point). Length: 2 or more pages.

**(15% of your final grade).**

**WEEK #16: Of April 22, 2024**

EXAM WEEK!

**Final paper: Due May 1, 2024. Length: 2 or more pages.**

**(15% of your final grade).**

**Supplemental readings:**

The readings below are not required. You may want to glance through them before you write your final paper.

Akou, H. M. (2007): Building a New "World Fashion": Islamic Dress in the Twenty-first

Century. In *Fashion Theory*, Volume 11, Issue 4, pp. 403-422. Berg.

Anijar, K. (2000): Jewish Genes, Jewish Jeans: A Fashionable Body. In *Religion, Dress and the Body*. Edited by Linda B. Arthur. Berg. Oxford. New York. Pp. 181-200.

Edwards, T. (2011): Chapter 4. The Woman Question. Fashion, feminism and fetishism. In *Fashion in Focus. Concepts, practices and politics*. Routledge. London and New York. Pp. 67- 85.

Kaiser, S. B. (2015): Chapter 4. Ethnicities and “Racial” Rearticulations. In *Fashion and Cultural Studies*. Bloomsbury. London, et al. Pp. 75-97.

Shirazi, F. (2000): Islamic Religion and Women’s Dress Code: The Islamic Republic of Iran. In *Undressing Religion: Commitment and Conversion from A Cross-Cultural Perspective*. Edited by Linda B. Arthur. Berg. Oxford. New York. Pp. 113-130.

Steinberg, J. (2018): Israel Museum exhibit puts decades of Israeli fashion on runway. In “The Times of Israel.” <https://www.timesofisrael.com/israel-museum-exhibit-puts-decades-of-israeli-fashion-on-runway/>

**ADA Statement:**

*The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability & Access, 162 Olpin Union Building, 801-581-5020. CDA will work with you and the instructor to make arrangements for accommodations.*

*All written information in this course can be made available in alternative format with prior notification to the Center for Disability & Access.*

<https://disability.utah.edu/faculty/syllabus-statement.php>

**Faculty Responsibilities:**

“All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, and I will do so, beginning with verbal warnings and progressing to dismissal from and class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.”

**Academic Misconduct:**

Please familiarize yourself with the University of Utah CODE OF STUDENT RIGHTS AND RESPONSIBILITIES (“STUDENT CODE”) at <https://regulations.utah.edu/academics/6-400.php>

**The following is an excerpt from this CODE explaining specific actions that won't be tolerated in this class.**

"2. 'Academic misconduct' includes, but is not limited to, cheating, misrepresenting one's work, inappropriately collaborating, plagiarism, and fabrication or falsification of information, as defined further below. It also includes facilitating academic misconduct by intentionally helping or attempting to help another to commit an act of academic misconduct. <sup>{L}</sup><sub>{SEP}</sub>

a. 'Cheating' involves the unauthorized possession or use of information, materials, notes, study aids, or other devices in any academic exercise, or the unauthorized communication with another person during such an exercise. Common examples of cheating include, but are not limited to, copying from another student's examination, submitting work for an in-class exam that has been prepared in advance, violating rules governing the administration of exams, having another person take an exam, altering one's work after the work has been returned and before resubmitting it, or violating any rules relating to academic conduct of a course or program. <sup>{L}{L}{L}</sup><sub>{SEP}{SEP}</sub>

b. Misrepresenting one's work includes, but is not limited to, representing material prepared by another as one's own work, or submitting the same work in more than one course without prior permission of both faculty members. <sup>{L}</sup><sub>{SEP}</sub>

c. 'Plagiarism' means the intentional unacknowledged use or incorporation of any other person's work in, or as a basis for, one's own work offered for academic consideration or credit or for public presentation. Plagiarism includes, but is not limited to, representing as one's own, without attribution, any other individual's words, phrasing, ideas, sequence of ideas, information or any other mode or content of expression. <sup>{L}{L}{L}</sup><sub>{SEP}{SEP}</sub>

d. 'Fabrication' or 'falsification' includes reporting experiments or measurements or statistical analyses never performed; manipulating or altering data or other manifestations of research to achieve a desired result; falsifying or misrepresenting background information, credentials or other academically relevant information; or selective reporting, including the deliberate suppression of conflicting or unwanted data. It does not include honest error or honest differences in interpretations or judgments of data and/or results."

So: **NO PLAGIARISM OR CHEATING IN ANY SHAPE OR FORM!!!**

**Remember**, four (4) or more words in the same **order of someone** else's work, without providing references to the original work, constitute plagiarism.

It doesn't matter whether you plagiarize 1% or 20% of your assignment – the outcome will be the same.

The first (proven) offense: an "E" for the assignment.

The second offense is your last in this class: an "E" for a semester and report to the U of U authorities that make decision about any action to be taken.

#### **Non-Contract Note:**

This syllabus is not a binding legal contract. It may be modified by the instructor when the student is given a reasonable notice of the modification.

