

DATE: Nov 1, 2022

TO: Ann Marie Sowder, College Council Curriculum Committee Chair

FROM: Curriculum Subcommittee  
Allison Berkoy, Henry Africk, and Li Geng (Chair)

RE: Final Report for Proposal 21-10, New Course ARTH/LATS2204 Latin American Fashion and Culture

---

### **OVERVIEW:**

This proposal is a new course proposal for ARTH/LATS2204 Latin American Fashion and Culture, and it also includes a revision to Minor in Art History & Visual Culture to incorporate this course to the list of allowed electives. This course investigates Latin American aspects of culture and history from the colonial to the contemporary period through the lens of fashion and material culture. It examines the relationship between fashion and colonialism, independence/post-colonialism, cultural appropriation, tradition, identity, art, globalization, and sustainability. It explores the work of key Latin American fashion designers, and the history behind garments, textiles, and design practices, along with representations of clothing in various art forms and digital sources. By analyzing the role of fashion as an expression of cultural values and change over time, this course unpacks the impact of Latin American fashion on Western clothing and on the global history of fashion.

### **RATIONALE:**

Fashion studies is a growing area of inquiry that provides the opportunity to examine the cultural phenomenon of dress from a variety of viewpoints, drawing interdisciplinary connections with visual and material culture, art history, anthropology, sociology, gender, and critical race studies. Fashion in Latin America is currently undergoing a process of accelerated growth and global consolidation, which offers new learning and development opportunities. As a result of the profound growth of the Hispanic community in the U.S. in recent times, institutions across the country have expanded course offerings and programs in Latin American studies.

This course provides an in-depth Latin American focus centering on the history and culture of Latin American fashion and will thus be a pioneer on campus in both Art History and Latin American Studies, trailblazing a path for other programs. It will complement a variety of degrees at the Humanities Department and will be offered as one of the elective courses for Minor in Art History & Visual Culture. It also extends the current course offering in Latin American Studies. This course will provide an additional course option for the bachelor's and associate degrees in Business & Technology of Fashion in the Business Department. At the same time, it will appeal to students from Liberal Arts, Social Science, Communication Design, African American Studies, Gender & Sexuality Studies, Emerging Media Technology, and those interested in topics related to cultural studies, museum studies, and international relations. This course has no equivalent across CUNY.

### **STRENGTHS:**

- The course directly addresses the rising interdisciplinary and global scope of both academic fields on fashion and Latin American studies.
- The course expands Art History and Latin American Studies course offerings in Humanities Department and supports the minors in Hispanic Studies and Art History & Visual Culture.
- The course will attract and benefit students from a variety of backgrounds and interests at City Tech, allowing them to fulfill the Writing Intensive requirement, while developing cross-cultural competence.
- The course will strengthen the College's status as an HSI and effectively engage the growing Hispanic student body at City Tech.

**WEAKNESSES:**

None

**SUBCOMMITTEE ACTIVITIES:**

- The subcommittee members emailed individual comments before meeting on ZOOM on Oct. 13, 2022. At the ZOOM session, attended by all three committee members, notes were compiled into one document for the proposer.
- Comments from the meeting were sent to the proposer Inés Corujo-Martín for review, including some minor modifications and the concern regarding the consultation with affected departments.
- A revised proposal was provided.
- The subcommittee subsequently met with the proposer Inés Corujo-Martín, Provost Pamela Brown, Associate Provost Reginald Blake, Kimberly Cardascia, and the Chair of the Humanities Department Ann Delilkan on Oct. 26, 2022. Comments included adding a cross-listing ARTH/LATS, removing the extra credits from outlines, adding a revision to Minor to allow the incorporation of this course, and reaching out to the new chair of the Business Department.
- Proposer submitted the final version of the proposal on Nov 1, 2022.

## **New Course Proposal**

**College:** New York City College of Technology, City University of New York

**School:** School of Arts and Sciences

**Department:** Humanities

**Title of Proposed Course:** Latin American Fashion and Culture

**Proposed Course Number:** ARTH/LATS2204

**Proposer's Name:** Dr. Inés Corujo-Martín

**Submission Date:** 2/17/2022

### Table of Contents

Curriculum Modification Proposal Form.....	1-2
Chancellor's Report Form.....	3-4
Section AIII: Changes in Degree Programs.....	5
All Proposal Checklist.....	6
New Course Proposal Form.....	7-8
New Course Proposal Checklist.....	9-10
Library Resources and Information Literacy Form.....	11-12
New Course Proposal Course Outline.....	13-24
Course Need Assessment.....	24-26
Course Design.....	26-27
CUNY Common Core Course Submission Form.....	27-30
Sample Syllabus.....	31-45
Evidence of consultation with/support from affected departments.....	45-54

New York City College of Technology, CUNY

## CURRICULUM MODIFICATION PROPOSAL FORM

This form is used for all curriculum modification proposals. See the [Proposal Classification Chart](#) for information about what types of modifications are major or minor. Completed proposals should be emailed to the Curriculum Committee chair.

<b>Title of Proposal</b>	<b>Latin American Fashion and Culture</b>
<b>Date</b>	<b>2/17/2022</b>
<b>Major or Minor</b>	<b>Major</b>
<b>Proposer's Name</b>	<b>Dr. Inés Corujo-Martín</b>
<b>Department</b>	<b>Humanities</b>
<b>Date of Departmental Meeting in which proposal was approved</b>	<b>2/17/2022</b>
<b>Department Chair Name</b>	<b>Dr. Ann Delilkan</b>
<b>Department Chair Signature and Date</b>	 <b>2-24-2022</b>
<b>Academic Dean Name</b>	<b>Dr. Justin Vazquez-Poritz</b>
<b>Academic Dean Signature and Date</b>	 <b>2/28/22</b>
<b>Brief Description of Proposal</b> (Describe the modifications contained within this proposal in a succinct summary. More detailed content will be provided in the proposal body.)	<b>New course proposal for ARTH/LATS2204 Latin American Fashion and Culture. Revision to Minor in Art History &amp; Visual Culture to incorporate new elective course.</b>
<b>Brief Rationale for Proposal</b> (Provide a concise summary of why this proposed change is important to the department. More detailed content will be provided in the proposal body).	Fashion studies is a growing area of inquiry that provides the opportunity to examine the cultural phenomenon of dress from a variety of viewpoints, drawing interdisciplinary connections with visual and material culture, art history, anthropology, sociology, gender, and critical race studies. Fashion in Latin America is currently undergoing a process of accelerated growth and global consolidation, which offers new learning and development opportunities. As a result of the profound growth of the Hispanic community in the U.S. in recent times, institutions across the country have expanded course offerings and programs in Latin American studies. The proposed course will complement the Art History & Visual Culture Minor and the Hispanic Studies Minor (effective Fall 2022) in the Humanities Department, while extending the current course offerings in Latin American Studies. It will provide an additional course option for the bachelor's and associate degrees in Business & Technology of Fashion in the Business Department. It will also appeal to students from Liberal Arts, Social Science, Communication Design, African American Studies, Gender & Sexuality Studies, Emerging Media

	<p>Technology, and those interested in topics related to cultural studies, museum studies, and international relations. This course will be a relevant addition to courses in the Business Department (e.g., BUF2204 - <i>Global History of Dress and Culture</i>; BUF2246 - <i>Introduction to Textiles</i>; BUF4246 - <i>Future Fashion and Textiles</i>), the Humanities Department (ARTH1204 - <i>20th Century Dress and Culture</i>), and the Social Science Department (SBS3201 - <i>Gender, Dress, and Society</i>; HIS2708ID - <i>History of U.S. Fashion Law, 20th Century to the Present: The Ugly Side of Fashion</i>), providing an in-depth Latin American focus. Some institutions offer related courses (The New School, PSOF3310 <i>Fashion Systems: Latin America</i>; Wellesley College, LATS279 - <i>Fashion in Colonial Latin America</i>; College of William &amp; Mary, HISP371 - <i>Fashioning the Nation</i>; University of Florida, ARH4930/LAS4935 - <i>Dress in Latin America</i>), but there are few exclusively centering on the history and culture of Latin American fashion. This course aligns with the efforts of the HSI Committee to reinforce City Tech's identity as an HSI with relevant curricular offerings reflecting it. Writing Intensive.</p>
<p><b>Proposal History</b> (Please provide history of this proposal: is this a resubmission? An updated version? This may most easily be expressed as a list).</p>	<p><b>This is a new submission for a new course.</b></p>

Please include all appropriate documentation as indicated in the Curriculum Modification Checklist.

For each new course, please also complete the New Course Proposal and submit it in this document.

Please submit this document as a single .doc or .rtf format. If some documents are unable to be converted to .doc, then please provide all documents archived into a single .zip file.

## CHANCELLOR'S REPORT FORM

### COURSE PROPOSAL

#### Section AIV: New Course

<b>AIV.1. Department</b>	Humanities
<b>Academic Level</b>	<input checked="" type="checkbox"/> <b>Regular</b> <input type="checkbox"/> <b>Compensatory</b> <input type="checkbox"/> <b>Developmental</b> <input type="checkbox"/> <b>Remedial</b>
<b>Subject Area</b>	Art History & Latin American Studies
<b>Course Prefix</b>	ARTH/LATS
<b>Course Number</b>	2204
<b>Course Title</b>	Latin American Fashion and Culture
<b>Catalog Description</b>	Investigates Latin American aspects of culture and history from the colonial to the contemporary period through the lens of fashion and material culture. Examines the relationship between fashion and colonialism, independence/post-colonialism, cultural appropriation, tradition, identity, art, globalization, and sustainability. Explores the work of key Latin American fashion designers, and the history behind garments, textiles, and design practices, along with representations of clothing in various art forms and digital sources. By analyzing the role of fashion as an expression of cultural values and change over time, unpacks the impact of Latin American fashion on Western clothing and on the global history of fashion.
<b>Prerequisite</b>	ENG1101 or ENG1101CO or ENG1101ML
<b>Co-requisite</b>	None
<b>Credits</b>	3 credits
<b>Contact Hours</b>	3 Class Hours, 0 Lab Hours
<b>Liberal Arts</b>	<input checked="" type="checkbox"/> <b>Yes</b> <input type="checkbox"/> <b>No</b>
<b>Course Attribute (e.g. Writing Intensive, etc.)</b>	Writing Intensive
<b>Course Applicability</b>	<input type="checkbox"/> <b>Major</b> <input type="checkbox"/> <b>Gen Ed - Required</b> <input checked="" type="checkbox"/> <b>Gen Ed - Flexible</b> <input type="checkbox"/> <b>Gen Ed - College Option</b> <input type="checkbox"/> <b>English Composition</b> <input type="checkbox"/> <b>World Cultures</b> <input type="checkbox"/> <b>Speech</b> <input type="checkbox"/> <b>Mathematics</b> <input type="checkbox"/> <b>and Global Issues</b> <input type="checkbox"/> <b>Interdisciplinary</b> <input type="checkbox"/> <b>Science</b> <input type="checkbox"/> <b>US Experience</b> <input type="checkbox"/> <b>Advanced Liberal Arts</b>  <input type="checkbox"/> <b>In its Diversity</b> <input type="checkbox"/> <b>Creative Expression</b> <input type="checkbox"/> <b>Individual and Society</b> <input type="checkbox"/> <b>Scientific World</b>
<b>Effective Term</b>	Spring 2023

**Rationale for proposal:**

Fashion studies is a growing area of inquiry that provides the opportunity to examine the cultural phenomenon of dress from a variety of viewpoints, drawing interdisciplinary connections with visual and material culture, art history, anthropology, sociology, gender, and critical race studies. At the same time, fashion in Latin America is currently undergoing a process of accelerated growth and global consolidation, which offers new learning and development opportunities. As a result of the profound growth of the Hispanic community in the U.S. in recent times, institutions across the country have expanded course offerings and programs in Latin American studies. Due to these facts, this course will complement a variety of degrees at the Humanities Department, including the Art History & Visual Culture Minor and the Hispanic Studies Minor (effective Fall 2022), while extending the current course offering in Latin American Studies. It will provide an additional course option for the bachelor's and associate degrees in Business & Technology of Fashion in the Business Department. At the same time, it will appeal to students from Liberal Arts, Social Science, Communication Design, African American Studies, Gender & Sexuality Studies, Emerging Media Technology, and those interested in topics related to cultural studies, museum studies, and international relations.

The proposed course will be a relevant addition to courses already offered in the Business Department (e.g., BUF2204 - *Global History of Dress and Culture*; BUF2246 - *Introduction to Textiles*; BUF4246 - *Future Fashion and Textiles*), the Humanities Department (ARTH1204 - *20th Century Dress and Culture*), and the Social Science Department (SBS3201 - *Gender, Dress, and Society*; HIS2708ID - *History of U.S. Fashion Law, 20th Century to the Present: The Ugly Side of Fashion*), providing an in-depth Latin American focus. Some institutions offer related courses (The New School, PSOF3310 *Fashion Systems: Latin America*; Wellesley College, LATS279 - *Fashion in Colonial Latin America*; College of William & Mary, HISP371 - *Fashioning the Nation*; University of Florida, ARH4930/LAS4935 - *Dress in Latin America*), but there are few exclusively centering on the history and culture of Latin American fashion. This course will thus be a pioneer on campus in both Art History and Latin American Studies, trailblazing a path for other programs. It will attract and benefit students from a variety of backgrounds and interests at City Tech, allowing them to fulfill the Writing Intensive requirement, while developing cross-cultural competence. By raising awareness of Latin American cultures, it has the potential to effectively engage the large Hispanic student body at City Tech, and further reinforce the College's status as an HSI with relevant curricular offerings reflecting it. This course has no equivalent across CUNY.

### Section AIII: Changes in Degree Programs

The following revisions are proposed for the Minor in Art History and Visual Culture Program: Minor in Art History and Visual Culture

Program Code:

Effective Date: Fall 2023

FROM:	TO:
<b>Art History and Visual Culture – Minor</b>	<b>Art History and Visual Culture – Minor</b>
<b>Required Course:</b>	<b>Required Course:</b>
ARTH1103 Introduction to the History of Art 3	ARTH1103 Introduction to the History of Art 3
<b>Elective Courses (9 credits):</b>	<b>Elective Courses (9 credits):</b>
ARTH1100 History and Appreciation of Photography 3	ARTH1100 History and Appreciation of Photography 3
ARTH1101 History of Art: Prehistoric to Gothic 3	ARTH1101 History of Art: Prehistoric to Gothic 3
ARTH1102 History of the Western Art: Renaissance to Modern 3	ARTH1102 History of the Western Art: Renaissance to Modern 3
ARTH1104 Art of the United States 3	ARTH1104 Art of the United States 3
ARTH1106 Modern Art 3	ARTH1106 Modern Art 3
ARTH1108 Art of Asia 3	ARTH1108 Art of Asia 3
ARTH1110 Islamic Art 3	ARTH1110 Islamic Art 3
ARTH1112 Introduction to Film 3	ARTH1112 Introduction to Film 3
ARTH1204 20th century Dress and Culture 3	ARTH1204 20th century Dress and Culture 3
ARTH2200 Art and Urban Culture in Modern China 3	ARTH2200 Art and Urban Culture in Modern China 3
ARTH2321 History of Architecture: 1900s to the Present 3	ARTH2204 Latin American Fashion and Culture 3
ARTH3311 The History of Graphic Design 3	ARTH2321 History of Architecture: 1900s to the Present 3
	ARTH3311 The History of Graphic Design 3
<b>TOTAL CREDITS REQUIRED FOR THE ACADEMIC MINOR 12</b>	<b>TOTAL CREDITS REQUIRED FOR THE ACADEMIC MINOR 12</b>

**Rationale:** To add new course ARTH2204 to the list of allowed electives.

**ALL PROPOSAL CHECKLIST**

Completed CURRICULUM MODIFICATION FORM including:	
• Brief description of proposal	X
• Rationale for proposal	X
• Date of department meeting approving the modification	X
• Chair's Signature	X
• Dean's Signature	X
Evidence of consultation with affected departments List of the programs that use this course as required or elective, and courses that use this as a prerequisite.	X
Documentation of Advisory Commission views (if applicable).	N/A
Completed <a href="#">Chancellor's Report Form</a> .	X

**EXISTING PROGRAM MODIFICATION PROPOSALS**

Documentation indicating core curriculum requirements have been met for new programs/options or program changes.	N/A
Detailed rationale for each modification (this includes minor modifications)	N/A

New York City College of Technology, CUNY

## NEW COURSE PROPOSAL FORM

This form is used for all new course proposals. Attach this to the [Curriculum Modification Proposal Form](#) and submit as one package as per instructions. Use one New Course Proposal Form for each new course.

<b>Course Title</b>	Latin American Fashion and Culture
<b>Proposal Date</b>	2/17/2022
<b>Proposer's Name</b>	Dr. Inés Corujo-Martín
<b>Course Number</b>	ARTH/LATS2204
<b>Course Credits, Hours</b>	3 credits, 3 hours
<b>Course Pre-requisites</b>	ENG1101 or ENG1101CO or ENG1101ML
<b>Catalog Course Description</b>	<p>Investigates Latin American aspects of culture and history from the colonial to the contemporary period through the lens of fashion and material culture. Examines the relationship between fashion and colonialism, independence/post-colonialism, cultural appropriation, tradition, identity, art, globalization, and sustainability. Explores the work of key Latin American fashion designers, and the history behind garments, textiles, and design practices, along with representations of clothing in various art forms and digital sources. By analyzing the role of fashion as an expression of cultural values and change over time, unpacks the impact of Latin American fashion on Western clothing and on the global history of fashion.</p>
<p><b>Brief Rationale</b> Provide a concise summary of why this course is important to the department, school or college.</p>	<p>Fashion studies is a growing area of inquiry that provides the opportunity to examine the cultural phenomenon of dress from a variety of viewpoints, drawing interdisciplinary connections with visual and material culture, art history, anthropology, sociology, gender, and critical race studies. Fashion in Latin America is currently undergoing a process of accelerated growth and global consolidation, which offers new learning and development opportunities. As a result of the profound growth of the Hispanic community in the U.S. in recent times, institutions across the country have expanded course offerings and programs in Latin American studies. The proposed course will complement the Art History &amp; Visual Culture Minor and the Hispanic Studies Minor (effective Fall 2022) in the Humanities Department, while extending the current course offerings in Latin American Studies. It will provide an additional course option for the bachelor's and associate degrees in Business &amp; Technology of Fashion in the Business Department. It will also appeal to students from Liberal Arts, Social Science, Communication Design, African American Studies, Gender &amp; Sexuality Studies, Emerging Media Technology, and those interested in topics related to cultural studies, museum studies, and international relations. This course will be a relevant</p>

	<p>addition to courses in the Business Department (e.g., BUF2204 - <i>Global History of Dress and Culture</i>; BUF2246 - <i>Introduction to Textiles</i>; BUF4246 - <i>Future Fashion and Textiles</i>), the Humanities Department (ARTH1204 - <i>20th Century Dress and Culture</i>), and the Social Science Department (SBS3201 - <i>Gender, Dress, and Society</i>; HIS2708ID - <i>History of U.S. Fashion Law, 20th Century to the Present: The Ugly Side of Fashion</i>), providing an in-depth Latin American focus. Some institutions offer related courses (The New School, PSOF3310 <i>Fashion Systems: Latin America</i>; Wellesley College, LATS279 - <i>Fashion in Colonial Latin America</i>; College of William &amp; Mary, HISP371 - <i>Fashioning the Nation</i>; University of Florida, ARH4930/LAS4935 - <i>Dress in Latin America</i>), but there are few exclusively centering on the history and culture of Latin American fashion. This course aligns with the efforts of the HSI Committee to reinforce City Tech's identity as an HSI with relevant curricular offerings reflecting it. Writing Intensive.</p>
<p><b>CUNY – Course Equivalencies</b> Provide information about equivalent courses within CUNY, if any.</p>	No equivalent across CUNY
<p><b>Intent to Submit as Common Core</b> If this course is intended to fulfill one of the requirements in the common core, then indicate which area.</p>	Flexible Common Core Course: World Cultures and Global Issues
<p><b>For Interdisciplinary Courses:</b></p> <ul style="list-style-type: none"> <li>- Date submitted to ID Committee for review</li> <li>- Date ID recommendation received</li> </ul>	
- Will all sections be offered as ID? Y/N	N/A
<p><b>Intent to Submit as a Writing Intensive Course</b></p>	Yes

Please include all appropriate documentation as indicated in the NEW COURSE PROPOSAL Combine all information into a single document that is included in the Curriculum Modification Form.

**NEW COURSE PROPOSAL CHECKLIST**

Use this checklist to ensure that all required documentation has been included. You may wish to use this checklist as a table of contents within the new course proposal.

<b>Completed NEW COURSE PROPOSAL FORM</b>	
<ul style="list-style-type: none"> <li>Title, Number, Credits, Hours, Catalog course description</li> </ul>	X
<ul style="list-style-type: none"> <li>Brief Rationale</li> </ul>	X
<ul style="list-style-type: none"> <li>CUNY – Course Equivalencies</li> </ul>	X
Completed <a href="#">Library Resources and Information Literacy Form</a>	X
<b>Course Outline</b>	
Include within the outline the following.	
Hours and Credits for Lecture and Labs If hours exceed mandated Carnegie Hours, then rationale for this	X
Prerequisites/Co- requisites	X
Detailed Course Description	X
Course Specific Learning Outcome and Assessment Tables <ul style="list-style-type: none"> <li>Discipline Specific</li> <li>General Education Specific Learning Outcome and Assessment Tables</li> </ul>	X
Example Weekly Course outline	X
Grade Policy and Procedure	X
Recommended Instructional Materials (Textbooks, lab supplies, etc.)	X
Library resources and bibliography	X
<b>Course Need Assessment.</b>	
Describe the need for this course. Include in your statement the following information.	
Target Students who will take this course. Which programs or departments, and how many anticipated? Documentation of student views (if applicable, e.g. non-required elective).	X
Projected headcounts (fall/spring and day/evening) for each new or modified course.	X
If additional physical resources are required (new space, modifications, equipment), description of these requirements. If applicable, Memo or email from the VP for Finance and Administration with written comments regarding additional and/or new facilities, renovations or construction.	N/A
Where does this course overlap with other courses, both within and outside of the department?	X
Does the Department currently have full time faculty qualified to teach this course? If not, then what plans are there to cover this?	X
If needs assessment states that this course is required by an accrediting body, then provide documentation indicating that need.	N/A
<b>Course Design</b>	
Describe how this course is designed.	
Course Context (e.g., required, elective, capstone)	X

Course Structure: how the course will be offered (e.g. lecture, seminar, tutorial, fieldtrip)?	X
Anticipated pedagogical strategies and instructional design (e.g. Group Work, Case Study, Team Project, Lecture)	X
How does this course support Programmatic Learning Outcomes?	X
Is this course designed to be partially or fully online? If so, describe how this benefits students and/or program.	N/A
<b>Additional Forms for Specific Course Categories</b>	
<a href="#">Interdisciplinary Form</a> (if applicable)	N/A
Interdisciplinary Committee Recommendation (if applicable and if received)* *Recommendation must be received before consideration by full Curriculum Committee	N/A
<a href="#">Common Core (Liberal Arts) Intent to Submit</a> (if applicable)	X
Writing Intensive Form if course is intended to be a WIC (under development)	N/A
If course originated as an experimental course, then results of evaluation plan as developed with director of assessment.	N/A
<b>(Additional materials for Curricular Experiments)</b>	
Plan and process for evaluation developed in consultation with the director of assessment. (Contact Director of Assessment for more information).	N/A
Established Timeline for Curricular Experiment	N/A

## LIBRARY RESOURCES & INFORMATION LITERACY: MAJOR CURRICULUM MODIFICATION

Please complete for **all** major curriculum modifications. This information will assist the library in planning for new acquisitions; it will not affect curriculum proposals either positively or negatively.

Consult with library faculty subject selectors (<http://cityte.ch/dir>) **3 weeks in advance** when planning course proposals to ensure enough time to allocate budgets if materials need to be purchased.

**Course proposer:** please complete boxes 1-4. **Library faculty subject selector:** please complete box 5.

<b>1</b>	<b>Title of proposal</b> Latin American Fashion and Culture	<b>Department/Program</b> Humanities
	<b>Proposed by</b> (include email & phone) Dr. Inés Corujo-Martín <a href="mailto:ICorujMartin@citytech.cuny.edu">ICorujMartin@citytech.cuny.edu</a> 202-997-9103	<b>Expected date course(s) will be offered</b> Spring 2023 <b># of students:</b> 25

  

**2 Are City Tech library resources sufficient for course assignments? Please elaborate.**

The library's book collection, databases, and other resources are sufficient for course assignments. City Tech and other CUNY schools host most of the works listed in the bibliography, as well as the films, some of which, like *Made in L.A.*, are accessible through Kanopy. Since this course aims to be a designated zero-cost O.E.R. course, all the materials utilized will be in the public domain or would have been released under a license that allows them to be freely used.

**3 Are additional resources needed for course assignments? Please provide details about format of resources (e.g., eBooks, journals, DVDs, etc.), author, title, publisher, edition, date, and price.**

No additional resources are needed for course assignments. All course materials will be accessible to students on the OpenLab course site.

**4 Library faculty focus on strengthening students' information literacy skills in finding, evaluating, and ethically using information. We can collaborate on developing assignments and offer customized information literacy instruction and research guides for your course.**

**Do you plan to consult with the library faculty subject specialist for your area? Please elaborate.**

I may occasionally consult the library faculty specialist to update and refine course materials, and to explore new resources as they become available. However, since all course materials will be O.E.R., I do not anticipate a semester-long need for library faculty consultation. I plan to contact the City Tech Library to receive information on plagiarism and academic integrity workshops to help students understand the college's policy regarding cheating and plagiarism. I also intend to request a Library Instruction session during one of the classes to teach students how to effectively find, evaluate, and ethically use information for the research paper.

**5 Library Faculty Subject Selector:** Nandi Prince (Latin American and Puerto Rican Studies) and Monica Berger (Art History)

**Comments and Recommendations**

The Kanopy database is the library's streaming on demand video service. It should be noted that it is a mediated platform, films not in the database will be made available when the course instructor requests the title for viewing, from Kanopy, <https://libguides.citytech.cuny.edu/kanopy/forFaculty>. Academic Video Online (AVON) is another streaming platform available to support the course, <http://cityte.ch/avon>.

The library faculty members, Prof. Nandi Prince, Latin American and Puerto Rican Studies and Prof. Monica Berger, Art History, serves as the subject specialist. They are available to provide basic and advanced information literacy instruction to support ARTHLATS2204. In addition, the library will update you with new OER resources.

*Nandi Prince*

*Monica Berger*

**Date February 14, 2022**

## **NEW COURSE PROPOSAL**

### **Course Outline**

**AIV.1. Department:** Humanities  
**Course Number:** ARTH/LATS2204

**Title:** Latin American Fashion and Culture  
**Hours:** 3 Class Hours, 0 Lab Hours  
**Credits:** 3 Credits  
**Prerequisites:** ENG1101 or ENG1101CO or ENG1101ML  
**Writing Intensive**

#### **Detailed Course Description**

Covering the colonial period through the 21st century, this course investigates both the historical and cultural development of fashion and clothing in Latin America, with a focus on Argentina, Mexico, Bolivia, and Peru. Strong emphasis is given to the U.S. Latino cultural production, particularly in the New York City area. Topics and themes include colonialism, independence/post-colonialism, cultural appropriation, tradition, globalization, sustainability, identity, art, and everyday life social practices, along with analysis of phenomena such as sweatshops from a transnational and comparative perspective. Students engage in critical research and discussion around textiles, garments, and design practices created in Latin American societies throughout history, evaluating the ways in which they inform social characterizations of class, ethnicity, nationality, and gender. By analyzing the role of fashion as an expression of cultural values and change over time, this course unpacks the impact of Latin American fashion on Western clothing and on the global history of fashion.

With an emphasis on collaborative learning and discussion, this course draws on a variety of materials such as: textiles and items of clothing in museums and special collections; readings, films, and webinars; and representations of clothing in various art forms and digital sources. It includes several guest speakers and a field trip to a local museum exhibition. The course is conducted in English but incorporates diverse materials and resources in Spanish with supporting subtitles and translations when needed.

This course is designated as a Writing Intensive (WI) course. Through several formal and informal assignments students will write at least 15 pages that will demonstrate their comprehension of course readings and help them develop their writing skills. Students will be writing every week, both in class and outside of class, critical reflections on the OpenLab course site, reading responses, essays, and formal presentations outlines.

**Required Textbooks:**  
(See **Bibliography** for supplementary texts)

In lieu of a textbook, this course will utilize Open Educational Resources (O.E.R.s) materials (i.e., readings, films, videos, museum digitized archives, webinars, podcasts, and websites) that can be easily accessed online at no cost for students.

**Recommended textbooks:**

Root, Regina A., ed. *The Latin American Fashion Reader*, New York: Berg Publishers, 2005. ISBN-13: 978-1859738931

Blum Schevill, Margot. *Textile Traditions of Mesoamerica and the Andes: An Anthology*. Austin: University of Texas Press, 1996. ISBN-13: 978-0292777149

**COURSE INTENDED LEARNING OUTCOMES  
AND ASSESSMENT METHODS**

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

LEARNING OUTCOMES	ASSESSMENT METHODS
Identify and describe aspects of Latin American fashion and culture from the colonial to the contemporary period, using appropriate terminology, critical methods, and relevant concepts.	Class discussion, homework, midterm, final exam, critical reflections, writing assignments, and oral presentation.
Summarize historically-rooted, Latin American dress practices, with an emphasis on challenging Western, ethnocentric notions of fashion.	Class discussion, homework, midterm, final exam, critical reflections, writing assignments, and oral presentation.
Identify and discuss key Latin American fashion leaders and/or designers and their contributions to the global history of fashion, understanding how their garments are historically rooted and culturally informed.	Class discussion, homework, midterm, final exam, critical reflections, writing assignments, and oral presentation.
Identify the cultural, social, and political significance of fashion and adornment in a variety of Latin American cultures and time periods.	Class discussion, homework, midterm, final exam, critical reflections, writing assignments, and oral presentation.
Recognize the geographical and cultural diversity of the Spanish-speaking world, connecting major socio-cultural and historical events to fashion styles and trends.	Class discussion, homework, midterm, final exam, critical reflections, writing assignments, and oral presentation.
Recognize the connections of fashion and dress with the construction and evolution of identity categories of gender, religion, race, ethnicity, class, and nation.	Class discussion, homework, midterm, final exam, critical reflections, writing assignments, and oral presentation.
Employ effective oral communication skills that demonstrate critical thinking in visual studies and art history.	Class discussion and oral presentation.
Demonstrate the ability to conduct academic research by writing one scaffolded, short research paper that shows comprehension of major aspects of Latin American fashion and culture, while learning about academic ethics.	Course assignments/homework that comprise the research paper and peer-review writing activities in class.

**GENERAL EDUCATION INTENDED LEARNING OUTCOMES/  
ASSESSMENT METHODS**

PATHWAYS LEARNING OUTCOMES: World Cultures and Global Issues	ASSESSMENT METHODS
Gather, interpret, and assess information from a variety of sources and points of view.	Through assigned readings, homework, writing assignments, critical reflections, and the oral presentation students will learn to read and write

	critically, contrasting points of view on fashion and culture from different sources. In addition, through these assessments and active in-class discussion students will interpret information in different media, employing correct terminology and key concepts when discussing Latin American forms of dress.
Evaluate evidence and arguments critically or analytically.	Through class discussion, homework, critical reflections, writing assignments, the midterm, the final exam, and the oral presentation students will evaluate evidence and arguments critically and analytically. Despite fashion being widely identified as a Eurocentric and ethnocentric phenomenon, through readings, lectures, guest speakers, field trip, and analysis of specific case studies students will critically evaluate the impact of non-Western expressions of fashion on the global history of fashion.
Produce well-reasoned written or oral arguments using evidence to support conclusions.	Through homework assignments, the midterm, the final exam, critical reflections, and the writing assignments students will learn effective strategies to write in a clear, consistent, coherent, and accurate way, using examples and evidence to support a thesis. Through in-class discussion, small group projects, and the oral presentation, they will also develop and enhance oral skills. Students will learn and practice techniques to effectively communicate information, arguments, and points of view in an understandable, organized, and compelling way.
Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, economics, ethnic studies, foreign languages (building upon previous language acquisition), geography, history, political science, sociology, and world literature.	Through class discussion, homework, the midterm, the final exam, critical reflections, writing assignments, the oral presentation, guest speakers, and field trip students will draw connections between fashion and other fields of study, including anthropology, sociology, ethnic studies, critical race studies, visual and material culture, art history, and gender studies.
Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.	Through class discussion, homework, the midterm, the final exam, critical reflections, writing assignments, the oral presentation, lectures, guest speakers, and field trip students will analyze the globalization and diversity of Latin American fashion from a variety of standpoints. Through readings and films like <i>Made in L.A.</i> students will learn to acknowledge and critically analyze the impact that fashion has on human lives and the environment. Students will be asked to describe and discuss the consequences that the global fast fashion has on Latino garment workers and on the ways dress and fashion are produced, marketed, sold, bought, and worn in the Americas.

Analyze the historical development of one or more non-U.S. societies.	Through class discussion, homework, writing assignments, and critical reflections on specific garments students will critically explore the historical development of societies outside of the U.S. in Latin American countries like Mexico and Argentina.
Analyze the significance of one or more major movements that have shaped the world's societies.	Through class discussion, homework, and critical reflections students will explore and analyze major historical events such as the Spanish colonization of the Americas or the Latino diaspora in the U.S. over the course of the 20th century.
Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies.	Through class discussion, homework, critical reflections, and writing assignments students will evaluate and analyze the significant role that fashion plays in forming social groups (i.e., <i>casta</i> paintings), racial groups (i.e., zoot suit riots) and/or expressing gender dynamics (i.e., <i>mantón</i> de Manila).

### Weekly Course Outline

Week	Topic	Readings/Films/Materials	Assignment
1	Course, students, and faculty introduction Introduction to the OpenLab What is Latin American fashion? Overview of Latin American regions	<u>Reading</u> : Root, "Mapping Latin American Fashion," pp. 391-407	<i>Homework</i> : Class introductions on the OpenLab
2	The Politics of Fashion in Early Colonial Latin America: <i>Castas</i> , Race, and <i>Costumbrismo</i>	<u>Reading</u> : Meléndez, "Visualizing Difference: The Rhetoric of Clothing in Colonial Spanish America," pp. 17-30 <u>Suggested reading</u> : Earle, "Luxury, Clothing, and Race in Colonial Spanish America," pp. 219-227	Reflection #1  <i>Homework</i> : Analysis of portraiture and <i>casta</i> paintings
3	The Politics of Veiling in Early Modern Spain and Latin America: The Case of the <i>Tapada</i>	<u>Reading</u> : Bass & Wunder, "The Veiled Ladies of the Early Modern Spanish World," pp. 97-146 <u>Suggested reading</u> : Catarulla, "The Erotic Play of the Veil," pp. 199-218	Reflection #2  <i>Homework</i> : Analysis of <i>tapada</i> lithographs
4	Fashioning National Identity in Postcolonial Latin America: The Construction of National Costume	<u>Reading</u> : Earle, "Nationalism and National Dress in Spanish America," pp. 163-181 <u>Suggested readings</u> : Randall, "The Traveler's Eye: <i>Chinas Poblanas</i> and European-inspired Costume in Postcolonial Mexico," pp. 44-65; Root, "Fashioning Independence," pp. 31-43	Reflection #3
5	Trade, Fashion, and Global Encounters: The	<u>Reading</u> : Tinajero, "Far Eastern Influences in Latin American Fashion"	Reflection #4

	Influence of Asian Garments and Textiles	<u>Suggested reading</u> : “ <i>Manila Shawls, Trading Routes, and Global Encounters</i> ,” Corujo-Martín	
6	Indigenous Dress Practices and Textiles	<u>Reading</u> : Demaray, “Representations of Tradition in Latin American Boundary Textile Art,” pp. 142-159 <u>Suggested reading</u> : Zorn, “Dressed to Kill: The Embroidered Fashion Industry of the Sakaka of Highland Bolivia,” pp. 114-141 <u>Film</u> : <i>Ancient Andean Textiles</i> , McDonald, 2013	<b>Museum Exhibition Analysis</b>
7	<b>Midterm examination</b>		
8	Fashioning Frida Kahlo: Artist as Global Icon	<u>Reading</u> : Sayer, “Frida Kahlo’s Wardrobe,” pp. 98-113 <u>Suggested reading</u> : Henestrosa, “Frida Kahlo’s Construction of Identity: Disability, Ethnicity, and Dress,” pp. 66-82 <u>Webinar</u> : <i>Frida Kahlo: Fashion as the Art of Being</i> , Museum at FIT, 2016 <u>Symposium</u> : “Narratives about Mexico in Fashion Exhibition,” Museum at FIT	Reflection #5  <i>Homework</i> : Analysis of “Frida Kahlo: Making Her Self Up,” The Brooklyn Museum
9	The Evolution of U.S. Mexican American Style: Zoot Suiters, Chicanas, and Pachucas	<u>Reading</u> : Ramírez, “Crimes of Fashion: The Pachuca and Chicana Style Politics,” pp. 1-35 <u>Suggested reading</u> : Cantú, “Wearing Identity: Chicanas and Huipiles,” pp. 25-50; González-Martín, “Traditional Dress and Consumer Practices in U.S. <i>Quinceañeras</i> ,” 137-157; Aguirre, “Los Angeles Latinas Reclaim Chicano History Through Fashion,” <i>Vogue</i> (3/8/2017)	Reflection #6
10	Subcultures and Street Style: Antonio López in NYC	<u>Reading</u> : Hebdige, <i>Subculture: The Meaning of Style</i> , pp. 1-19 <u>Film</u> : <i>Antonio Lopez 1970: Sex, Fashion &amp; Disco</i> , J. Crump, 2019	Reflection #7  <i>Homework</i> : Analysis of “Antonio Lopez: Future Funk Fashion,” Museo del Barrio
11	Framing Latina Style in American Popular Culture: From Rita Moreno to Jennifer López	<u>Reading</u> : Hurtado, “Jennifer López’s Influence in Fashion,” pp. 147-153 <u>Suggested reading</u> : Beltrán, “The Hollywood Latina Body as Site of Social Struggle,” pp. 71-86 <u>Film</u> : <i>Real Women Have Curves</i> , Cardoso, 2002	Reflection #8  <b>Research paper (draft)</b>
12	Latin American Fashion Designers in NYC: Óscar de la Renta, Carolina Herrera, Isabel	<u>Reading</u> : Critchell, “Exploring Latin Fashion in the Real World,” <i>Los Angeles Time</i> (3/12/2002);	Reflection #9  <i>Homework</i> :

	Toledo, and Narciso Rodríguez	Torres, “The Latinx Designers Leading the World of Fashion,” <i>L’Officiel</i> (9/15/2021) <u>Webinar</u> : <i>A Conversation about Oscar de la Renta</i> , Museum of Fine Arts, Houston, 2017	Analysis of “Latin American Fashion: Exploring Identities on the New York Runway,” Museum at FIT
13	Ethics/Fair Trade in Apparel Production. Latino Sweatshops in the U.S.	<u>Reading</u> : Dickson, <i>Social Responsibility in the Global Apparel Industry</i> (chapter 1) <u>Film</u> : <i>Made in L.A.</i> , Carracedo & Bahar, 2007	Reflection #10  <i>Homework</i> : Sweatshops Then and Now
14	The Future of Latin American Fashion: Challenges and Opportunities	<u>Reading</u> : Root & Saunders, “Introduction,” <i>Latin American Fashion Now</i> ; Golbin, “Latinx Designers are Revolutionizing American Fashion,” <i>Elle</i> (8/25/2021) <u>Suggested reading</u> : Samaha & Betancourt, “14 Latinx Designers on How Their Culture Informs Their Work,” <i>Harper’s Bazaar</i> (10/13/2021)	<b>Research paper (final version)</b>  <i>Homework</i> : Ixel Moda, International Latin American Fashion Congress
15	<b>Final Examination</b>		

## Grade Policy and Procedure

### Final Grade Distribution

Oral Presentation	10%
Museum Exhibition Analysis	10%
Midterm Exam	10%
Final Exam	15%
Reflections	15%
Research Paper	20%
Participation, Preparation, and Classwork	20%
<b>Total 100%</b>	

### New York City College of Technology Official Grading Scale

A	93-100 %
A-	90-92.9%
B+	87-89.9%
B	83-86.9%
B-	80-82.9%
C+	77-79.9%
C	70-76.9%
D	60-69.9%
F	59.9% and below
INC	Incomplete
WU	Unofficial Withdrawal
WF	Withdrew Failing

**Assignments in Detail:**

**1. Oral Presentation (10%).** Once during the semester, students will present the reading(s) assigned for that day in small groups. Students will prepare and share a handout (1-2 pages) summarizing the text(s) and presenting ideas to share with their classmates. They should elaborate 3-4 discussion questions and lead the class discussion, answering questions by their classmates. It is encouraged that students prepare a PowerPoint/Google Slides presentation to share with the class. The presenters are allowed to have notes or bullet points as a reminder during the presentation, but they are not allowed to simply read the text in front of the class. Groups will be made during the first class meeting.

**2. Reflections (15%).** Students will participate weekly in an online discussion on the OpenLab after each class session, critically reflecting on the content and course materials, and sharing original thoughts. The professor will provide specific prompts per reflection to guide students. Students will write 250-300 words per reflection and respond to at least one peer's post. Each reflection post must be submitted before the following class session. Points will be deducted for late submissions.

**3. Midterm (10%) and Final Exam (15%).** These exams encompass all content covered throughout the semester, and serve to evaluate students' understanding of readings, concepts, and cultural topics. The exams will be administered on the date indicated on the syllabus during the regular class time. A midterm and final exam study guide will be given in class one week before the examination.

**4. Museum Exhibition Analysis (10%).** This essay will consist of the analysis of a museum exhibition visited with the class, including a close examination of one fashion object. It should be 1.5-2 double-spaced, typed pages (Times New Roman 12, one-inch margins). It will be evaluated based on the analysis of the exhibition and object, quality and development of ideas, organization, clear expression, and grammar. More information about this assignment, as well as samples and grading rubrics, can be found on the OpenLab course site. The submission deadline is specified in the course schedule and on the OpenLab. No essays submitted after the deadline will be accepted.

**5. Research Paper (20%).** 4-5 double-spaced, typed pages (Times New Roman 12, one-inch margins) research paper on any topic or theme covered in class but with the instructor's approval before students start working on the paper. This essay must be based on a clear thesis that includes at least four secondary bibliographic sources. It will be evaluated based on the elaboration of the thesis, quality and development of ideas and examples, organization, clear expression, and grammar.

**Peer Editing:** The research paper will have two submissions: 1 draft and 1 final version. After submitting the draft, the instructor will provide detailed feedback to each student to inform the final version. Students will also do a peer-editing activity during class. Students will work in pairs to offer feedback on each other's essays based on a rubric and instructor's guidelines. Finally, students will draft the final version of the essay based on the suggestions from both the professor and peer.

More information about the research paper, as well as samples and grading rubrics, can be found on the OpenLab course site. The submission deadlines are specified in the course schedule and on OpenLab. No essays submitted after the deadline will be accepted.

**6. Participation, Preparation, and Classwork (20%).** Participation is an essential part of the learning process and is required of all enrolled students. Participation means maintaining an active presence in the class by answering questions from the professor, volunteering for and participating in class discussions. Students are expected to actively participate in class discussion and complete the homework specified on the OpenLab before coming to class, whether it is completing a reading, watching a documentary/film, preparing a short presentation, participating in the OpenLab weekly reflections, or conducting brief research online on a cultural topic. The appropriate texts and film guides should be brought to each class session with questions, reflections, and critical comments. All assignments must be submitted on time unless you have gotten permission from your professor before the due date to hand in an assignment late due to illness or extreme circumstances. There will be several class projects that you will need to complete in groups during the designated class time; you are expected to participate actively, be in contact with your classmates, and work collaboratively. This grade will be impacted negatively if students fail to answer professor's questions, participate in class discussion, or complete the specified homework. Simply attending class does not constitute participation. It is highly recommended that students attend professor's office hours to ask about the course development, discuss specific assignments, or check in if they need to. At the halfway point of the semester each student will receive a tentative participation and contribution grade with comments from the professor with suggestions on how to improve class performance.

### **Recommended Instructional Materials**

Root, Regina A., ed. *The Latin American Fashion Reader*, New York: Berg Publishers, 2005. ISBN-13: 978-1859738931

Blum Schevill, Margot. *Textile Traditions of Mesoamerica and the Andes: An Anthology*. Austin: University of Texas Press, 1996. ISBN-13: 978-0292777149

### **Library Sources and Bibliography**

#### **Selected Bibliography**

Ades, Dawn. *Art in Latin America: The Modern Era, 1820-1980*, New Haven, CT: Yale University Press, 1989.

Barnard, Malcolm. *Fashion as Communication*, London: Routledge, 2013.

Barthes, Roland. *The Fashion System*, translated by Mathew Ward and Richard Howard, Berkeley: University of California Press, 1967.

Bauer, Arnold J. *Goods, Power History: Latin America's Material Culture*, New York: Cambridge University Press, 2001.

- Beltrán, Mary. "The Hollywood Latina Body as Site of Social Struggle: Media Constructions of Stardom and Jennifer Lopez's 'Cross-over Butt,'" *Quarterly Review of Film and Video*, vol. 19, 2002, pp. 71-86.
- Black, Sandy et al, eds. *The Handbook of Fashion Studies*, London: Bloomsbury, 2013.
- Blanco, José F., and Raúl J. Vázquez, eds. "Introduction to Latin American and Latino Fashion and Style," *Fashion, Style & Popular Culture*, vol. 3, no. 1, 2015, pp. 3-8.
- Blum Schevill, Margot. *Encyclopedia of World Dress and Fashion. Latin America and the Caribbean*, vol. 2, Oxford: Oxford University Press, 2011.
- Blum Schevill, Margot et al., eds. *Textile Traditions of Mesoamerica and the Andes: An Anthology*, Austin: University of Texas Press, 1996.
- Cantú, Norma. "Wearing Identity: Chicanas and Huipiles," in Norma Cantú and Aída Hurtado (eds.), *mexicana Fashions. Politics, Self-Adornment, and Identity Construction*, Austin: University of Texas Press, pp. 25-50.
- Carrera, Magali. *Imagining Identity in New Spain: Race, Lineage, and the Colonial Body in Portraiture and Casta Paintings*, Austin: University of Texas Press, 2013.
- Carrillo, Abelardo y Gariel. *El traje en la Nueva España*, México D.F.: Instituto Nacional de Antropología e Historia, 1959.
- Catarulla, Camilla. "The Erotic Play of the Veil. *Tapadas* in Lima," in Cristina Giorcelli and Paula Rabinowitz (eds.), *Extravagances. Habits of Being*, vol. 4, 198-218, Minneapolis: University of Minnesota Press, 2015.
- Corujo-Martín "Manila Shawls, Trading Routes, and Global Encounters," in Regina A. Root and Stephanie Saunders (eds.), *Latin American Fashion Now*, London: Bloomsbury (forthcoming).
- Craik, Jennifer. *The Face of Fashion*, London: Routledge, 1994.
- Davis, Fred. *Fashion, Culture, and Identity*, Chicago: University of Chicago Press, 1994.
- Demaray, Elyse. "Representations of Tradition in Latin American Boundary Textile Art," in Regina A. Root (ed.), *The Latin American Fashion Reader*, Oxford/New York: Berg, 2005, pp. 142-159.
- Dickson, Marsha A. et al., eds. *Social Responsibility in the Global Apparel Industry*, London: Bloomsbury, 2009.
- Earle, Rebecca. "Nationalism and National Dress in Spanish America," in Louise Edwards and Mina Rocas (eds.), *The Politics of Dress in Asia and the Americas*, Portland: Sussex Academic Press, 2007, pp. 163-181.
- Earle, Rebecca. "Luxury, Clothing, and Race in Colonial Spanish America," in Maxine Berg and Elizabeth Eger (eds.), *Luxury in the Eighteenth Century. Debates, Desires, and Delectable Goods*, New York: Palgrave MacMillan, 2003, pp. 219-227.
- Eicher, Joanne, and Barbara Sumberg. "World Fashion, Ethnic and National Dress," in Joanne B. Eicher (ed.), *Dress and Ethnicity: Change across Space and Time*, Oxford/New York: Berg, 1995, pp. 295-306.
- Eicher, Joanne B. et al. *The Visible Self: Global Perspectives on Dress, Culture, and Society*, New York: Fairchild, 2000.
- Fisher, Abbey Sue. *Mestizaje and the Cuadros de Castas. Visual Representations of Race, Status, and Dress in Eighteenth-century Mexico*. Ph.D. Diss., University of Minnesota, 1992.
- Gaugele, Elke, and Monica Tilton. *Fashion and Postcolonial Critique*, Berlin: Sternberg

- Press/MIT Press, 2019.
- González-Martín, Rachel Valentina. "Traditional Dress and Consumer Practices in U.S. *Quinceañeras*" in Norma Cantú and Aída Hurtado (eds.), *meXicana Fashions. Politics, Self-Adornment, and Identity Construction*, Austin: University of Texas Press, pp. 137-157.
- Hebdige, Dick. *Subculture: The Meaning of Style*, London: Routledge, 1979.
- Henestrosa, Circe. "Frida Kahlo's Construction of Identity: Disability, Ethnicity, and Dress," in Claire Wilcox (ed.), *Frida Kahlo: Making Her Self Up*, London: Victoria & Albert Museum, pp. 66-82.
- Hurtado, Aída. "Jennifer López's Influence in Fashion," *Spectator*, vol. 26, no. 1, Jan. 2008, pp. 147-153.
- Jansen, M. Angela, and Jennifer Craik. *Modern Fashion Traditions: Negotiating Tradition and Modernity through Fashion*, London: Bloomsbury, 2016.
- Jenns, Heike, and Viola Hofmann, eds. *Fashion and Materiality. Cultural Practices in Global Contexts*, London: Bloomsbury, 2019, pp. 105-122.
- Kaiser, Susan. *Fashion and Cultural Studies*, New York: Berg, 2012.
- Maynard, Margaret. *Dress and Globalization*, Manchester: Manchester University Press, 2004.
- McElroy, Keith. "La tapada limeña: The Iconology of the Veiled Woman in 19th-Century Peru," *History of Photography*, vol. 5, no. 2, 1981, pp. 133-49.
- Meléndez, Mariselle. "Visualizing Difference: The Rhetoric of Clothing in Colonial Spanish America," in Regina A. Root (ed.), *The Latin American Fashion Reader*, Oxford/New York: Berg, 2005, pp. 17-30.
- Moriuchi, Mey Yen. *Mexican Costumbrismo: Race, Society, and Identity, in Nineteenth-Century Art*, University Park, PA: Penn State University Press, 2018.
- Niessen, Sandra et al, eds. *Re-Orienting Fashion: The Globalization of Asian Dress*, Oxford: Berg, 2003.
- Parkins, Wendy, ed. *Fashioning the Body Politic. Dress, Gender, Citizenship*, Oxford/New York: Berg, 2002.
- Peirson-Smith, Anne, and Joseph Hancock, eds. *Transglobal fashion narratives: Clothing Communication Style Statements and Brand Storytelling*, Bristol: Intellect, 2018.
- Poole, Deborah. "A One-Eyed Gaze," in Deborah Poole (ed.), *Vision, Race, and Modernity: A Visual Economy of the Andean Image World*, Princeton, NJ: Princeton University Press, 1997.
- Quijano, Aníbal. "Coloniality and Modernity/Rationality," *Cultural Studies* vol. 21, no. 2, 2007, pp. 168-178.
- Rabine, Leslie. *The Global Circulation of African Fashion*, Oxford: Berg, 2002.
- Ramírez, Catherine S. "Crimes of Fashion: The Pachuca and Chicana Style Politics," *Meridians: Feminism, Race, Transnationalism*, vol. 2, no. 2, 2002, pp. 1-35.
- Randall, Kimberly. "The Traveler's Eye: *Chinas Poblanas* and European-Inspired Costume in Postcolonial Mexico," in Regina A. Root (ed.), *The Latin American Fashion Reader*, Oxford/New York: Berg, 2005, pp. 31-44.
- Riello, Giorgio, and Peter McNeil. *The Fashion Reader: Global Perspectives*, London: Routledge, 2010.
- Riello, Giorgio. "The Object of Fashion: Methodological Approaches to the History of Fashion," *Journal of Aesthetics & Culture*, vol. 3, no. 1, 2011, pp. 1-9.

- Riello, Giorgio, and Beverly Lemire. *Dressing Global Bodies. The Political Power of Dress in World History*, London: Routledge, 2019.
- Roces, Mina, and Louise Edwards, eds. *The Politics of Dress in Asia and the Americas*, Brighton: Sussex Academic, 2010.
- Root, Regina A. "Fashioning Independence: Gender, Dress, and Social Space in Postcolonial Argentina," in Regina A. Root (ed.), *The Latin American Fashion Reader*, Oxford/New York: Berg, 2005, pp. 31-43.
- Root, Regina A. "Mapping Latin American Fashion," in Sandy Black et al (eds.), *The Handbook of Fashion Studies*, London: Bloomsbury, 2013, pp. 391-407.
- Root, Regina A., and Stephanie Saunders, eds. *Latin American Fashion Now*, London: Bloomsbury (forthcoming).
- Sayer, Chloë. *Costumes of Mexico*, Austin: University of Texas Press, 1985.
- Sayer, Chloë. "Frida Kahlo's Wardrobe," in Claire Wilcox (ed.), *Frida Kahlo: Making Her Self Up*, London: Victoria & Albert Museum, pp. 98-113.
- Schurz, William Lytle. *The Manila Galleon*, New York: E. P. Dutton, 1939.
- Scott, Joan Wallach. *The Politics of the Veil*, Princeton, NJ: Princeton University Press, 2007.
- Vicuña Guengerich, Sara. "Mantos, Sayas and Golden Buckles: The Tapado Fashion in Viceregal Peru," *Monographic Review/Revista Monográfica*, vol. 25, 2009, pp. 45-70.
- Welch, Evelyn, ed. *Fashioning the Early Modern: Dress, Textiles, and Innovation in Europe, 1500-1800*, Oxford: Oxford University Press, 2017.
- Zorn, Elayne. "Dressed to Kill: The Embroidered Fashion Industry of the Sakaka of Highland Bolivia," in Regina A. Root (ed.), *The Latin American Fashion Reader*, Oxford/New York: Berg, 2005, pp. 114-141.

### **CUNY Faculty Publications**

- Paulicelli, Eugenia, and Hazel Clark, eds. *The Fabrics of Cultures. Fashion, Identity and Globalization*, London: Routledge, 2008. (Prof. Paulicelli - Queens College & The Graduate Center)
- Tinajero, Araceli. "Far Eastern Influences in Latin American Fashions," in Regina A. Root (ed.), *The Latin American Fashion Reader*, Oxford/New York: Berg, 2002, pp. 66-75. (The City College of New York & The Graduate Center)
- Wunder, Amanda, and Laura R. Bass. "The Veiled Ladies of the Early Modern Spanish World: Seduction and Scandal in Seville, Madrid, and Lima," *Hispanic Review*, vol. 77, no. 1, 2009, pp. 97-144. (Prof. Wunder - Lehman College & The Graduate Center)

### **Supplemental Open Materials**

- Vistas: Visual Culture in Spanish America, 1520–1820*, <http://www.smith.edu/vistas/>
- The Fashion and Race Database*, <https://fashionandrace.org/>
- Culturas de Moda – Estudios de Moda en Latinoamérica*, <https://culturasdemoda.com/>
- Imperio de la Moda. Fashion in Colonial Spanish America*, <https://imperiodemoda.com/>

## **Course Need Assessment**

During the last decades the study of fashion has extended across disciplines into a thriving area of teaching and research. It is becoming further institutionalized through the founding of programs at universities across the globe, advancing the critical analysis of fashion in its diverse material and visual expressions. The proposed course, due to its dual focus on fashion and Latin American studies, directly addresses the rising interdisciplinary and global scope of both academic fields. It has the potential to address a wide range of student interests, while opening the floor to topics that have been long overlooked in Latin American fashion design and history, such as the influence of colonial dress, the fashion styles during the period of independence, the creation of national dress, and the emergence of contemporary trends based on cultural heritage and post-colonial legacies. By investigating the social/cultural/political significance of Latin American fashion, it will open domains for the critical study of fashion from a wide variety of disciplines, and from a cross-cultural perspective.

Moreover, this course provides an in-depth overview of fashion from the perspective of a non-Western culture, which challenges the widespread belief that fashion is solely a Western and Eurocentric phenomenon. It will dispute misassumptions concerning non-European fashion and establish new terminology that surpasses current Eurocentric discourse in relation to fashion. In addition to challenging stereotypes regarding non-Western modes of dress and explicating relevant, culturally-informed concepts related to fashion including tradition, globalization, sustainability, and cultural appropriation, this course will explore Latin American textiles and how they have been reinvented and/or reimagined by contemporary fashion designers and other artists. Ultimately, it will illustrate the vibrancy and diversity of fashion cultures in Latin America, in both historical and contemporary contexts, providing a platform to develop inclusive frameworks that analyze fashion from a global viewpoint.

This course will be offered by the Humanities Department as a natural expansion of Art History and Latin American Studies course offerings, specifically ARTH1204 - *20th Century Dress and Culture* and LATS2501 - *Latin Americans in Urban U.S.*, in addition to serving to build bridges between different cultures, languages, and identities. It will also support the minors in Hispanic Studies and Art History & Visual Culture, while allowing students to fulfill the Writing Intensive requirement. Ultimately, it will strengthen the College's status as an HSI and effectively engage the growing Hispanic student body at City Tech, fostering cross-cultural awareness and understanding of Hispanic cultures. Presently, there are four courses at City Tech who relate to Latin American Studies (LATS2202 - *Latin American Literature*; LATS1461 - *Latin American History*; LATS2501 - *Latin Americans in the U.S.*; MUS1211 - *Music of Latin America*), a low number considering City Tech's status as HSI and that 34% of students are Hispanic.<sup>1</sup> This course reflects City Tech's commitment to creating 9 new culturally relevant courses to encourage the study of Hispanic cultures and providing opportunities for students to embrace their heritage inside and outside the classroom – an initiative recently presented in the proposal for the NEH Humanities Initiatives at Hispanic-

---

<sup>1</sup> Source: <https://www.citytech.cuny.edu/about-us/docs/facts.pdf>

Serving Institutions solicitation “Enriching the Humanities Curriculum to Embrace Cultural Relevance” by Prof. Melanie Villatoro, Prof. David Sánchez-Jiménez, and Prof. Diana Samaroo.

**Target students:** The proposed course will be open to all City Tech students. As indicated above, it will both complement and extend course offerings in Latin American Studies and Art History, in addition to enhancing the following programs: Business & Technology of Fashion (both the associate and bachelor’s degrees); the Art History & Visual Culture Minor; and the Hispanic Studies Minor (effective Fall 2022). With the course’s special topics on fashion, visual and material culture, anthropology, sociology, and gender, it will attract students from Liberal Arts, Social Science, African American Studies, Gender & Sexuality Studies, Communication Design, Emerging Media Technology, and to those interested in cultural studies, museum studies, and international relations. Considering the College’s status as an HSI, it will benefit and attract the thriving Hispanic community at City Tech, which, as mentioned above, currently makes up 34% of the total student body.

**Offering sections:** The proposed course will be taught weekly with one section for the spring and fall semesters.

**Projected headcount:** The class should be capped at 25 students per section, as was proposed for ARTH1204 - *20th Century Dress and Culture*. By attracting potential students from Liberal Arts, Fashion Business & Technology, Communication Design, Emerging Media Technology, Social Science, African American Studies, and Gender & Sexuality Studies, the enrollment should develop rapidly over the first three years, potentially requiring two or three sections of the course.

**Overlap with other courses:** Within the Humanities Department, the proposed course has a very minor overlap with LATS1461 - *Latin American History*, regarding topics related to history, politics, and society in Latin American countries and cultures. It also has some common themes with ARTH1204 – *20th Century Dress and Culture*, and SBS3201 – *Gender, Dress, and Society* like sustainability, street style, social identities, and popular culture. However, the proposed course is grounded in non-Western fashion, while ARTH1204 is a survey of Western fashion from the end of the 19th century to the present. For its part, SBS3201 is concerned with the social psychology of dress and studies key theories related to dress and identity. In contrast, the proposed course delves into Latin American fashion from a historical and cultural standpoint.

Even though two existing courses in the Business Department cover topics related to Latin America, [\*Global History of Dress and Textiles \(BUF2204\)\*](#) explores indigenous textiles during two class sessions, and [\*Contemporary Designers and Luxury Markets \(BUF 3310\)\*](#) presents the work of Brazilian designer Francisco Costa along with many other designers who are not from Latin America. Therefore, this course is complementary to the Business Department courses, but does not have a direct overlap.

**Department faculty qualified for teaching this course:** The Humanities Department currently has one full-time faculty member who has expertise in fashion history and culture and Latin American studies and who is fully qualified to teach the proposed

course. Additionally, there are two adjuncts in the Department who are qualified and prepared to teach this course. Considering the number of scholars and instructors specializing in Latin American history of fashion and design in the New York City area, it will be no challenge to hire adjuncts to teach other sections of this course in the future if needed.

## **Course Design**

**Course context:** The proposed course is designed as an elective course with topics focusing on Latin American culture and history from the colonial era to the present through the lens of fashion and material culture. It is centered around the relationship between fashion and body, identity, art, colonialism, post-colonialism, globalization, sustainability, cultural appropriation, subculture, media, and social practices, among other themes. This liberal arts course is open to all City Tech students, particularly those seeking to fulfill their Gen Ed requirements, and those who are interested in fashion history and culture, Latin American art, urban culture, sustainability, social science, African American studies, gender & sexuality studies, and media and communication design.

**Course structure:** This is a collaborative course with strong emphasis on discussion and the development of critical thinking and cross-cultural awareness. As a Writing Intensive course, it includes several formal and informal writing assignments like weekly critical reflections on the OpenLab site, the analysis of a museum exhibition, and one short research paper. All writing activities place emphasis on the process of writing through scaffolded tasks such as drafts and peer review exercises. The course incorporates one oral presentation in groups, weekly homework, along with a midterm exam and a final exam. Through lectures, class discussion, film screenings, readings, writing assignments, and analysis of images and sartorial objects students develop an in-depth understanding of Latin American aspects of culture and history from the colonial era to the 21st century. Course content and student engagement is enhanced through guest speakers in the classroom and opportunities of place-based learning, such as a required field trip to a local museum exhibition in the New York City area.

**Anticipated pedagogical strategies and instructional design:** This course follows a flipped classroom pedagogical approach, which means that students are assigned various assignments on the OpenLab on a weekly basis before coming to class, either individually, in pairs, or small groups. In-class time is reserved for oral presentations, class discussion, writing activities, answering students' questions, clarifying concepts, and above all for applying what students learned from the homework. It is expected that students work at least 5-6 hours per week outside of the classroom to complete homework. Following this blended method allows students to take responsibility for their own learning process and knowledge acquisition. All class sessions will start with a general question related to the topic at hand (or a short video) to spark interest and help students personally connect with the material. At the end of each class session, the same question will be posted by the instructor (or a different one related to it) to show students what they learned throughout the session. There will be one oral presentation in small

groups during each class session, in which students will summarize the information on the assigned reading(s), make connections with contemporary examples of fashion cultures, and lead the class discussion. Each group will hand in a written report of the presentation to be shared with the entire group. After a 20-30-minute lecture by the professor, there will be a class discussion in small groups with a final summary presented by a group leader. During the last 10 minutes of class, the instructor will review the lecture and the assigned readings and present the prompts for the weekly reflection post on the OpenLab. The instructor will also review the reading assignments and student homework for the following week.

**How does this course support Programmatic Learning Outcomes?** Although this course is designed as an elective course and is not required for any existing programs at City Tech, the satisfactory completion of the course will help students demonstrate their knowledge and understanding of Latin American fashion and culture, while recognizing its major impact on a global scale. It will support programmatic learning outcomes for students from programs of Liberal Arts, Fashion Business & Technology, Communication Design, Emerging Media Technology, Social Science, African American Studies, and Gender & Sexuality Studies.

### **Common Core (Liberal Arts) Intent to Submit**

#### **CUNY Common Core Course Submission Form**

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 contact hours unless the college is seeking a waiver for another type of Math or Science course that meets major requirements. Colleges may submit courses to the Course Review Committee at any time. Courses must also receive local campus governance approval for inclusion in the Common Core.

<b>College</b>	New York City College of Technology
<b>Course Prefix and Number</b> (e.g., ANTH 101, if number not assigned, enter XXX)	ARTH/LATS2204
<b>Course Title</b>	Latin American Fashion and Culture
<b>Department(s)</b>	Humanities
<b>Discipline</b>	Art History & Latin American Studies
<b>Credits</b>	3 credits
<b>Contact Hours</b>	3 class hours
<b>Pre-requisites (if none, enter N/A)</b>	ENG1101 or ENG1101CO or ENG1101ML
<b>Co-requisites (if none, enter N/A)</b>	N/A
<b>Catalogue Description</b>	Investigates Latin American aspects of culture and history from the colonial to the contemporary period through the lens of fashion and material culture. Examines the relationship between fashion and colonialism,

	independence/post-colonialism, cultural appropriation, tradition, identity, art, globalization, and sustainability. Explores the work of key Latin American fashion designers, and the history behind garments, textiles, and design practices, along with representations of clothing in various art forms and digital sources. By analyzing the role of fashion as an expression of cultural values and change over time, unpacks the impact of Latin American fashion on Western clothing and on the global history of fashion.
<b>Special Features (e.g., linked courses)</b>	N/A
<b>Sample Syllabus</b>	Syllabus must be included with submission, 5 pages max recommended
<b>Indicate the status of this course being nominated:</b>	
<input type="checkbox"/> current course <input type="checkbox"/> revision of current course <input checked="" type="checkbox"/> a new course being proposed	
<b>CUNY COMMON CORE Location</b>	
<b>Please check below the area of the Common Core for which the course is being submitted. (Select only one.)</b>	
<b>Required</b> <input type="checkbox"/> English Composition <input type="checkbox"/> Mathematical and Quantitative Reasoning <input type="checkbox"/> Life and Physical Sciences	<b>Flexible</b> <input checked="" type="checkbox"/> World Cultures and Global Issues <input type="checkbox"/> Individual and Society <input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Scientific World <input type="checkbox"/> Creative Expression
<b>Waivers for Math and Science Courses with more than 3 credits and 3 contact hours</b>	
Waivers for courses with more than 3 credits and 3 contact hours will only be accepted in the required areas of “Mathematical and Quantitative Reasoning” and “Life and Physical Sciences.” Three credit/3-contact hour courses must also be available in these areas.	
<b>If you would like to request a waiver please check here:</b>	<input type="checkbox"/> Waiver requested  N/A
<b>If waiver requested:</b> Please provide a brief explanation for why the course will not be 3 credits and 3 contact hours.	N/A
<b>If waiver requested:</b> Please indicate whether this course will satisfy a major requirement, and if so, which major requirement(s) the course will fulfill.	N/A

<b>Learning Outcomes</b>	
<b>In the left column explain the course assignments and activities that will address the learning outcomes in the right column.</b>	
<b>II. Flexible Core (18 credits)</b> Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.	
<b>3. World Cultures and Global Issues</b>	
A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.	
<ul style="list-style-type: none"> <li>Through assigned readings, homework, writing assignments, critical reflections, and the oral presentation students will learn to read and write critically, contrasting points of view on fashion and culture from different sources. In addition, through these assessments and active in-class discussion students will interpret information in different media, employing correct terminology and key concepts when discussing Latin American forms of dress.</li> </ul>	<ul style="list-style-type: none"> <li>Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
<ul style="list-style-type: none"> <li>Through class discussion, homework, writing assignments, critical reflections, the midterm, the final exam, and the oral presentation students will evaluate evidence and arguments critically and analytically. Despite fashion being widely identified as a Eurocentric and ethnocentric phenomenon, through readings, lectures, and analysis of specific cases students will critically evaluate the impact of non-Western modes of fashion in the global history of fashion.</li> </ul>	<ul style="list-style-type: none"> <li>Evaluate evidence and arguments critically or analytically.</li> </ul>
<ul style="list-style-type: none"> <li>Through homework assignments, the midterm, the final exam, critical reflections, and writing assignments students will learn effective strategies to write in a clear, consistent, coherent, and accurate way, using examples and evidence to support a thesis. Through in-class discussion, small group projects, and the oral presentation, they will also develop and enhance oral skills. Students will learn and practice techniques to effectively communicate information, arguments, and points of view in an understandable, organized, and compelling way. The research paper students have to develop includes student peer review activities and draft reports to enhance effective and meaningful writing skills.</li> </ul>	<ul style="list-style-type: none"> <li>Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>
A course in this area (II.A) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:	
<ul style="list-style-type: none"> <li>Through class discussion, homework, the midterm, the final exam, critical reflections, writing assignments, and the oral presentation students will draw connections between fashion and other fields of study, including anthropology, sociology, ethnic</li> </ul>	<ul style="list-style-type: none"> <li>Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, cultural studies, economics, ethnic studies, foreign languages (building upon previous language acquisition),</li> </ul>

studies, critical race studies, visual and material culture, art history, and gender studies.	geography, history, political science, sociology, and world literature.
<ul style="list-style-type: none"> <li>Through class discussion, homework, midterm, final exam, critical reflections, writing assignments, and the oral presentation students will analyze the globalization and diversity of Latin American fashion from a variety of standpoints. Through readings and films like <i>Made in L.A.</i> students will learn to acknowledge and critically analyze the impact that fashion has on human lives and the environment. Students will be asked to describe and discuss the consequences that the global fast fashion has on Latino garment workers and on the ways dress and fashion are produced, marketed, sold, bought, and worn in the Americas.</li> </ul>	<ul style="list-style-type: none"> <li>Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.</li> </ul>
<ul style="list-style-type: none"> <li>Through class discussion, homework, and critical reflections on specific garments students will critically explore the historical development of societies outside of the U.S. in Latin American countries like Mexico and Argentina.</li> </ul>	<ul style="list-style-type: none"> <li>Analyze the historical development of one or more non-U.S. societies.</li> </ul>
<ul style="list-style-type: none"> <li>Through class discussion, homework, and critical reflections students will explore and analyze major historical events such as the Spanish colonization of the Americas or the Latino diaspora in the U.S. over the course of the 20th century.</li> </ul>	<ul style="list-style-type: none"> <li>Analyze the significance of one or more major movements that have shaped the world's societies.</li> </ul>
<ul style="list-style-type: none"> <li>Through class discussion, homework, reflections, and essays students will evaluate and analyze the significant role that fashion plays in forming social groups (i.e., <i>casta</i> paintings), racial groups (i.e., zoot suit riots) and/or expressing gender dynamics (i.e., <i>mantón</i> de Manila).</li> </ul>	<ul style="list-style-type: none"> <li>Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies.</li> </ul>

## Sample Syllabus

**New York City College of Technology**  
**Department of Humanities**  
ARTH/LATS 2204 - Latin American Fashion and Culture  
Spring 2023

3 credits

Pre-requisites: ENG1101 or ENG1101CO or ENG1101ML

Writing Intensive

Tuesdays (tentative) 0:00-0:00 Room A631

Prof. Inés Corujo-Martín

[ICorujoMartin@citytech.cuny.edu](mailto:ICorujoMartin@citytech.cuny.edu)

Office: Library Building L630

Office Hours: Tuesday/Thursday 12:00-2:00pm

### **I. Course Description**

Covering the colonial period through the 21st century, this course investigates both the historical and cultural development of fashion and clothing in Latin America, with a focus on Argentina, Mexico, Bolivia, and Peru. Strong emphasis is given to the U.S. Latino cultural production, particularly in the New York City area. Topics and themes include colonialism, independence/post-colonialism, cultural appropriation, tradition, globalization, sustainability, identity, art, and everyday life social practices, along with analysis of phenomena, such as sweatshops, from a transnational and comparative perspective. Students engage in critical research and discussion around textiles, garments, and design practices created in Latin American societies throughout history, evaluating the ways in which they inform social characterizations of class, ethnicity, nationality, and gender. By analyzing the role of fashion as an expression of cultural values and change over time, this course unpacks the impact of Latin American fashion on Western clothing and on the global history of fashion.

With an emphasis on collaborative learning and discussion, this course draws on a variety of materials such as: textiles and items of clothing in museums and special collections; readings, films, and webinars; and representations of clothing in various art forms and digital sources. It includes several guest speakers and a field trip to a local museum exhibition. The course is conducted in English but includes diverse materials and resources in Spanish with supporting subtitles and translations when needed.

This course is designated as a Writing Intensive (WI) course. Through several formal and informal assignments students will write at least 15 pages that will demonstrate their comprehension of texts and help them develop their writing skills. Students will be writing every week, both in class and outside of class, critical reflections on the OpenLab course site, reading responses, essays, and formal presentations outlines.

## **II. Course materials**

(See **Bibliography** for supplementary texts)

This is a designated zero-cost O.E.R. course. All readings, films/documentaries, and additional course materials are available on the OpenLab at no cost for students. Please check the OpenLab on a weekly basis to know what topics will be covered and what homework you need to complete before each class session.

### **Recommended Materials:**

Root, Regina A., ed. *The Latin American Fashion Reader*. New York: Berg Publishers, 2005. ISBN-13: 978-1859738931

Blum Schevill, Margot, *Textile Traditions of Mesoamerica and the Andes: An Anthology*. Austin: University of Texas Press, 1996. ISBN-13: 978-0292777149

## **III. Course Learning Objectives**

### **COURSE INTENDED LEARNING OUTCOMES AND ASSESSMENT METHODS**

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

<b>LEARNING OUTCOMES</b>	<b>ASSESSMENT METHODS</b>
Identify and describe aspects of Latin American fashion and culture from the colonial to the contemporary period, using appropriate terminology, critical methods, and relevant concepts.	Class discussion, homework, midterm, final exam, critical reflections, writing assignments, and oral presentation.
Summarize historically-rooted, Latin American dress practices, with an emphasis on challenging Western, ethnocentric notions of fashion.	Class discussion, homework, midterm, final exam, critical reflections, writing assignments, and oral presentation.
Identify and discuss key Latin American fashion leaders and/or designers and their contributions to the global history of fashion, understanding how their garments are historically rooted and culturally informed.	Class discussion, homework, midterm, final exam, critical reflections, writing assignments, and oral presentation.
Identify the cultural, social, and political significance of fashion and adornment in a variety of Latin American cultures and time periods.	Class discussion, homework, midterm, final exam, critical reflections, writing assignments, and oral presentation.
Recognize the geographical and cultural diversity of the Spanish-speaking world, connecting major socio-cultural and historical events to fashion styles and trends.	Class discussion, homework, midterm, final exam, critical reflections, writing assignments, and oral presentation.
Recognize the connections of fashion and dress with the construction and evolution of identity categories of gender, religion, race, ethnicity, class, and nation.	Class discussion, homework, midterm, final exam, critical reflections, writing assignments, and oral presentation.
Employ effective oral communication skills that demonstrate critical thinking in visual studies and art history.	Class discussion and oral presentation.

Demonstrate the ability to conduct academic research by writing one scaffolded, short research paper that shows comprehension of major aspects of Latin American fashion and culture, while learning about academic ethics.	Course assignments/homework that comprise the research paper and peer-review writing activities in class.
---	---

**GENERAL EDUCATION INTENDED LEARNING OUTCOMES/  
ASSESSMENT METHODS**

<b>PATHWAYS LEARNING OUTCOMES: World Cultures and Global Issues</b>	<b>ASSESSMENT METHODS</b>
Gather, interpret, and assess information from a variety of sources and points of view.	Through assigned readings, homework, writing assignments, critical reflections, and the oral presentation students will learn to read and write critically, contrasting points of view on fashion and culture from different sources. In addition, through these assessments and active in-class discussion students will interpret information in different media, employing correct terminology and key concepts when discussing Latin American forms of dress.
Evaluate evidence and arguments critically or analytically.	Through class discussion, homework, critical reflections, writing assignments, the midterm, the final exam, and the oral presentation students will evaluate evidence and arguments critically and analytically. Despite fashion being widely identified as a Eurocentric and ethnocentric phenomenon, through readings, lectures, guest speakers, field trip, and analysis of specific case studies students will critically evaluate the impact of non-Western expressions of fashion on the global history of fashion.
Produce well-reasoned written or oral arguments using evidence to support conclusions.	Through homework assignments, the midterm, the final exam, critical reflections, and the writing assignments students will learn effective strategies to write in a clear, consistent, coherent, and accurate way, using examples and evidence to support a thesis. Through in-class discussion, small group projects, and the oral presentation, they will also develop and enhance oral skills. Students will learn and practice techniques to effectively communicate information, arguments, and points of view in an understandable, organized, and compelling way.
Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring world cultures or global issues, including, but not limited to, anthropology, communications, economics, ethnic studies, foreign languages (building upon previous language acquisition),	Through class discussion, homework, the midterm, the final exam, critical reflections, writing assignments, the oral presentation, guest speakers, and field trip students will draw connections between fashion and other fields of study, including anthropology, sociology, ethnic studies, critical race

geography, history, political science, sociology, and world literature.	studies, visual and material culture, art history, and gender studies.
Analyze culture, globalization, or global cultural diversity, and describe an event or process from more than one point of view.	Through class discussion, homework, the midterm, the final exam, critical reflections, writing assignments, the oral presentation, lectures, guest speakers, and field trip students will analyze the globalization and diversity of Latin American fashion from a variety of standpoints. Through readings and films like <i>Made in L.A.</i> students will learn to acknowledge and critically analyze the impact that fashion has on human lives and the environment. Students will be asked to describe and discuss the consequences that the global fast fashion has on Latino garment workers and on the ways dress and fashion are produced, marketed, sold, bought, and worn in the Americas.
Analyze the historical development of one or more non-U.S. societies.	Through class discussion, homework, writing assignments, and critical reflections on specific garments students will critically explore the historical development of societies outside of the U.S. in Latin American countries like Mexico and Argentina.
Analyze the significance of one or more major movements that have shaped the world's societies.	Through class discussion, homework, and critical reflections students will explore and analyze major historical events such as the Spanish colonization of the Americas or the Latino diaspora in the U.S. over the course of the 20th century.
Analyze and discuss the role that race, ethnicity, class, gender, language, sexual orientation, belief, or other forms of social differentiation play in world cultures or societies.	Through class discussion, homework, critical reflections, and writing assignments students will evaluate and analyze the significant role that fashion plays in forming social groups (i.e., <i>casta</i> paintings), racial groups (i.e., zoot suit riots) and/or expressing gender dynamics (i.e., <i>mantón</i> de Manila).

#### **IV. Learning and Teaching Method**

This course follows a flipped classroom pedagogical approach, which means that students are assigned various assignments via OpenLab on a weekly basis before coming to class, either individually, in pairs, or small groups. In-class time is reserved for group presentations, class discussion, writing activities, answering students' questions, clarifying concepts, and above all for applying what students have learned from the homework. It is expected that students work at least 5-6 hours per week outside of the classroom to complete homework. Following this blended method allows students to take responsibility for their own learning process and knowledge acquisition.

#### **V. Class Policies**

##### **Responsibility**

Students are responsible for all assignments, even if they are absent. Late essays, failure to complete the readings assigned for class discussion, and lack of

preparedness for in-class discussions and/or presentations will jeopardize students' successful completion of the course.

#### E-mail Communication and Blackboard

All students should check their City Tech email and the OpenLab on a daily basis since they will receive essential information on the course, as well as updates and changes. Failure to do so is every student's responsibility and the consequences may impact final grades. CUNY guidelines state that all communication between students and the professor must be through City Tech email addresses. The professor will **only** use her City Tech email address as the primary means of communication and will make every effort to answer email messages promptly, usually within a 12-hour window during the week (expect a delayed reply on weekends). Any other electronic devices, like cellphones, must be turned off when the class begins and remain off when the class is in session, unless otherwise indicated by the professor.

#### Academic Integrity

Plagiarism and cheating of any kind in the course of academic work will not be tolerated. Plagiarism is the use of another person's words or ideas in any academic work using books, journals, Internet postings, or other student papers without proper acknowledgment. Examples of this include using an author's words in assignments and not citing them; paraphrasing an author's words—that is changing the exact wording but lifting the exact meaning—and not citing them; lifting sentences from websites (Wikipedia or other online sources) and not citing them.

The following are some examples of plagiarism:

- Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source
- Presenting another person's ideas or theories in your own words without acknowledging the source
- Using information that is not common knowledge without acknowledging the source
- Failing to acknowledge collaborators on homework and laboratory assignments
- **Internet Plagiarism** includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and "cutting and pasting" from various sources without proper attribution

It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. Compromising academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university. (Please see the section below "NYCCT Academic Integrity Policy," p. 43)

## **VI. Assessment Overview and Grading**

**NOTE: You will find more detailed information on each course component on the OpenLab as well as evaluation rubrics. Please carefully read each evaluation rubric before submitting any assignment. You can check your overall course grade throughout the semester on Blackboard's Grade Center.**

### **Grading distribution:**

Oral presentation	10%
Museum Exhibition Analysis	10%
Midterm Exam	10%
Final Exam	15%
Reflections	15%
Research Paper	20%
Participation, Preparation, and Classwork	20%
<b>Total 100%</b>	

### **New York City College of Technology Official Grading Scale**

A	93-100 %
A-	90-92.9%
B+	87-89.9%
B	83-86.9%
B-	80-82.9%
C+	77-79.9%
C	70-76.9%
D	60-69.9%
F	59.9% and below
INC	Incomplete
WU	Unofficial Withdrawal
WF	Withdrew Failing

### **Assignments in Detail:**

**1. Oral Presentation (10%).** Once during the semester, students will present on the reading(s) assigned for that day in small groups. Students will prepare and share a handout (1-2 pages) summarizing the text(s) and presenting ideas to share with their classmates. They should elaborate 3-4 discussion questions and lead the class discussion, answering questions by their classmates. It is encouraged that students prepare a PowerPoint/Google Slides presentation to share with the class. The presenters are allowed to have notes or bullet points as a reminder during the presentation, but they are not allowed to simply read the text in front of the class. Groups will be made during the first class meeting.

**2. Reflections (15%).** Students will participate weekly in an online discussion on the OpenLab after each class session, critically reflecting on the content and course materials and sharing original thoughts. The professor will provide specific prompts per reflection to guide students. Students will write 250-300 words per reflection and respond to at least one peer's post. Each reflection post must be submitted before the following class session. Points will be deducted for late submissions.

**3. Midterm (10%) and Final Exam (15%).** These exams encompass all content covered throughout the semester, and serve to evaluate students' understanding of readings, concepts, and cultural topics. The exams will be administered on the date indicated on the syllabus during the regular class time. A midterm and final exam study guide will be given in class one week before the examination.

**4. Museum Exhibition Analysis (10%).** This essay will consist of the analysis of a museum exhibition visited with the class, including a close examination of one object. It should be 1.5-2 double-spaced, typed pages (Times New Roman 12, one-inch margins). It will be evaluated based on the analysis of the exhibition and object, quality and development of ideas, organization, clear expression, and grammar. More information about this assignment, as well as samples and grading rubrics, can be found on the OpenLab course site. The submission deadline is specified in the course schedule and on the OpenLab. No essays submitted after the deadline will be accepted.

**5. Research Paper (20%).** 4-5 double-spaced, typed pages (Times New Roman 12, one-inch margins) research paper on any topic or theme covered in class but with the instructor's approval before students start working on the paper. This essay must be based on a clear thesis that includes at least four secondary bibliographic sources. It will be evaluated based on the elaboration of the thesis, quality and development of ideas and examples, organization, clear expression, and grammar.

Peer Editing: The research paper will have two submissions: 1 draft and 1 final version. After submitting the draft, the instructor will provide detailed feedback to each student to inform the final version. Students will also do a peer editing activity during class. Students will work in pairs to offer feedback on each other's essays based on a rubric and instructor's guidelines. Finally, students will draft the final version of the essay based on the suggestions from both the professor and peer.

More information about the research paper, as well as samples and grading rubrics, can be found on the OpenLab course site. The submission deadlines are specified in the course schedule and on the OpenLab. No essays submitted after the deadline will be accepted.

**6. Participation, Preparation, and Classwork (20%).** Participation is an essential part of the learning process and is required of all enrolled students. Participation means maintaining an active presence in the class by answering questions from the professor, volunteering for and participating in class discussions. Students are expected to actively participate in class discussion and complete the homework specified on the OpenLab before coming to class, whether it is completing a reading, watching a documentary/film, preparing a short presentation, participating in the OpenLab weekly reflections, or conducting research on a cultural topic. The appropriate texts and film guides should be brought to each class session with questions, reflections, and critical comments. All assignments must be submitted on time unless you have gotten permission from your professor before the due date to hand in an assignment late due to illness or extreme circumstances. There will be several class projects that you will need to complete in groups during the designated class time; you are expected to participate actively, be in contact with your classmates, and work collaboratively.

This grade will be impacted negatively if students fail to answer professor's questions,

participate in class discussion, or complete the specified homework. Simply attending class does not constitute participation. It is highly recommended that students attend professor's office hours to ask about the course development, discuss specific assignments, or check in if they need to. At the halfway point of the semester each student will receive a tentative participation and contribution grade with comments from the professor with suggestions on how to improve class performance.

## **VII. Weekly Course Outline**

**NOTE: This schedule is subject to changes throughout the semester. Students will be notified of all changes in advance.**

<b>Week</b>	<b>Topic</b>	<b>Readings/Films/Materials</b>	<b>Assignment</b>
1	Course, students, and faculty introduction Introduction to the OpenLab What is Latin American fashion? Overview of Latin American regions	<u>Reading</u> : Root, "Mapping Latin American Fashion," pp. 391-407	<i>Homework</i> : Class introductions on the OpenLab
2	The Politics of Fashion in Early Colonial Latin America: <i>Castas</i> , Race, and <i>Costumbrismo</i>	<u>Reading</u> : Meléndez, "Visualizing Difference: The Rhetoric of Clothing in Colonial Spanish America," pp. 17-30 <u>Suggested reading</u> : Earle, "Luxury, Clothing, and Race in Colonial Spanish America," pp. 219-227	Reflection #1  <i>Homework</i> : Analysis of portraiture and <i>casta</i> paintings
3	The Politics of Veiling in Early Modern Spain and Latin America: The Case of the <i>Tapada</i>	<u>Reading</u> : Bass & Wunder, "The Veiled Ladies of the Early Modern Spanish World," pp. 97-146 <u>Suggested reading</u> : Catarulla, "The Erotic Play of the Veil," pp. 199-218	Reflection #2  <i>Homework</i> : Analysis of <i>tapada</i> lithographs
4	Fashioning National Identity in Postcolonial Latin America: The Construction of National Costume	<u>Reading</u> : Earle, "Nationalism and National Dress in Spanish America," pp. 163-181 <u>Suggested readings</u> : Randall, "The Traveler's Eye: <i>Chinas Poblanas</i> and European-inspired Costume in Postcolonial Mexico," pp. 44-65; Root, "Fashioning Independence," pp. 31-43	Reflection #3
5	Trade, Fashion, and Global Encounters: The Influence of Asian Garments and Textiles	<u>Reading</u> : Tinajero, "Far Eastern Influences in Latin American Fashion" <u>Suggested reading</u> : " <i>Manila Shawls</i> , Trading Routes, and Global Encounters," Corujo-Martín	Reflection #4
6	Indigenous Dress Practices and Textiles	<u>Reading</u> : Demaray, "Representations of Tradition in Latin American Boundary Textile Art," pp. 142-159 <u>Suggested reading</u> : Zorn, "Dressed to Kill: The Embroidered Fashion Industry of the Sakaka of Highland Bolivia," pp. 114-141	<b>Museum Exhibition Analysis</b>

		<u>Film</u> : <i>Ancient Andean Textiles</i> , McDonald, 2013	
7	<b>Midterm examination</b>		
8	Fashioning Frida Kahlo: Artist as Global Icon	<p><u>Reading</u>: Sayer, "Frida Kahlo's Wardrobe," pp. 98-113</p> <p><u>Suggested reading</u>: Henestrosa, "Frida Kahlo's Construction of Identity: Disability, Ethnicity, and Dress," pp. 66-82</p> <p><u>Webinar</u>: <i>Frida Kahlo: Fashion as the Art of Being</i>, Museum at FIT, 2016</p> <p><u>Symposium</u>: "Narratives about Mexico in Fashion Exhibition," Museum at FIT</p>	<p>Reflection #5</p> <p><i>Homework</i>: Analysis of "Frida Kahlo: Making Her Self Up," The Brooklyn Museum</p>
9	The Evolution of U.S. Mexican American Style: Zoot Suiters, Chicanas, and Pachucas	<p><u>Reading</u>: Ramírez, "Crimes of Fashion: The Pachuca and Chicana Style Politics," pp. 1-35</p> <p><u>Suggested reading</u>: Cantú, "Wearing Identity: Chicanas and Huipiles," pp. 25-50; González-Martín, "Traditional Dress and Consumer Practices in U.S. <i>Quinceañeras</i>," 137-157; Aguirre, "Los Angeles Latinas Reclaim Chicano History Through Fashion," <i>Vogue</i> (3/8/2017)</p>	Reflection #6
10	Subcultures and Street Style: Antonio López in NYC	<p><u>Reading</u>: Hebdige, <i>Subculture: The Meaning of Style</i>, pp. 1-19</p> <p><u>Film</u>: <i>Antonio Lopez 1970: Sex, Fashion &amp; Disco</i>, J. Crump, 2019</p>	<p>Reflection #7</p> <p><i>Homework</i>: Analysis of "Antonio Lopez: Future Funk Fashion," Museo del Barrio</p>
11	Framing Latina Style in American Popular Culture: From Rita Moreno to Jennifer López	<p><u>Reading</u>: Hurtado, "Jennifer López's Influence in Fashion," pp. 147-153</p> <p><u>Suggested reading</u>: Beltrán, "The Hollywood Latina Body as Site of Social Struggle," pp. 71-86</p> <p><u>Film</u>: <i>Real Women Have Curves</i>, Cardoso, 2002</p>	<p>Reflection #8</p> <p><b>Research paper (draft)</b></p>
12	Latin American Fashion Designers in NYC: Óscar de la Renta, Carolina Herrera, Isabel Toledo, and Narciso Rodríguez	<p><u>Reading</u>: Critchell, "Exploring Latin Fashion in the Real World," <i>Los Angeles Time</i> (3/12/2002); Torres, "The Latinx Designers Leading the World of Fashion," <i>L'Officiel</i> (9/15/2021)</p> <p><u>Webinar</u>: <i>A Conversation about Oscar de la Renta</i>, Museum of Fine Arts, Houston, 2017</p>	<p>Reflection #9</p> <p><i>Homework</i>: Analysis of "Latin American Fashion: Exploring Identities on the New York Runway," Museum at FIT</p>
13	Ethics/Fair Trade in Apparel Production. Latino Sweatshops in the U.S.	<p><u>Reading</u>: Dickson, <i>Social Responsibility in the Global Apparel Industry</i> (chapter 1)</p> <p><u>Film</u>: <i>Made in L.A.</i>, Carracedo &amp; Bahar, 2007</p>	<p>Reflection #10</p> <p><i>Homework</i>: Sweatshops Then and Now</p>

14	The Future of Latin American Fashion: Challenges and Opportunities	<u>Reading:</u> Root & Saunders, "Introduction," <i>Latin American Fashion Now</i> ; Golbin, "Latinx Designers are Revolutionizing American Fashion," <i>Elle</i> (8/25/2021) <u>Suggested reading:</u> Samaha & Betancourt, "14 Latinx Designers on How Their Culture Informs Their Work," <i>Harper's Bazaar</i> (10/13/2021)	<b>Research paper (final version)</b>  <i>Homework:</i> Ixel Moda, International Latin American Fashion Congress
15	<b>Final Examination</b>		

## Library Sources and Bibliography

### Selected Bibliography

- Ades, Dawn. *Art in Latin America: The Modern Era, 1820-1980*, New Haven, CT: Yale University Press, 1989.
- Barnard, Malcolm. *Fashion as Communication*, London: Routledge, 2013.
- Barthes, Roland. *The Fashion System*, translated by Mathew Ward and Richard Howard, Berkeley: University of California Press, 1967.
- Bauer, Arnold J. *Goods, Power History: Latin America's Material Culture*, New York: Cambridge University Press, 2001.
- Beltrán, Mary. "The Hollywood Latina Body as Site of Social Struggle: Media Constructions of Stardom and Jennifer Lopez's 'Cross-over Butt,'" *Quarterly Review of Film and Video*, vol. 19, 2002, pp. 71-86.
- Black, Sandy et al, eds. *The Handbook of Fashion Studies*, London: Bloomsbury, 2013.
- Blanco, José F., and Raúl J. Vázquez, eds. "Introduction to Latin American and Latino Fashion and Style," *Fashion, Style & Popular Culture*, vol. 3, no. 1, 2015, pp. 3-8.
- Blum Schevill, Margot. *Encyclopedia of World Dress and Fashion. Latin America and the Caribbean*, vol. 2, Oxford: Oxford University Press, 2011.
- Blum Schevill, Margot et al., eds. *Textile Traditions of Mesoamerica and the Andes: An Anthology*, Austin: University of Texas Press, 1996.
- Cantú, Norma. "Wearing Identity: Chicanas and Huipiles," in Norma Cantú and Aída Hurtado (eds.), *meXicana Fashions. Politics, Self-Adornment, and Identity Construction*, Austin: University of Texas Press, pp. 25-50.
- Carrera, Magali. *Imagining Identity in New Spain: Race, Lineage, and the Colonial Body in Portraiture and Casta Paintings*, Austin: University of Texas Press, 2013.
- Carrillo, Abelardo y Gariel. *El traje en la Nueva España*, México D.F.: Instituto Nacional de Antropología e Historia, 1959.
- Catarulla, Camilla. "The Erotic Play of the Veil. *Tapadas* in Lima," in Cristina Giorcelli and Paula Rabinowitz (eds.), *Extravagances. Habits of Being*, vol. 4, 198-218, Minneapolis: University of Minnesota Press, 2015.
- Corujo-Martín "Manila Shawls, Trading Routes, and Global Encounters," in Regina A. Root and Stephanie Saunders (eds.), *Latin American Fashion Now*, London: Bloomsbury (forthcoming).
- Craik, Jennifer. *The Face of Fashion*, London: Routledge, 1994.
- Davis, Fred. *Fashion, Culture, and Identity*, Chicago: University of Chicago Press, 1994.

- Demaray, Elyse. "Representations of Tradition in Latin American Boundary Textile Art," in Regina A. Root (ed.), *The Latin American Fashion Reader*, Oxford/New York: Berg, 2005, pp. 142-159.
- Dickson, Marsha A. et al., eds. *Social Responsibility in the Global Apparel Industry*, London: Bloomsbury, 2009.
- Earle, Rebecca. "Nationalism and National Dress in Spanish America," in Louise Edwards and Mina Roces (eds.), *The Politics of Dress in Asia and the Americas*, Portland: Sussex Academic Press, 2007, pp. 163-181.
- Earle, Rebecca. "Luxury, Clothing, and Race in Colonial Spanish America," in Maxine Berg and Elizabeth Eger (eds.), *Luxury in the Eighteenth Century. Debates, Desires, and Delectable Goods*, New York: Palgrave MacMillan, 2003, pp. 219-227.
- Eicher, Joanne, and Barbara Sumberg. "World Fashion, Ethnic and National Dress," in Joanne B. Eicher (ed.), *Dress and Ethnicity: Change across Space and Time*, Oxford/New York: Berg, 1995, pp. 295-306.
- Eicher, Joanne B. et al. *The Visible Self: Global Perspectives on Dress, Culture, and Society*, New York: Fairchild, 2000.
- Fisher, Abbey Sue. *Mestizaje and the Cuadros de Castas. Visual Representations of Race, Status, and Dress in Eighteenth-century Mexico*. Ph.D. Diss., University of Minnesota, 1992.
- Gaugele, Elke, and Monica Titton. *Fashion and Postcolonial Critique*, Berlin: Sternberg Press/MIT Press, 2019.
- González-Martín, Rachel Valentina. "Traditional Dress and Consumer Practices in U.S. *Quinceañeras*" in Norma Cantú and Aída Hurtado (eds.), *meXicana Fashions. Politics, Self-Adornment, and Identity Construction*, Austin: University of Texas Press, pp. 137-157.
- Hebdige, Dick. *Subculture: The Meaning of Style*, London: Routledge, 1979.
- Henestrosa, Circe. "Frida Kahlo's Construction of Identity: Disability, Ethnicity, and Dress," in Claire Wilcox (ed.), *Frida Kahlo: Making Her Self Up*, London: Victoria & Albert Museum, pp. 66-82.
- Hurtado, Aída. "Jennifer López's Influence in Fashion," *Spectator*, vol. 26, no. 1, Jan. 2008, pp. 147-153.
- Jansen, M. Angela, and Jennifer Craik. *Modern Fashion Traditions: Negotiating Tradition and Modernity through Fashion*, London: Bloomsbury, 2016.
- Jenns, Heike, and Viola Hofmann, eds. *Fashion and Materiality. Cultural Practices in Global Contexts*, London: Bloomsbury, 2019, pp. 105-122.
- Kaiser, Susan. *Fashion and Cultural Studies*, New York: Berg, 2012.
- Maynard, Margaret. *Dress and Globalization*, Manchester: Manchester University Press, 2004.
- McElroy, Keith. "La tapada limeña: The Iconology of the Veiled Woman in 19th-Century Peru," *History of Photography*, vol. 5, no. 2, 1981, pp. 133-49.
- Meléndez, Mariselle. "Visualizing Difference: The Rhetoric of Clothing in Colonial Spanish America," in Regina A. Root (ed.), *The Latin American Fashion Reader*, Oxford/New York: Berg, 2005, pp. 17-30.
- Moriuchi, Mey Yen. *Mexican Costumbrismo: Race, Society, and Identity, in Nineteenth-Century Art*, University Park, PA: Penn State University Press, 2018.
- Niessen, Sandra et al, eds. *Re-Orienting Fashion: The Globalization of Asian Dress*,

- Oxford: Berg, 2003.
- Parkins, Wendy, ed. *Fashioning the Body Politic. Dress, Gender, Citizenship*, Oxford/New York: Berg, 2002.
- Peirson-Smith, Anne, and Joseph Hancock, eds. *Transglobal fashion narratives: Clothing Communication Style Statements and Brand Storytelling*, Bristol: Intellect, 2018.
- Poole, Deborah. "A One-Eyed Gaze," in Deborah Poole (ed.), *Vision, Race, and Modernity: A Visual Economy of the Andean Image World*, Princeton, NJ: Princeton University Press, 1997.
- Quijano, Aníbal. "Coloniality and Modernity/Rationality," *Cultural Studies* vol. 21, no. 2, 2007, pp. 168–178.
- Rabine, Leslie. *The Global Circulation of African Fashion*, Oxford: Berg, 2002.
- Ramírez, Catherine S. "Crimes of Fashion: The Pachuca and Chicana Style Politics," *Meridians: Feminism, Race, Transnationalism*, vol. 2, no. 2, 2002, pp. 1-35.
- Randall, Kimberly. "The Traveler's Eye: *Chinas Poblanas* and European-Inspired Costume in Postcolonial Mexico," in Regina A. Root (ed.), *The Latin American Fashion Reader*, Oxford/New York: Berg, 2005, pp. 31-44.
- Riello, Giorgio, and Peter McNeil. *The Fashion Reader: Global Perspectives*, London: Routledge, 2010.
- Riello, Giorgio. "The Object of Fashion: Methodological Approaches to the History of Fashion," *Journal of Aesthetics & Culture*, vol. 3, no. 1, 2011, pp. 1-9.
- Riello, Giorgio, and Beverly Lemire. *Dressing Global Bodies. The Political Power of Dress in World History*, London: Routledge, 2019.
- Roces, Mina, and Louise Edwards, eds. *The Politics of Dress in Asia and the Americas*, Brighton: Sussex Academic, 2010.
- Root, Regina A. "Fashioning Independence: Gender, Dress, and Social Space in Postcolonial Argentina," in Regina A. Root (ed.), *The Latin American Fashion Reader*, Oxford/New York: Berg, 2005, pp. 31-43.
- Root, Regina A. "Mapping Latin American Fashion," in Sandy Black et al (eds.), *The Handbook of Fashion Studies*, London: Bloomsbury, 2013, pp. 391-407.
- Root, Regina A., and Stephanie Saunders, eds. *Latin American Fashion Now*, London: Bloomsbury (forthcoming).
- Sayer, Chloë. *Costumes of Mexico*, Austin: University of Texas Press, 1985.
- Sayer, Chloë. "Frida Kahlo's Wardrobe," in Claire Wilcox (ed.), *Frida Kahlo: Making Her Self Up*, London: Victoria & Albert Museum, pp. 98-113.
- Schurz, William Lytle. *The Manila Galleon*, New York: E. P. Dutton, 1939.
- Scott, Joan Wallach. *The Politics of the Veil*, Princeton, NJ: Princeton University Press, 2007.
- Vicuña Guengerich, Sara. "Mantos, Sayas and Golden Buckles: The *Tapado* Fashion in Viceregal Peru," *Monographic Review/Revista Monográfica*, vol. 25, 2009, pp. 45-70.
- Welch, Evelyn, ed. *Fashioning the Early Modern: Dress, Textiles, and Innovation in Europe, 1500-1800*, Oxford: Oxford University Press, 2017.
- Zorn, Elayne. "Dressed to Kill: The Embroidered Fashion Industry of the Sakaka of Highland Bolivia," in Regina A. Root (ed.), *The Latin American Fashion Reader*, Oxford/New York: Berg, 2005, pp. 114-141.

### **CUNY Faculty Publications**

- Paulicelli, Eugenia, and Hazel Clark, eds. *The Fabrics of Cultures. Fashion, Identity and Globalization*, London: Routledge, 2008. (Prof. Paulicelli - Queens College & The Graduate Center)
- Tinajero, Araceli. "Far Eastern Influences in Latin American Fashions," in Regina A. Root (ed.), *The Latin American Fashion Reader*, Oxford/New York: Berg, 2002, pp. 66-75. (The City College of New York & The Graduate Center)
- Wunder, Amanda, and Laura R. Bass. "The Veiled Ladies of the Early Modern Spanish World: Seduction and Scandal in Seville, Madrid, and Lima," *Hispanic Review*, vol. 77, no. 1, 2009, pp. 97-144. (Prof. Wunder - Lehman College & The Graduate Center)

### **Supplemental Open Materials**

*Vistas: Visual Culture in Spanish America, 1520–1820*, <http://www.smith.edu/vistas/>  
*The Fashion and Race Database*, <https://fashionandrace.org/>  
*Culturas de Moda – Estudios de Moda en Latinoamérica*, <https://culturasdemoda.com/>  
*Imperio de la Moda. Fashion in Colonial Spanish America*, <https://imperiodemoda.com>

### **VIII. College and Department Policies**

#### **NYCCT ACADEMIC INTEGRITY POLICY**

"Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion." (See pp. 73-76 in the Student Handbook.)

#### **ACCESSIBILITY STATEMENT**

City Tech is committed to supporting the educational goals of enrolled students with disabilities in the areas of enrollment, academic advisement, tutoring, assistive technologies, and testing accommodations. If you have or think you may have a disability, you may be eligible for reasonable accommodations or academic adjustments as provided under applicable federal, state and city laws. You may also request services for temporary conditions or medical issues under certain circumstances. If you have questions about your eligibility or would like to seek accommodation services or academic adjustments, you can leave a voicemail at 718 260 5143, send an email to [Accessibility@citytech.cuny.edu](mailto:Accessibility@citytech.cuny.edu) or visit the Center's website <http://www.citytech.cuny.edu/accessibility/> for more information.

N.B., Students who miss a scheduled presentation or exam due to illness or medically related emergencies will be referred to the Center for Student Accessibility. The CSA will review any documentation requested and give the student a letter to share with the relevant instructor if accommodations need to be made.

**HUMANITIES DEPARTMENT ATTENDANCE POLICY**

It is the conviction of the Humanities department that a student who is not in a class for any reason is not receiving the benefit of the education being provided. Missed class time includes not just absences but also lateness, early departures, and time outside the classroom taken by students during class meeting periods. Missed time impacts any portion of the final grade overtly allocated to participation and/or any grades awarded for activities that relate to presence in class.

**Attendance** will be taken every class session. An absence is failure to attend any part of the class session, from the beginning to the end. Arriving to class more than 10 minutes late will be considered an absence. The same is applied if you leave class early without prior notice.

**HUMANITIES DIVERSITY STATEMENT**

The Humanities Department complies with the college wide nondiscrimination policy and seeks to foster a safe and inclusive learning environment that celebrates diversity in its many forms and enhances our students' ability to be informed, global citizens. Through our example, we demonstrate an appreciation of the rich diversity of world cultures and the unique forms of expression that make us human.

**EVIDENCE OF CONSULTATION WITH/SUPPORT FROM AFFECTED DEPARTMENTS**

1. Consultation with/support from Melanie Villatoro, Chair of the HIS Steering Committee

New Course Proposal: ARTH/LATS2204 Latin American Fashion and Culture

Ines CorujoMartin

Wed 2/23/2022, 10:02 PM

Dear Melanie,

Many thanks for your response. I am truly grateful that you support my proposal, and I appreciate your thoughtful and encouraging comments. I agree with you that the course has the potential to enrich the current course offerings in Latin American Studies and attract the large Hispanic student population at City Tech. I will provide you with promotional materials if the course could be run in Spring 2023.

Very best,

Inés

--

**Inés Corujo-Martín, PhD**

Substitute Assistant Professor

Department of Humanities

New York City College of Technology, CUNY

300 Jay St., Rm L636

Brooklyn, NY 11201

Melanie Villatoro

Wed 2/23/2022, 5:03 PM

Ines CorujoMartin;

Ann Delilkan

Dear Dr. Corujo-Martin,

Thank you for the privilege of reviewing your course proposal for *ARTH/LATS2204 Latin American Fashion and Culture*.

I have reviewed the syllabus and am fascinated by the topics to be covered each week. This course will be a rich contribution to the course offerings which I believe many of our students will find attractive, especially the Hispanic/Latinx student population. This course provides the opportunity for student to learn about a relevant topic linked to their culture. In addition, offering the course with Open Educational Resources is a great advantage to all of our students and again, especially for the Hispanic/Latinx student population.

This course will be integral in developing a culturally relevant curriculum to support the new minors which enrich the cultural experience at the college.

I wish you luck with your proposal and look forward to the approval and offering of the course.

Best,

Melanie

Melanie Villatoro, P.E.  
Associate Professor and Chair  
Department of Construction Management and Civil Engineering Technology  
Program Director, Perkins Peer Advisement  
Chair, HSI Steering Committee  
NYC College of Technology  
[186 Jay Street, V430](#)  
[Brooklyn, NY 11201](#)  
929-266-5697

Ines CorujoMartin

Mon 2/7/2022 10:13 AM

To:

Melanie Villatoro

Cc:

Ann Delilkan

Dear Prof. Villatoro,

I hope this email finds you well. I am Inés Corujo-Martín from the Humanities Department, and I'm currently proposing the course ARTHLATS2204 – *Latin American Fashion and Culture*, which hopefully will attract students from a variety of interests at City Tech and further reinforce the College's status as HSI.

I hope I can have your support of this proposal, and I would deeply appreciate it if you could kindly send me your feedback at your best convenience.

Many thanks in advance.

All the best,

Inés

--

**Inés Corujo-Martín, PhD**

Substitute Assistant Professor

Department of Humanities

New York City College of Technology, CUNY

300 Jay St., Rm L636

Brooklyn, NY 11201

---

2. Consultation with/support from Prof. Randall Hannum, Chair of the Social Science Department

New Course Proposal: ARTH/LATS2204 Latin American Fashion and Culture

Ines CorujoMartin

Tue 2/15/2022 3:57 PM

Dear Randy,

Many thanks for your prompt response. I am truly grateful that your Department supports my proposal. I also appreciate the thoughtful and detailed feedback that Prof. Kim provided on the writing assignments. I will take it into consideration for the final version of the proposal. I will provide you with promotional materials if the course could be run in Spring 2023.

Very best,

Inés

--

**Inés Corujo-Martín, PhD**

Substitute Assistant Professor

Department of Humanities

New York City College of Technology, CUNY

300 Jay St., Rm L636

Brooklyn, NY 11201

Randall Hannum

Tue 2/15/2022 1:12 PM

Dear Prof. Corujo-Martin,

Thank you for sending your new course proposal to the Social Science Department. I sent it to a couple of our Discipline Coordinators (Anthropology and Sociology), who looked over the proposal and are fully supportive of the proposal. One of our Sociologists, Jinwon Kim, provided the following comments:

1. Reflections: These exercises look great encouraging students to actively engage in the class activities. But my concern is that assigning weekly reflection papers might fit better with higher level course, such as senior seminars, or for major students. If we offer a major or minor in LAS, I think it would work better, but for a gen ed course from my experience teaching a WI course, it might be a lot of work in addition to two essays, two exams, and peer editing. I had to revise my assignments a lot, because many students have had hard time.
2. Peer editing: I like this assignment, and have done it with sociology major students. However, just like I said, it might not work with students who do not have much writing experience before taking this course.

We wish you all the best as the proposal works its way through the process.

All the best,

Randy

---

Randall Hannum

Assistant Professor of Economics

Chair, Department of Social Science

New York City College of Technology, CUNY

Phone: 718.260.5080

Email: RHannum@citytech.cuny.edu

## New Course Proposal: ARTH/LATS2204 Latin American Fashion and Culture

Ines CorujoMartin

Mon 2/7/2022 10:07 AM

To:

Randall Hannum

Cc:

Ann Delilkan

Dear Prof. Hannum,

I hope this email finds you well. I am Inés Corujo-Martín from the Humanities Department, and I'm currently proposing the course ARTHLATS2204 – *Latin American Fashion and Culture*, which hopefully will attract students from the Social Science Department. Please see the attached proposal.

I hope I can have your support of this proposal, and I would deeply appreciate it if you could kindly send me your feedback at your best convenience.

Many thanks in advance.

All the best,

Inés

--

**Inés Corujo-Martín, PhD**

Substitute Assistant Professor

Department of Humanities

New York City College of Technology, CUNY

300 Jay St., Rm L636

Brooklyn, NY 11201

---

### 3. Consultation with/support from Daniel Wong, Chair of the Communication Design Department

New Course Proposal: ARTH/LATS2204 Latin American Fashion and Culture

Ines CorujoMartin

Mo 10/17/2022 4:27 PM

Daniel Wong;

Ann Delilkan;

Anita Giraldo;

Sara J Woolley

Dear Dan,

Many thanks for your prompt response. I am truly grateful that your Department supports my proposal. I will provide you with promotional materials if the course gets approved to be run in Fall 2023.

Yes, this course will be part of the Minor in Art History and Visual Culture that the Humanities Department offers.

All the best,

Inés

--

**Inés Corujo-Martín, PhD**

Assistant Professor

Department of Humanities

New York City College of Technology, CUNY

300 Jay St., Rm L636

Brooklyn, NY 11201

New Course Proposal: ARTH/LATS2204 Latin American Fashion and Culture

Daniel Wong

Mo 10/17/2022 12:49 PM

Ines CorujoMartin;

Ann Delilkan;

Anita Giraldo;

Sara J Woolley

Hi Prof. CorujoMartin,

My apologies for the tardy response. This looks like a very interesting course that our students would greatly benefit.

I'm including some colleagues who would find it interesting with regards to the courses they teach and the scholarly research they pursue.

Question: Would this course be an option as part of the Art History minor your dept offers?

[Please let me know if you require specific feedback or would like to schedule a time to speak.](#)

Best,

Dan Wong

Chair & Professor

Department of Communication Design

New York City College of Technology, CUNY

Ines CorujoMartin

Mo 10/17/2022 12:45 PM

Daniel Wong;

Ann Delilkan

New Course Proposal\_Humanities\_ARTH2204\_Latin American Fashion and Culture\_Inés Corujo Martín\_Revised.pdf1 MB

Dear Prof. Wong,

I hope this email finds you well, and that you are having a smooth fall semester.

I'm following up with the email I sent you last semester regarding the new course proposal ARTH2204 – *Latin American Fashion and Culture*, which hopefully will attract students from the Department of Communication Design. For your reference, please find attached the final version of the course.

I hope I can have your support of this proposal, and I would deeply appreciate it if you could kindly send me your feedback at your best convenience.

Many thanks in advance,  
Inés

--

**Inés Corujo-Martín, PhD**

Assistant Professor

Department of Humanities

New York City College of Technology, CUNY

300 Jay St., Rm L636

Brooklyn, NY 11201

Ines CorujoMartin

Mon 2/7/2022 10:10 AM

To:

Daniel Wong

Cc:

Ann Delilkan

Dear Prof. Wong,

I hope this email finds you well. I am Inés Corujo-Martín from the Humanities Department, and I'm currently proposing the course ARTHLATS2204 – *Latin American Fashion and Culture*, which hopefully will attract students from the Department of Communication Design. Please see the attached proposal.

I hope I can have your support of this proposal, and I would deeply appreciate it if you could kindly send me your feedback at your best convenience.

Many thanks in advance.  
All the best,  
Inés

--

**Inés Corujo-Martín, PhD**

Substitute Assistant Professor

Department of Humanities

New York City College of Technology, CUNY

300 Jay St., Rm L636

Brooklyn, NY 11201

4. Consultation with/support from Prof. Lucas M. Bernard, Chair of the Business Department during Spring 2022, and Prof. Rachel Raskin, current Chair of the Business Department

TIME SENSITIVE: Seeking your support for Arth History course proposal

Ann Delilkan

Thu 10/27, 3:49 PM

Rachel Marie Raskin;

Sharon Boyd;

Ines Corujo Martin

This message was sent with high importance.

ARTHLATS2204\_Latin American Fashion and Culture .pdf875 KB

Dear Rachel,

I'd hoped to catch you at P and B today but was distracted by student complaint emails--I should never check my 'phone! I do hope you're settling in comfortably into your new role as department chair.

While we communicated with Lucas on our proposed new course last semester, and addressed his concerns, we now want to provide you, as the current chair, with the opportunity to comment and provide any suggestions. Please find attached the proposal.

Hoping to hear back from you as soon as you're able,

Ann

Ann Delilkan, Ph.D.

Chair and Associate Professor, Department of Humanities

New York City College of Technology, City University of New York

[300 Jay Street, Room L630 \(formerly A630\)](#)

[Brooklyn NY 11201](#)

Tel: (718) 260-5018

New Course Proposal: ARTH/LATS2204 Latin American Fashion and Culture

Ann Delilkan

Mon 2/14, 3:59 PM

Dear Lucas,

Thanks for your kind wishes and comments--too generous by far! Am jumping in to respond here as some of the questions below are more appropriately ones for me. The BTF program was precisely the reason for contacting your department, of course, and many of your suggestions/concerns are definitely going to improve the submission Prof. Corujo Martin eventually makes to the College Curriculum Committee, so we're grateful for them.

We are staffed with a full timer who is qualified to teach the course and will continue to be, as we're conducting a full time search right now for a tenure track faculty member with various qualifications, including those relevant here. As we do for many of our other courses in the

department, we will certainly also seek out adjuncts to teach it if more than one section seems reasonable to offer down the road. We have every intention of offering at least one section every single semester, as we believe there would be real student interest. We will need time to gauge how much, of course, but are open to collaboration down the road. As for the option to include guest lecturers, we may, depending on interest, etc., consider trying to offer the class as an ID one, with guest lecturers, but we aren't proposing to do so just yet.

Many thanks again for your feedback--much food for thought, indeed!

All best,

Ann

Ann Delilkan, Ph.D.

Chair and Associate Professor, Department of Humanities  
New York City College of Technology, City University of New York  
300 Jay Street, Room L630 (formerly A630)  
Brooklyn NY 11201  
Tel: (718) 260-5018

Lucas M. Bernard

Wed 2/9, 11:34 AM

Ines CorujoMartin;

Ann Delilkan;

+7 more

Hi,

First, let me bid you a **warm welcome to our City Tech family**. You are lucky to have landed in the Humanities Department where you will find supportive colleagues and a dedicated chairperson.

Second, **with regard to your proposal** (attached), I have a number of comments and questions:

- Are you interested in a **cross-listing** with us in the Business & Technology of Fashion program? If so, will the course be available to fashion students every semester?
- One minor **correction**: in your proposal you state that "there are **fashion courses in the Business Department** (i.e., BUF2204 - *Global History of Dress and Culture*; BUF2246 - *Introduction to Textiles*; BUF4246 - *Future Fashion and Textiles*), the Humanities Department (HIS/ARTH1204 - *20th Century Dress and Culture*), and the Social Science Department (SBS3201 - *Gender, Dress, and Society*), **there are none with a Latin American or Hispanic focus.**"
  - As opposed to "fashion courses" in the Business Dept - **there is actually a 4-year degree-granting FASHION PROGRAM in the Business Department**. We also offer a **2-year degree**.
  - While there may not be one course designated specifically as "Latin American/Hispanic Fashion," **all 20 of our Fashion courses offer a broad multi-cultural perspective** including Latino, Asian/South Asian, LGBTQ+, and African American perspectives. For instance, in BUF1101/Introduction to the Fashion Industry, there is a discussion of the Zoot Suit, situated within a broader context of Latino populations in LA and NYC (esp the Zoot Suit riots in LA...) - as just one example.

- **Is there more than one person who can teach the course** (tenure-track faculty member)? If the adjunct faculty member is no longer teaching at City Tech, what becomes of the course?
- Fashion is the intersection of culture, creativity, and business. **Is there a business perspective in the course?**
- **How is the course connected to the wider world** of Latin American fashion - specifically, the **fashion industry in NYC?**
  - Will there be **guest speakers** from the fashion industry who can provide an industry perspective?
  - Does the teaching faculty member have **industry contacts?** This is what we try to provide to our students in our [Fashion Program](#) ... in addition to the cultural piece.

I have **included our key Fashion faculty and a few others on the distribution list** so that all can be informed about **your interesting proposal**.

**Thank you for sharing and for soliciting our opinions.**

In touch,

[Lucas M. Bernard, PhD](#) (he/him/his)

[Chairperson & Associate Professor](#)

[Department of Business](#)

Ines CorujoMartin

Mon 2/7/2022 10:02 AM

To:

Lucas M. Bernard

Cc:

Ann Delilkan

Dear Prof. Bernard,

I hope this email finds you well. I am Inés Corujo-Martín from the Humanities Department, and I'm currently proposing the course ARTHLATS2204 – *Latin American Fashion and Culture*. It will hopefully attract students from the Business Department, and it could potentially be offered as an elective for the Business and Technology of Fashion programs in the future. Please see the attached proposal.

I hope I can have your support of this proposal, and I would deeply appreciate it if you could kindly send me your feedback at your best convenience.

Many thanks in advance.

All the best,

Inés

--

**Inés Corujo-Martín, PhD**

Substitute Assistant Professor

Department of Humanities

New York City College of Technology, CUNY

300 Jay St., Rm L636  
Brooklyn, NY 11201