Spring 2022
ARTH 5801-002/602: Dress and Fashion in the Ancient Mediterranean

Class Meetings: Fridays from 2:00-4:50 in ART 288

Contact Information: neville.mcferrin@unt.edu and Canvas Inbox. I will respond to all student emails within 24 hours on weekdays. If emailing please include the course number in the subject line.

Office Hours: In person on Thursdays from 2:00-3:00 PM; On Zoom on Thursdays from 3:00-4:00 PM and by appointment. All appointments must be scheduled at least 24 hours in advance.

Course Description:
This seminar explores representations of fashion and dress in the visual and material records of the ancient Mediterranean World, exploring intersections between dress practices in Ancient Near East, Egypt, Greece and Rome. It focuses in particular upon the dress practices of women, considering the ways in which the study of dress can enable us to reconsider the past experiences of groups that do not have a voice in more traditional sources. Through a pairing of text, image, and material, we will evaluate the construction and deconstruction of identity and social structures, questioning the extent to which the expectations set up in textual sources are realized in the material record. We will pay close attention to the ways in which gender is mediated and embodied through dress, seeking to understand how these conventions have informed our understanding of past peoples, and how these views, in turn, have influenced our present perceptions of the nature of fashion in more modern periods.

Course Objectives:
Through the evaluation and discussion of the work of seminal scholars together with analyses of material and visual evidence seminar participants will:

• Critique the connections between the biases of past scholars and the notions of dress, fashion, and costume
• Explore and utilize key discipline specific terminology
• Identify and describe styles, periods, and media associated with ancient Mediterranean art and artifacts
• Contextualize artistic creations by time period, group, function, and identity intersection
• Integrate multiple theoretical and methodological approaches into discussion and writing
• Generate original research projects or artistic works that expand upon the major themes and artworks presented in the course

Course Structure:
This course meets in person. Before each meeting, seminar participants will read and analyze a set of assigned readings upon which we will build our synchronous discussions. In these meetings, a case study related to the assigned readings will be presented, after which we will devote our time to the consideration of connections between the readings and the case study. In later weeks, this period of discussion will be lead and framed by seminar participants. At the end of each meeting, we will conclude by framing the discussion for the upcoming week, highlighting themes to consider in assigned readings and potential connections to draw between them.

In addition to readings drawn from the course textbook, supplementary readings, assignments, and discussion prompts will be uploaded to the course Canvas website. Weekly modules on the course Canvas site will provide links to the relevant materials for each course meeting.

Discussion Expectations:

• While discussion without dissent would be futile, a healthy discussion environment is dependent upon mutual respect for differing opinions. Students who do not show proper respect for their classmates may be asked to sign-off for the day and will be counted absent.

• In order to foster an inclusive learning environment, each of us must respect the thoughts and opinions presented by others. Although you may have a pertinent point, refrain from interrupting. And while disagreements lead to lively and interesting conversations, comments must be kept impersonal.

• Keep your focus on the discussion. While minor interruptions are inevitable, prolonged distractions that divert attention away from the topics at hand are disruptive for all participants.

Course Requirements:


Required Equipment:
While Zoom use will be restricted to cases of documented need, in case of such need, the following equipment is required:

- Regular access to a computer
- A stable internet connection
- Regular access to a webcam
- Regular access to a microphone (Built-in microphones, such as those found in most laptops and desktop computers are fine!)

**Grading:**

**Discussion Attendance and Participation: 15%**

Please be signed into Zoom slightly prior to your assigned time, to ensure that we are all present at the start of discussion. Absences will be excused for documented medical reasons, family emergencies, university activities, and for religious observances. If you must be absent, please make sure to turn in any assignments that are due that day and to ask a classmate for notes. As unforeseen difficulties are a fact of life, all students may take one absence from class, with no questions asked; unless there are previously discussed difficulties, those who are more than 15 minutes late will be counted as absent for the day. After the second unexcused absence, the student's attendance grade will be dropped by 5 points for each subsequent absence.

While attendance is expected as outlined above, please contact me if you are ill or unable to attend class due to COVID-19 related issues. If you experience any symptoms related to COVID, please do stay home. Simply email me to alert me to the issue, preferably no later than 30 minutes before the start of class, so that alternate arrangements, which may include joining the class via Zoom, can be made.

**Weekly Response Papers: 20%**

Each week, seminar participants will produce a response paper that analyzes and compares the readings for the week, highlighting themes for discussion, areas for further exploration, and topics of interest or contention. These responses should be no shorter than 500 words and no longer than 1000 words. While participants may choose the ideas upon which to focus, each assigned reading should be addressed as part of the response. All responses are due no later than 11:59 PM each Friday.

**Discussion Leading: 10%**

During Week 2, each seminar participant will sign-up for a topic around which they will frame the discussion. Discussion leaders should prepare questions both to prompt discussion and to direct it. As part of this framing, discussion leaders have the opportunity to integrate ideas and information relevant to their own areas of interest, and to build upon the concepts presented in the lecture using images, slides, or handouts as they feel it is useful.
Discussion Leadership Conversation: 5%
In the week before each seminar participant’s foray into discussion leadership, the discussion leader will schedule 15-20 minute meetings with Dr. McFerrin to consider useful pedagogical strategies, discussion goals, and the discussion planning process.

Paper/Project Proposal: 10%
At the end of Week 10, seminar participants will propose a theme or topic for their final project. They will a title and abstract (250 words) discussing their plans for their work and providing a preliminary set of scholarly sources and/or reference images.

Paper/Project Presentation: 10%
In our last course meeting, each seminar participant will prepare and present a five-minute, “lightning round” style presentation that discusses their final paper or project. This presentation will frame the position of the project or paper within the scope of the ideas presented in the course together with outlining the major arguments of the paper or processes and progress of the project. After the presentation, the seminar will discuss the project, presenting thoughts to enable the presenter to strengthen the work.

Final Paper or Project: 25%
Seminar participants have the option of undertaking either a final project or a final paper, depending on their areas of study and interest. Final papers should be 5000 words in length and can focus upon any topic related to the themes, artworks, sites, and artifacts discussed throughout the course. MFA students may choose to create a final project that will consist of an artwork in any medium. This work should expand upon, explore, or intersect with the themes, artworks, sites and artifacts discussed during the semester. This creative work will be accompanied by an artist’s statement of around 1,250 words that describes intersections between course themes and the creative work produced.

Course Policies:

Policy on Late Work: For weekly response papers, late work is accepted via the Canvas portal with a deduction 0.5 points for each day that the assignment is late, until half credit is reached, after which point, assignments will receive no more than half credit. For discussion leading, discussion leadership meetings, and paper/project presentations, missed meetings will result in a zero for the assignment, unless extreme circumstances require accommodation. In the absence of cases of extreme duress, late final projects will not be accepted.

Policy on Cheating and Plagiarism:
Cheating and plagiarism are serious offenses and violate UNT’s Code of Student Conduct. According to UNT Policy 06.003, Student Academic Integrity, academic
dishonesty occurs when students engage in behaviors including, but not limited to, cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. Plagiarism, defined by the Center for Student Rights and Responsibilities, as “the deliberate adoption or reproduction of ideas, words, or statements of another person of one’s own without acknowledgement,” is a serious academic offense. Students who fail to attribute ideas appropriately, or who put forward another’s work as their own, as in the case of purchasing term papers, will be reported to the appropriate academic authorities. Upon evaluation of the incident, the student may fail the assignment, fail the course, or be expelled from the University. Please consult policy 06.003 for further information.

Policy on Student Behavior in the Classroom:
Student behavior that interferes with an instructor’s ability to conduct a class or other student’s opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be instructed to leave the instructional space and the instructor may refer the student to the Dean of Students to consider whether the student’s conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional fora, including university and electronic classrooms labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at http://deanofstudents.unt.edu/conduct

Policy on Sexual Discrimination, Harassment, and Assault:
UNT is committed to providing an environment free from all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you, or someone you know, has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offences. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

Policy on ADA Accommodation:
The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the course environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course.

Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty, after which we can enter into private discussion to consider a student’s specific course needs. Students may request accommodations at any time, however, ODA notices of
accommodation should be provided as early as possible in the semester, to ensure that appropriate steps are taken. Students must obtain a new letter of accommodation for each semester and must meet with each faculty member prior to implementation in each class. Students who have letters of accommodation should schedule an appointment to discuss their individual needs with me no later than Friday, January 22. Additional information can be found on the ODA website at http://disability.unt.edu/

**Course Risk Factor:**
According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students in this class will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

**Emergency Notifications and Procedures:**
UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency, i.e. severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence. In the event of a university closure, please refer to Canvas for further instructions regarding course continuity.

**Policy on Course Content:**
Content in the arts can sometimes include works, situations, actions, and language that can be personally challenging or offensive to some students on the grounds, for example, of sexual explicitness, violence, or blasphemy. As the College of Visual Arts and Design is devoted to the principle of freedom of expression, artistic and otherwise, it is not the College’s practice to censor these works or ideas on any of these grounds. Students who may feel unduly distressed or made uncomfortable by such expressions should withdraw at the start of the term and seek another course.

**Policy on the Syllabus:**
This document serves as an agreement between students, professors, and the community of the course. Students with questions regarding any of the procedures or policies outlined here are strongly encouraged to schedule an appointment to discuss any concerns with Dr. McFerrin. By remaining in the course, students signal their willingness to adhere to the policies presented here.

**Course Topics, Schedule and Overview:**
The following list of topics, readings, and assignment deadlines will provide us with the structure needed to tackle our topic. However, the following information is subject to change, given the interests and aptitudes of the class.
Week 1
Friday, January 21: Introduction to the Course

Week 2
Friday, January 28: Defining the Terms: Fashion, Dress, and Costume


Week 3
Friday, February 4: Representing Fashion: Between Image and Material


Week 4
Friday, February 11: Depicting “The Ancient:” Drapery Reconsidered


Mireille Lee, “Dress and Adornment in Archaic and Classical Greece,” p. 179-190


Week 5
Friday, February 18: Undress, Nudity, and the Body
Readings: Robin Osborne, "Men Without Clothes: Heroic Nakedness and Greek Art," p. 504-528

Larissa Bonfante, "Nudity as a Costume in Classical Art," p. 543-570

Zainab Bahrani, “The Hellenization of Ishtar: Nudity, Fetishism, and the Production of Cultural Difference in Ancient Art,” p. 3-16

**Week 6**
**Friday, February 25:** Conspicuous Consumption, Luxury, and Morality


Christiane Kunst, “Ornamenta Uxoria: Badges of Rank or Jewelry of Roman Wives?” p. 127-142


**Week 7**
**Friday, March 4:** Deep Wearing, Fast Fashion, and Emotive Potentials


Suzy Hansen, “It’s Not Us Saying You Must Have This. It’s You Saying It,” p. 30-35

Neville McFerrin, “Fabrics of Inclusion: Deep Wearing and the Potentials of Materiality on the Apadana Reliefs,” p. 143-159

**Week 8**
**Friday, March 11:** Phenomenological Approaches to Dress

Readings: Bulger and Joyce, “Archaeology of Embodied Subjectivities,” p. 68-85


Megan Cifarelli, “Costly Choices: Signaling Theory and Dress in Period IVb Hasanlu, Iran,” p. 101-122

**Spring Break: March 14-18**

**Week 9**
**Friday, March 25:** Dress and the Senses: Perfume, Hygiene and Scent


Mark Bradley, “Foul Bodies in Ancient Rome,” p. 133-145

**Week 10**

**Friday, April 1:** Artifice and Deception: Cosmetics, Hairstyles, and Questions of Deceit


Lise Manniche, “The Art of Cosmetics,” 127-141

Kelly Olson, “Cosmetics in Roman Antiquity: Substance, Remedy Poison,” p. 291-310

Janet Stephens, “Ancient Roman Hairdressing: On (Hair)pins and Needles,” p. 111-132

**Paper/Project Proposal due by Friday, April 1 at 11:59 PM**

**Week 11**

**Friday, April 8:** Dress and Social Identity


Lauren Hackworth Petersen, “Clothes Make the Man: Dressing the Roman Freedman Body,” p. 181-214


**Week 12**

**Friday, April 15:** Dress and Gender


Kelly Olson, "Masculinity, Appearance, and Sexuality: Dandies in Roman Antiquity," p. 182-205

Uros Matic, "(De) Queering Hatshepsut: Binary Bind in Archaeology of Egypt and Kingship Beyond the Corporeal," p. 810-831

**Week 13**
**Friday, April 22: Dress and the Gods**


Christine Palmer, “Israelite High Priestly Apparel: Embodying an Identity between Human and Divine,” p. 117-130

**Week 14**
**Friday, April 29: Student Presentations**

**Final Paper/Project Due No Later than 11:59 PM on Saturday, May 7**