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## Term Information

Effective Term Summer 2026

## General Information

Course Bulletin Listing/Subject Area Slavic Languages & Literatures  
Fiscal Unit/Academic Org Slavic/East European Eurasian - D0593  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 3900  
Course Title East European Fashion: Trends, Textiles, and Traditions  
Transcript Abbreviation East Euro Fashion  
Course Description This is a course about embroidery and lace, silks and furs, corsets and trousers, hardworking cottons and soldiers' footwraps—a course about fashion both luxurious and everyday, artistic and functional, “ethnic” and generalized for global markets. Further, it is a course about how what we wear bears on our many identities: cultural, national, professional, ethnic, and personal.  
Semester Credit Hours/Units Fixed: 4

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions  
Electronically Enforced No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 16.0400  
Subsidy Level General Studies Course  
Intended Rank Freshman, Sophomore, Junior, Senior

## **Requirement/Elective Designation**

Traditions, Cultures, and Transformations; Research Seminar

## **Course Details**

### **Course goals or learning objectives/outcomes**

- 1. Use appropriate fashion terminology to identify the composition and design features of an East European garment and provide contextual analysis of that garment's composition and design in relation to the fashion history of its region.
- 2. Examine the connections between clothing design and state ideology in various times and places in Eastern Europe.
- 3. Understand social and economic histories of clothing production and consumption in Eastern Europe, as well as this production and consumption's relationship to sustainability from the medieval era through the consumerist fast fashion of today.
- 4. Interpret the significance of a garment for performing concepts of gender and sexuality, nationalism, political ideology, class, and ethnicity in Eastern Europe—and for shaping those concepts.
- 5. Use a cultural studies lens to analyze how fashion has been marketed and perceived in Eastern Europe through fashion magazines, films, and the social media ads and storefronts of today.

**Content Topic List**

- EAST EUROPEAN FASHION IN A GLOBAL WORLD, intro to the study of fashion, intro to the course, intro to East European history, general themes in studying the cultural significance of clothing in Eastern Europe, East European fashion in global context
- RAW MATERIALS PRODUCTION AND WEAVING, the textile O.G.: cotton, linen, and silk, the sewing machine as revolution and gender oppression, factories and mass production of ready-to-wear, analyzing factory versus hand (haute couture, homemade)
- fast fashion and synthetics, LOCAL WEAR: "ETHNIC" DRESS, exploring East European folk culture's patterned textiles, minority and indigenous clothes: Jewish, Roma, and Siberian dress cultures, exploring pre-twentieth century peasant dress
- another subaltern dress: examining queer identity through apparel in Eastern Europe, APPAREL IN SERVICE OF EMPIRE & COLONIALISM, noble dress in Eastern Europe's transition to empire, exploring imperial-era sleeve and skirt draping in Eastern Europe
- Gender and ideology in imperial dress, exploring imperial-era corsets, stays, and bustles, MODERNITY, HAUTE COUTURE, AND CLOTHING AS IDENTITY, fashion, identity, and production technology headed into the 20th century
- exploring the colors of East European garments and material design, exploring apparel in fin-de-siecle photography, magazines, and cinema clips from Eastern Europe
- SOCIALIST UTOPIA, SOCIALIST EVERYDAY, exploring early Soviet fashion magazines, everyday garments as tools of ideology, exploring Soviet textile patterns and colors, clothing the Great Soviet Army
- exploring garment technologies—zippers, buttons, rivets, yokes, gussets, etc., exploring post-WWII men's and androgenous silhouettes in Eastern Europe, exploring post-WWII women's silhouettes in Eastern Europe, East European runways
- identifying East European design trends post-1989, the clothes of the masses, exploring urban subculture dress in Eastern Europe

**Sought Concurrence**

Yes

**Attachments**

- EE Fashion GE Traditions.docx: 10/15 slav 3900 ge sheet  
*(GEC Model Curriculum Compliance Stmt. Owner: Ernst, Joseph)*
- Lin Slavic 3900 Concurrence Response.pdf: Request for EHE concurrence  
*(Concurrence. Owner: Ernst, Joseph)*
- Re: Concurrence Request: Slavic 3900.pdf: Concurrence correspondence with EHE  
*(List of Depts Concurrence Requested From. Owner: Ernst, Joseph)*
- FRS Concurrence review - Slavic 3900[79].pdf: Initial EHE Concurrence Response  
*(Concurrence. Owner: Ernst, Joseph)*
- EE Fashion GE Research Creative Inquiry.pdf: High Impact Creative Inquiry  
*(Other Supporting Documentation. Owner: Ernst, Joseph)*
- EE Fashion Syllabus Rev for Concurrence (1).docx: 2/16 Slavic 3900 Syllabus  
*(Syllabus. Owner: Ernst, Joseph)*

**Comments**

- Please see subcommittee feedback email sent 2/16/26. *(by Neff, Jennifer on 02/16/2026 10:14 AM)*
- EHE did not deny concurrence but raised issues to which we responded in the attached letter. We received no response after two weeks of the revised concurrence request. I have attached also a PDF of the email exchange we had with EHE. *(by Ernst, Joseph on 01/13/2026 03:01 PM)*
- - If this course will be able to count in your major, please upload an updated curriculum map.
  - The credit hours are 4. This is likely supposed to be a High Impact Practice course. (If not, it should be 3 hours.) Please check off the correct HIP on the form in curriculum.osu.edu & upload the filled out form for the appropriate High impact Practice.
  - Please request a concurrence from the Dept of Human Sciences (in EHE) since they have a fashion and retail studies program & many courses that deal with fashion. *(by Vankeerbergen, Bernadette Chantal on 10/15/2025 12:33 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Ernst, Joseph	10/15/2025 12:13 PM	Submitted for Approval
Approved	Ernst, Joseph	10/15/2025 12:14 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	10/15/2025 12:34 PM	College Approval
Submitted	Ernst, Joseph	01/14/2026 02:47 PM	Submitted for Approval
Approved	Ernst, Joseph	01/14/2026 02:47 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	01/19/2026 06:25 PM	College Approval
Revision Requested	Neff, Jennifer	02/16/2026 10:14 AM	ASCCAO Approval
Submitted	Ernst, Joseph	02/16/2026 10:50 AM	Submitted for Approval
Approved	Ernst, Joseph	02/16/2026 10:50 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	02/16/2026 12:05 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Neff, Jennifer Vankeerbergen, Bernadette Chantal Wade, Macy Joy Steele, Rachel Lea	02/16/2026 12:05 PM	ASCCAO Approval



# Syllabus

## Slavic 3900

East European Fashion: Trends, Textiles, and Traditions

Autumn 2026, W/F 1–3pm

4 Credit Hours

In Person

## Course overview

### Instructor

- Name: Dr. Alisa Ballard Lin
- Email Address: lin.3183@osu.edu
- Office Hours: Wednesdays, 4–5pm

**Note:** My preferred method of contact is email or Carmen message.

### Course description

This is a course about embroidery and lace, silks and furs, corsets and trousers, hardworking cottons and soldiers' footwraps—a course about fashion both luxurious and everyday, artistic and functional, “ethnic” and generalized for global markets. It is also a course about raw goods production, textile quality, and garment lifespan—and about ateliers, sustainability, factory production, and fast fashion. Further, it is a course about how what we wear bears on our many identities: cultural, national, professional, ethnic, and personal. And it is a course about fashion's ever-changing, complex relationship to politics and ideology.

We will study all these topics thoroughly within the context of fashion production, design, and worn experience in Eastern Europe, the site of the



world's earliest representations of humans wearing clothing made from vegetal fiber. The cultures of Ukraine, Czechia, Russia, Poland, Serbia, Croatia, Romania, Hungary, and others in this region present exciting and fascinating fashion traditions that we will immerse ourselves in this semester. This is a cultural studies course, broadly speaking: we explore fashion as part of the cultural history and lived experience of the people of Eastern Europe. Our region, Eastern Europe, has also experienced turbulent changes in political systems and ideologies over the past 150+ years. We will trace the impact of these changes on fashion.

This course satisfies the goals and learning outcomes for GE Traditions, Cultures, and Transformations. East European fashion presents a potent case study for examining the rich ideas in this theme because fashion is closely intertwined with traditions and cultures and has transformed dramatically over time in dialogue with those traditions and cultures. One of our authors, Maria Mackinney-Valentin, writes: "One of the defining features of fashion can be said to be the constant change in its visual expression." In this course we will situate both rapid changes in fashion design and ever-persistent apparel traditions within the contexts of local cultures and subcultures in Eastern Europe. And we will trace how social and technological transformations impact fashion—as well as the fashion industry's contributions to environmental transformation, or global warming.

This course meets in two sessions per week, each lasting two hours. Each class session will consist of the following. First, class begins with 1 hour 15 minutes of discussion, targeted active-learning exercises, and light lecturing. This work engages closely with the assigned readings for the day, attending to both East European traditions and cultures and to questions of fashion theory, or how to think about fashion intellectually. Then we will take a 5-minute break. We conclude with 40 minutes of "studio" time. Our studio time will require no advanced preparation on your part and will consist of hands-on learning activities based around a particular topic, as indicated on the schedule in this syllabus. These topics are distinct from but related to what we talk about during the first part of our class period, to keep things interesting and to give you diverse skills and perspectives on our material.



In studio we will look at a lot of images of East European fashion, related global fashion, and East European interior design, architecture, material design, and fashion magazines. We will play with fabrics and color swatches and each bring in our own garment to analyze. We will tour the Costume Studio, where garments are designed and constructed, at the OSU Department of Theatre, Film, and Media Arts, as well as OSU's Historical Costumes and Textile Collection. We will also systematically develop our skills in identifying and assessing the many design elements of a piece of clothing, from textile composition to seaming and draping. The aim of the studio sessions is for us to learn how to "read" a garment by identifying its many features, situating it within the traditions of its culture, and tracing the transformation of design details over time. As these sessions teach you to identify and interpret garment details within a cultural context, these sessions directly prepare you for work on your Traditions & Transformations Reflection Paper and Exhibit Catalogue Project. A few of these sessions will be devoted to sharing your progress on the project and getting feedback from peers.

Throughout the course, students will be encouraged to consider career opportunities in the fashion industry, including through completing a degree program in Fashion and Retail Studies in the College of Education and Human Ecology at OSU. While this course is not directly oriented toward fashion industry careers, we will regularly make connections to the work of our excellent Fashion and Retail Studies Faculty.

## **Course expected learning outcomes**

By the end of this course, students should successfully be able to:

1. Use appropriate fashion terminology to identify the composition and design features of an East European garment and provide contextual analysis of that garment's composition and design in relation to the fashion history of its region.
2. Examine the connections between clothing design and state ideology in various times and places in Eastern Europe.
3. Understand social and economic histories of clothing production and consumption in Eastern Europe, as well as this production and



consumption's relationship to sustainability from the medieval era through the consumerist fast fashion of today.

4. Interpret the significance of a garment for performing concepts of gender and sexuality, nationalism, political ideology, class, and ethnicity in Eastern Europe—and for shaping those concepts.
5. Use a cultural studies lens to analyze how fashion has been marketed and perceived in Eastern Europe through fashion magazines, films, and the social media ads and storefronts of today.

## General education goals and expected learning outcomes

As part of the **Traditions, Cultures, and Transformations** category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

- Goal 1      Successful students will analyze an important topic or idea at a more advanced and in-depth level than in the Foundations component. [Note: In this context, "advanced" refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.]
- LO 1.1      Engage in critical and logical thinking about the topic or idea of the theme.
  - LO 1.2      Engage in an advance, in-depth, scholarly exploration of the topic or idea of the theme.
- Goal 2      Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.
- LO 2.1      Identify, describe, and synthesize approaches or experiences as they apply to the theme.
  - LO 2.2      Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work,



building on prior experiences to respond to new and challenging contexts.

Goal 3 Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

LO 3.1 Describe the influence of an aspect of culture (e.g., religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.

LO 3.2 Analyze the impact of a "big" idea or technological advancement in creating a major and long-lasting change in a specific culture.

LO 3.3 Examine the interactions among dominant and sub-cultures.

LO 3.4 Explore changes and continuities over time within a culture or society.

Goal 4 Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals' experience within traditions and cultures.

LO 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.

LO 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference impact individual outcomes and broader societal issues.

This course investigates clothing production, design, consumption, and worn experience (including social signification) in Eastern Europe from original settlements dating as far back as 6000 BCE through today. In our study of fashion transformation over time, we will examine how particular garments both reflect and, in turn, shape the cultures and traditions within which they are embedded. We will also study the social, economic, and environmental role of clothing production practices as they have developed over the centuries in this region. By tracing chronological narratives of



production and design, we will understand how fashion draws on the larger traditions and transformations of its culture—social, technological, environmental, political and ideological, and aesthetic or artistic.

## How this course works

### Mode of delivery

This course is 100% in person.

### Credit hours and work expectations

This is a **4-credit-hour course**. According to Ohio State policy ([go.osu.edu/credithours](https://go.osu.edu/credithours)), students should expect around 12 hours of engagement with the class each week to receive a grade of (C) average. Actual hours spent will vary by student learning habits and the assignments each week.

### Course communication guidelines

All communication related to this course, whether oral or in writing, should be grounded in intellectual inquiry and respectful of differing perspectives. Writing should be clear and formal, and your tone should at all times be respectful. In written assignments please cite all sources according to MLA or Chicago style. Further, always make sure your work is backed up and, ideally, saved to a cloud service like OneDrive.

## Course materials and technologies

### To purchase

Bartlett, Djurdja. *Fashion East: The Spectre That Haunted Socialism*. MIT Press, 2010. This book should cost about \$30, but you may be able to find a used copy for less. Please let me know if the cost is a hardship for you.

### Course bibliography



These are the citations for all course readings. When a chapter or excerpt from a book is assigned, only the entire book is listed here.

Andras, Sonia-Doris. *The Women of 'Little Paris': Fashion in Interwar Bucharest*. Bloomsbury, 2024.

Barnard, Malcom. *Fashion Theory: An Introduction*. Routledge, 2014.

Bartlett, Djurdja. "Nadezhda Lamanova and Russian Pre-1917 Modernity: Between Haute Couture and Avant-Garde Art." *Fashion Theory* 21, no. 1 (2017).

Bartlett, Djurdja, and Pamela Smith, eds. *East Europe, Russia, and the Caucasus*, vol. 9 of *Encyclopedia of World Dress and Fashion*. Berg, 2010.

Baxter, Denise Amy, ed. *A Cultural History of Dress and Fashion in the Age of Empire*. Bloomsbury, 2017.

Beckert, Sven. *Empire of Cotton: A Global History*. Knopf, 2014.

Changing Markets Foundation. "Crude Couture: Fashion Brands' Continued Links to Russian Oil." December 2023.

<https://changingmarkets.org/report/crude-couture-fashion-brands-continued-links-to-russian-oil/>

Chernyshhova, Natalya. *Soviet Consumer Culture in the Brezhnev Era*. Routledge, 2013.

Dobos, Emese. "Central and Eastern Europe: An Invisible Sewing Shop." *Acta Univ. Sapientiae, European and Regional Studies* 20 (2021): 1–16.

Eicher, Joanne B., and Phyllis G. Tortora, eds. *Global Perspectives*, vol. 10 of *Encyclopedia of World Dress and Fashion*. Berg, 2010.

Faiers, Jonathan, and Mary Westerman Bulgarella, eds. *Colors in Fashion*. Bloomsbury, 2018.



Greet, Winter. “Spiritual Armour’: Crafting Ukrainian Identity through Vyshyvanka.” *Czech Journal of International Relations* 59, no. 1 (2024). <https://doi.org/10.32422/cjir.776>

Jacob, Pearly. “The Ukrainians Using Embroidery to Stand up to Russia.” *Al Jazeera*. January 22, 2023. <https://www.aljazeera.com/features/2023/1/22/the-ukrainians-using-embroidery-to-stand-up-to-russia>

Lynch, Annette, and Mitchell D. Strauss. *Changing Fashion: A Critical Introduction to Trend Analysis and Meaning*. Berg, 2007.

McNab, Chris, ed. *The Great Bear at War: The Russian and Soviet Army, 1917–Present*. Osprey, 2019.

McNeil, Peter, ed. *Classic and Modern Writings on Fashion*. Berg, 2009.

Murawska-Muthesius, Katarzyna. *Imaging and Mapping Eastern Europe: Sarmatia Europea to Post-Communist Bloc*. Routledge, 2021.

Nuttall, Clare. “Fast Fashion Slowly Conquers the Balkans.” *Bne IntelliNews*. September 20, 2024. <https://www.intellinews.com/fast-fashion-slowly-conquers-the-balkans-344361/>

Oakes, Jill E., and Roderic R. Riewe. *Spirit of Siberia: Traditional Native Life, Clothing, and Footwear*. Smithsonian Institute Press, 1998.

Paulicelli, Eugenia, Veronica Manlow, and Elizabeth Wissinger, eds. *The Routledge Companion to Fashion Studies*. Routledge, 2022.

Piotrovsky, Mikhail Borisovich. *Russian Splendor: Sumptuous Fashions of the Russian Court*. Skira Rizzoli, 2016.

Pouillard, Véronique, and Vincent Dubé-Senéal, eds. *The Routledge History of Fashion and Dress, 1800 to the Present*. Routledge, 2024.



Ruane, Christine. *The Empire's New Clothes: A History of the Russian Fashion Industry, 1700–1917*. Yale University Press, 2009.

Satenstein, Liana. “Has the Commercialization of Russian and East European Fashion Gone Too Far?” *Vogue*. March 22, 2017.  
<https://www.vogue.com/article/commercialization-of-russian-and-eastern-european-culture-in-fashion>

Tarlo, Emma, and Annelies Moors. *Islamic Fashion and Anti-Fashion: New Perspectives from Europe and North America*. Bloomsbury, 2013.

Totosy, Steven de Zepetnek, and Louise O. Vasvari, eds. *Comparative Hungarian Cultural Studies*. Purdue University Press, 2011.

Tynan, Jane, and Lisa Godson, eds. *Uniform: Clothing and Discipline in the Modern World*. Bloomsbury, 2019.

Uchalová, Eva. *Prague Fashion Houses, 1900–1948*. Arbor vitae, 2011.

Vintilă-Ghițulescu, Constanța, ed. *Women, Consumption, and the Circulation of Ideas in South-Eastern Europe, 17<sup>th</sup>–19<sup>th</sup> Centuries*. Brill, 2018.

Zaletova, Lidya, Fabio Ciofi degli Atti, Franco Panzini, et al. *Revolutionary Costume: Soviet Clothing and Textiles of the 1920s*. Rizzoli Publications, 1989.

## Course technology

### Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available [at it.osu.edu/help](https://it.osu.edu/help), and support for urgent issues is available 24/7.

- Self-Service and Chat support: [it.osu.edu/help](https://it.osu.edu/help)



- Phone: 614-688-4357(HELP)
- Email: [8help@osu.edu](mailto:8help@osu.edu)
- TDD: 614-688-8743

## Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen ([go.osu.edu/canvasstudent](http://go.osu.edu/canvasstudent))

## Required Equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

## Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at [go.osu.edu/office365help](http://go.osu.edu/office365help).

## Carmen Access

You will need to use BuckeyePass ([buckeyepass.osu.edu](http://buckeyepass.osu.edu)) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.



- Download the Duo Mobile application to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

## Grading and instructor response

### How your grade is calculated

Assignment Category	Points and/or Percentage
Class participation	20%
Class prep questions	10%
Traditions & transformations reflection paper	25%
Quizzes (4)	20%
Exhibit catalogue project	25%
<b>Total</b>	<b>100%</b>

### Description of major course assignments

#### Class participation



- **Description**

Regular, meaningful engagement with our learning community is essential to your success in this course. This grade is earned through all your in-class work and community contribution, namely participation in in-class discussion and activities. Come to class having carefully and thoughtfully done the assigned reading so that you are prepared to engage. Each student is permitted to miss three class periods (for any reason). After more than three absences, your grade for the participation category will be lowered by 5 points per absence unless you request from me an alternative assignment, successful completion of which makes up for your absence. I give a 100-point class participation grade at the end of the semester. If you are on target to receive less than 90 points because you are not speaking up meaningfully in class, I will be in touch with you throughout the semester to work with you on improving. All students will receive an email from me mid-semester assessing their participation and reporting their attendance record so far. Please note that you are ultimately responsible for keeping up with your number of absences and approaching me to request a make-up assignment if you accumulate more than three.

Occasionally a small task will be worth 5 points of participation, on top of the general 100 points for participation throughout the semester. For example, informally presenting two of your classmates' exhibit catalogue projects at the last class of the semester will count for 5 points in the participation grade category. I will occasionally ask you to find an image of a certain kind of garment online and bring it to class for 5 participation points, as well. I will notify you in advance when these special graded participation tasks come up.

- **Academic integrity and collaboration guidelines**

Since this grade is based on your contributions in class, it seems unlikely that we will run into any concerns with academic



integrity, but certainly those rules apply. If you are sharing someone else's idea, please say so.

## Class prep questions

- **Description**

Each Carmen page listing the readings, videos, and images you are expected to study in advance of a particular class period will also include a link to a small assignment—the class prep question—which is designed to help you actively prepare for class. This question should take you no more than fifteen minutes to complete if you have studied the assigned materials, and it is due at noon before our afternoon class. The class prep questions will help you process what you've learned from the day's readings and identify what you still don't understand in order to make our class discussion about the content more meaningful. The questions will at times ask for some personal reflection to enrich your engagement with our theme of traditions, cultures, and transformations by making this theme personal. Your two lowest class prep question grades will be dropped. A grading rubric can be found on our Carmen page.

- **Academic integrity and collaboration guidelines**

This is an open-book assignment. You may consult any of our materials. You are welcome to discuss your thoughts with a colleague, but your colleague's perspective cannot extensively inform your assignment. Any use of someone else's ideas should be properly cited. No use of AI software, whether for text generation, for translation, for editing, or for something else, is permitted. Suspected AI usage will be reported to COAM.

## Traditions & transformations reflection paper

- **Description**



This course is part of the GE Traditions, Cultures and Transformations theme category, so it is important that we carefully consider how fashion has reflected and taken part in traditions, cultures, and transformations along many different dimensions in Eastern Europe. Thus, you are asked to write a 7–8 page paper that examines some intersection of fashion with tradition and transformation in the cultural context of Eastern Europe. In other words, this paper is about examining the place of clothing within a culture and society at large. You will need to do both garment analysis and historical/cultural analysis in this paper, and you will need to engage with at least three secondary sources. Your topic might explore tensions between dress traditions and dress trends, thinking about how tradition fares in a globalized market. Or you might examine how a particular set of garments reflect a larger cultural transformation, such as the advent of the sewing machine or the garment factory, war and genocide, the rise of the middle class, or political change. Many other options are possible. You will also be welcome to include personal reflection in this paper that connects your topic to your own experiences with clothing. This assignment will be scaffolded into the following steps: prospectus (10 points), 3-page draft (25 points), full paper (100 points). More detailed instructions and a rubric will be posted to Carmen.

- **Academic integrity and collaboration guidelines**

This is an open-book assignment. You may consult any of our materials or refer back to class discussions. You may also find helpful materials in the library or online. You are welcome to discuss your thoughts with a colleague, but your colleague's perspective cannot extensively inform your assignment. Any use of someone else's ideas should be properly cited. No use of AI software, whether for text generation, for translation, for editing, or for something else, is permitted. Suspected AI usage will be reported to COAM.

## **Quizzes (4)**



- **Description**

You will complete four take-home quizzes that cover all the content we have studied since the previous quiz. The four questions on each of these quizzes will require short answers (4–5 sentences) and directly correspond to the learning goals for this course. The quizzes are open-note and open-book and can be completed at your own pace at any time during the one-week window that you are allotted for them.

- **Academic integrity and collaboration guidelines**

This is an open-book assignment. You may consult any of our materials or refer back to class discussions. You may also find helpful materials in the library or online. You are welcome to discuss your thoughts with a colleague, but your colleague's perspective cannot extensively inform your assignment. Any use of someone else's ideas should be properly cited. No use of AI software, whether for text generation, for translation, for editing, or for something else, is permitted. Suspected AI usage will be reported to COAM.

## **Exhibit catalogue project**

- **Description**

One of the requirements for a 4-credit, high-impact GE course is that we do a hands-on creative research project that is presented to a public audience. We will fulfill this requirement through the exhibit catalogue project.

For this project, you will gather images of four garments from Eastern Europe that have something in common, such as a single culture and decade of origin, similar design details (floral embroidery, headscarves, Byzantine influence, etc.), or similar function (men's court dress, women's home wear, queer dress, etc.). You will write a 1000-word introductory essay to your proposed exhibit, situating the garments culturally, historically,



and politically, as well as explaining the rationale for bringing them together. Then you will write four 450-word garment analyses to present each of your four images. Each analysis should describe the salient material and aesthetic features of the garment and provide other background to help us appreciate the garment within its larger culture and tradition. This background might include information about the designer, a description of what is novel about this garment as compared to what came before in its category of dress (e.g., how it fits into cultural throughlines of change and transformation), etc.

This assignment will be scaffolded into the following steps: concept, or brief topic idea plus two garment images (10 points); four images plus analysis notes (20 points); text rough draft (30 points); design draft (10 points); final product (100 points).

We will study examples of garment analyses on the website *Fashion History Timeline*, and we will even talk about whether any of your garment analyses could be added as contributions to this website! (The reason why I do not require submission to the site is that we will likely not be able to source enough images of our East European designs to meet their requirements.)

You will compile your texts and images into an aesthetically compelling multi-page document or digital booklet using an app like Canva. We will post our mini exhibit catalogues to a public website where they can be easily browsed, by both class members and the larger world, so that everyone can learn more about East European fashion. Please note that I will take this content off the Internet three months after the conclusion of the course so that it does not influence students in future iterations of this class. If you would like your name withheld from the public posting, we can do that.

- **Academic integrity and collaboration guidelines**

This assignment will require you to use primary and secondary materials we have encountered in class and/or which you find in



the library or online. You are required to cite all of your sources, including image credits. You are welcome to discuss your thoughts with a colleague, but your colleague's perspective cannot extensively inform your assignment. No use of AI software, whether for text generation, for translation, for editing, or for something else, is permitted. Suspected AI usage will be reported to COAM.

## Late assignments

I fully understand that students are busy people with complex lives, and I am generally flexible with deadlines, so long as students are in contact with me about their needs. For any deadline in this class you may request a 48-hour deadline extension via a form that is linked on our Carmen homepage. All deadline requests that go through this form are automatically granted. You do not need to disclose to me the reasons for your extension request if you do not want to. If you require an extension of more than 48 hours, please contact me directly. Note that you will not see a change to the deadline you see in Carmen, but if you submit the form, you may trust that I have extended your deadline.

## Grading Scale

- 93-100: A
- 90-92.9: A–
- 87-89.9: B+
- 83-86.9: B
- 80-82.9: B–
- 77-79.9: C+
- 73-76.9: C
- 70-72.9: C–
- 67-69.9: D+
- 60-66.9: D
- Under 60: E

## Instructor feedback and response time



## Grading and feedback

I grade smaller assignments, such as class prep questions, within two school days after the deadline. I aim to provide grades and feedback on larger assignments within one week after the deadline, though I will let you know if on occasion I need a bit more time.

## Preferred contact method

Please contact me by email ([lin.3183@osu.edu](mailto:lin.3183@osu.edu)) or Carmen message. I respond to student messages within 24 hours on school days.

## Academic policies

Please find all required standard syllabus statements at this Office of Undergraduate Education page:

<https://ugeducation.osu.edu/academics/syllabus-policies-statements/standard-syllabus-statements>

## Course Schedule

All readings and (free) links to films will be posted to Carmen, except for the readings from Djurdja Bartlett's book *Fashion East*, which you are expected to acquire on your own. I don't note this in the readings list below, but on the Carmen page of materials for each class period, I will also frequently link to a handful of garments for you to preview before class, sometimes as a pdf of scans from various books, or other times from one of these online collections, all of which will prove excellent resources to you in this course:

- <https://collections.vam.ac.uk/search/>
- <https://fashionhistory.fitnyc.edu/>
- <https://www.metmuseum.org/art/collection/search>
- <https://www.rusclothing.com>
- <https://www.bloomsburyfashioncentral.com> (accessed through OSU Libraries)



Please note that this course schedule is subject to change, depending on the interests of our class. The latest topics and readings information will be regularly updated on Carmen.

Week	Date	Topics/Readings/Assignments	Assessments Due
1	8/26	<p>UNIT I: EAST EUROPEAN FASHION IN A GLOBAL WORLD</p> <p>Today's topic: intro to the study of fashion, intro to the course</p> <p>Studio topic: exploring textile composition and raw materials</p>	
	8/28	<p>Today's topic: what studying fashion looks like, continued</p> <p>Read:</p> <ul style="list-style-type: none"> <li>Malcolm Barnard, "Fashion and Fashion Theories," in <i>Fashion Theory</i> (2014, 18 pgs.)</li> <li>Three select garment analysis essays on the Fashion History Timeline website</li> </ul> <p>Watch:</p> <ul style="list-style-type: none"> <li>Bliss Foster, "Fashion School: Fashion Terms You</li> </ul>	Class prep question due on 8/28, 12:00pm



Week	Date	Topics/Readings/Assignments	Assessments Due
		<p>Need to Know," on YouTube (2021, 22 min.)</p> <p>Studio topic: exploring textile weave</p>	
2	9/2	<p>Today's topic: intro to East European history, general themes in studying the cultural significance of clothing in Eastern Europe</p> <p>Read:</p> <ul style="list-style-type: none"><li>• Djurdja Bartlett, Pamela Smith, and Liz Mellish, "Overview of Dress and Fashion in East Europe, Russia, and the Caucasus," in <i>Encyclopedia</i>, v. 9 (2010, 21 pgs.)</li><li>• Liz Mellish, "Early History of Dress," in <i>Encyclopedia</i>, v. 9 (2010, 3 pgs.)</li></ul> <p>Watch:</p> <ul style="list-style-type: none"><li>• Vejas Gabriel Liulevicius, "The Other Europe," on YouTube (2023, 30 min.)</li></ul> <p>Studio topic: exploring garment structure</p>	<p>Class prep question due on 9/2, 12:00pm</p>



Week	Date	Topics/Readings/Assignments	Assessments Due
	9/4	<p>Today's topic: East European fashion in the global context, political overview of the region</p> <p>Read:</p> <ul style="list-style-type: none"><li>• Giorgio Riello, "Worlds with No Fashion?: The Birth of Eurocentrism," in <i>The Routledge Companion to Fashion Studies</i> (2022, 10 pgs.)</li><li>• Sandra Lee Evenson, "Dress and Identity," in <i>Encyclopedia</i>, v. 10 (2010, 11 pgs.)</li></ul> <p>Studio topic: exploring textile dye and color</p>	Class prep question due on 9/4, 12:00pm
3	9/9	<p>UNIT II: RAW MATERIALS PRODUCTION AND WEAVING</p> <p>Today's topic: the textile O.G.: cotton, linen, and silk</p> <p>Read:</p> <ul style="list-style-type: none"><li>• Margaret C. Perivoliotis, "Fibers and Textiles in Eastern Europe," in</li></ul>	Class prep question due on 9/9, 12:00pm



Week	Date	Topics/Readings/Assignments	Assessments Due
		<p><i>Encyclopedia</i>, v. 9 (2010, 7 pgs.)</p> <ul style="list-style-type: none"><li>• Sven Beckert, “The Rise of a Global Commodity,” from <i>Empire of Cotton: A Global History</i> (2014, 30 pgs.)</li></ul> <p>Studio topic: bring in a favorite item of clothing to share so that we can reflect together on the personal significance of garments</p>	
	9/11	<p>Today’s topic: the sewing machine as revolution and gender oppression</p> <p>Read:</p> <ul style="list-style-type: none"><li>• Andrew Godley, “The Sewing Machine,” in <i>The Routledge History of Fashion and Dress</i> (2024, 20 pgs.)</li><li>• Read several pages of your choice on this site, including the page about the sewing machine in Russia: <a href="https://www.fiddlebase.com/">https://www.fiddlebase.com/</a></li></ul> <p>Studio topic: exploring stitch types</p>	Class prep question due on 9/11, 12:00pm



Week	Date	Topics/Readings/Assignments	Assessments Due
4	9/16	<p>Today's topic: factories and mass production of ready-to-wear</p> <p>Read:</p> <ul style="list-style-type: none"><li>• Sarah Finley Purdy, "Modern-Day Slavery in the Garment Industry," in <i>Encyclopedia</i>, v. 10 (2010, 8 pgs.)</li><li>• Audrey Millet, "The Production Chain: Fashion, Technology, and Globalization (1800–2022)," in <i>The Routledge History of Fashion and Dress</i> (2024, 12 pgs.)</li><li>• Maria Mackinney-Valentin, "Trends," in <i>Encyclopedia</i>, v. 10 (2010, 4 pgs.)</li></ul> <p>Studio topic: exploring factory versus hand (haute couture, homemade) construction</p>	Class prep question due on 9/16, 12:00pm
	9/18	<p>Today's topic: fast fashion and synthetics</p> <p>Read:</p>	Class prep question due on 9/18, 12:00pm



Week	Date	Topics/Readings/Assignments	Assessments Due
		<ul style="list-style-type: none"> <li>• Emese Dobos, “Central and Eastern Europe: An Invisible Sewing Shop” (2021, 16 pgs.)</li> <li>• Clare Nuttall, “Fast Fashion Slowly Conquers the Balkans” (2024, 4 pgs.)</li> <li>• Changing Markets, “Crude Couture: Fashion Brands’ Continued Links to Russian Oil” (2023, 35 pgs., <i>skim</i>)</li> </ul> <p>Studio topic: 30-minute tour of OSU’s Costume Studio</p>	
5	9/23	<p>UNIT II: LOCAL WEAR: “ETHNIC” DRESS</p> <p>Today’s topic: the concept of ethnic dress</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Linda Welters, “Ethnic Dress in East Europe, Russia, and the Caucasus,” in <i>Encyclopedia</i>, v. 9 (2010, 10 pgs.)</li> <li>• Linda Welters, “Differences and Similarities in Ethnic Dress in East Europe, Russia, and the Caucasus,”</li> </ul>	<p>Class prep question due on 9/23, 12:00pm</p> <p>Quiz #1 due on 9/23, 11:59pm</p>



Week	Date	Topics/Readings/Assignments	Assessments Due
		<p>in <i>Encyclopedia</i>, v. 9 (2010, 4 pgs.)</p> <ul style="list-style-type: none"> <li>• Aida Brenko, "Ideology and Ethnic Dress in Croatia," in <i>Encyclopedia</i>, v. 9 (2010, 5 pgs.)</li> <li>• Ruta Saliklis, "Lithuania: Ethnic Dress," in <i>Encyclopedia</i>, v. 9 (2010, 9 pgs.)</li> </ul> <p>Studio topic: exploring East European folk culture's patterned textiles</p>	
	9/25	<p>Today's topic: minority and indigenous clothes: Jewish, Roma, and Siberian dress cultures</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Pamela Smith, "Jewish Dress," in <i>Encyclopedia</i>, v. 9 (2010, 3 pgs.)</li> <li>• Iulia Hasdeu, "Roma Dress," in <i>Encyclopedia</i>, v. 9 (2010, 5 pgs.)</li> <li>• Cunera Buijs, "Siberia," in <i>Encyclopedia</i>, v. 9 (2010, 9 pgs.)</li> </ul>	<p>Class prep question due on 9/25, 12:00pm</p> <p>Traditions &amp; transformations paper prospectus due on 9/25, 11:59pm</p>



Week	Date	Topics/Readings/Assignments	Assessments Due
		<ul style="list-style-type: none"> <li>• Jill E. Oakes and Roderick R. Riewe, <i>Spirit of Siberia: Traditional Native Life, Clothing, and Footwear</i>, excerpt (1998, 15 pgs.)</li> </ul> <p>Studio topic: exploring embroidery in Eastern Europe</p>	
6	9/30	<p>Today's topic: the long future impact of ethnic dress</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Katarzyna Górak-Sosnowska and Michał Łyszczarz, "Perspectives on Muslim Dress in Poland: A Tatar View," in <i>Islamic Fashion and Anti-Fashion</i> (2013, 10 pgs.)</li> <li>• Katarzyna Murawska-Muthesius, "The Lure of Ethnic Dress: Eastern Europe in the Traveller's Gaze," excerpt, in <i>Imaging and Mapping Eastern Europe</i> (2021, 25 pgs.)</li> <li>• Dean Vuletic, "Eastern Europe and the Politics of Costume at the Eurovision</li> </ul>	Class prep question due on 9/30, 12:00pm



Week	Date	Topics/Readings/Assignments	Assessments Due
		<p>Song Contest,” in <i>Encyclopedia</i>, v. 9 (2010, 2 pgs.)</p> <p>Studio topic: exploring pre- twentieth century peasant dress in Eastern Europe</p>	
	10/2	<p>Today’s topic: the cultural politics of one “ethnic” shirt</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Winter Greet, “Spiritual Armour’: Crafting Ukrainian Identity through Vyshyvanka” (2024, 29 pgs.)</li> <li>• Pamela Smith, “Embroidery in East Europe, Russia, and the Caucasus,” in <i>Encyclopedia</i>, v. 9 (2010, 11 pgs.)</li> <li>• Pearly Jacob, “The Ukrainians Using Embroidery to Stand up to Russia” (2023, 11 pgs.)</li> </ul> <p>Studio topic: another subaltern dress: examining queer identity through apparel in Eastern Europe</p>	Class prep question due on 10/2, 12:00pm



Week	Date	Topics/Readings/Assignments	Assessments Due
7	10/7	<p>UNIT III: APPAREL IN SERVICE OF EMPIRE &amp; COLONIALISM</p> <p>Today’s topic: noble dress in Eastern Europe’s transition to empire</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Maria Bogucka, “Gesture, Ritual, and Social Order in Sixteenth- to Eighteenth-Century Poland,” in <i>Classic and Modern Writings on Fashion</i> (2009, 12 pgs.)</li> <li>• Christine Ruane, <i>The Empire’s New Clothes: A History of the Russian Fashion Industry, 1700–1917</i>, excerpt (2009, 15 pgs.)</li> <li>• Mikhail Borisovich Piotrovsky, <i>Russian Splendor</i>, excerpt (2016, 10 pgs.)</li> </ul> <p>Studio topic: exploring imperial-era sleeve and skirt draping in Eastern Europe</p>	<p>Class prep question due on 10/7, 12:00pm</p> <p>Quiz #2 due on 10/7, 11:59pm</p>



Week	Date	Topics/Readings/Assignments	Assessments Due
	10/9	<p>Today's topic: the privileges of "urban dress" under empire</p> <p>Read:</p> <ul style="list-style-type: none"><li>• Reet Piiri, "Estonia: Urban Dress," in <i>Encyclopedia</i>, v. 9 (2010, 14 pgs.)</li><li>• Raisa Marduhovna Kirsanova, "Russia: Urban Dress up to the End of the Nineteenth Century," in <i>Encyclopedia</i>, v. 9 (2010, 9 pgs.)</li><li>• Katalin Medvedev, "Hungary: Urban Dress up to 1948," in <i>Encyclopedia</i>, v. 9 (2010, 10 pgs.)</li></ul> <p>Studio topic: exploring the structures of imperial-era noblemenswear in Eastern Europe</p>	Class prep question due on 10/9, 12:00pm
8	10/14	<p>Today's topic: gender and ideology in imperial dress</p> <p>Read:</p> <ul style="list-style-type: none"><li>• Ariel Beaujot, "Gender and Sexuality," in <i>A Cultural History of Dress and</i></li></ul>	Class prep question due on 10/14, 12:00pm



Week	Date	Topics/Readings/Assignments	Assessments Due
		<p><i>Fashion in the Age of Empire</i> (2017, 17 pgs.)</p> <ul style="list-style-type: none"> <li>• Constanța Vintilă-Ghițulescu, “‘Curls and Forelocks’: Romanian Women’s Emancipation in Consumption and Fashion, 1780–1850,” in <i>Women, Consumption, and the Circulation of Ideas in South-Eastern Europe, 17<sup>th</sup>–19<sup>th</sup> Centuries</i> (2017, 24 pgs.)</li> <li>• Čedomir Vasić, “Official Dress, Military Uniforms, and Europeanizing Fashion Influences in Serbia,” in <i>Encyclopedia</i>, v. 9 (2010, 6 pgs.)</li> </ul> <p>Studio topic: exploring imperial-era corsets, stays, and bustles</p>	
	10/16	NO CLASS: AUTUMN BREAK	
9	10/21	UNIT IV: MODERNITY, HAUTE COUTURE, AND CLOTHING AS IDENTITY	Class prep question due on 10/21, 12:00pm



Week	Date	Topics/Readings/Assignments	Assessments Due
		<p>Today’s topic: fashion, identity, and production technology headed into the 20<sup>th</sup> century</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Christine Ruane, <i>The Empire’s New Clothes: A History of the Russian Fashion Industry, 1700–1917</i>, excerpt (2009, 15 pgs.)</li> <li>• Antonia Young, “Sworn Virgins,” in <i>Encyclopedia</i>, v. 9 (2010, 4 pgs.)</li> <li>• Clare Rose, “Rough Wolves in the Sheepcote: The Meanings of Fashionable Color, 1900–1914,” in <i>Colors in Fashion</i> (2018, 10 pgs.)</li> </ul> <p>Studio topic: exploring the colors of East European garments and material design</p>	<p>Exhibit catalogue concept due on 10/21, 11:59pm</p>
	10/23	<p>Today’s topic: the birth of the atelier</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Djurdja Bartlett, “Nadezhda Lamanova and Russian Pre-</li> </ul>	<p>Class prep question due on 10/23, 12:00pm</p> <p>Traditions &amp; transformations paper 3-page draft</p>



Week	Date	Topics/Readings/Assignments	Assessments Due
		<p>1917 Modernity: Between Haute Couture and Avant-Garde Art” (2017, 30 pgs.)</p> <ul style="list-style-type: none"><li>• Eva Uchalová, <i>Prague Fashion Houses</i>, excerpt (2011, 12 pgs.)</li><li>• Bella Neyman, “Valentina, a Russian Designer in America,” in <i>Encyclopedia</i>, v. 9 (2010, 3 pgs.)</li></ul> <p>Studio topic: exploring apparel in fin-de-siecle photography, magazines, and cinema clips from Eastern Europe</p>	<p>due on 10/23, 11:59pm</p>
10	10/28	<p>Today’s topic: looking westward: interwar fashion outside the USSR</p> <p>Read:</p> <ul style="list-style-type: none"><li>• Sonia-Doris Andras, <i>The Women of “Little Paris,”</i> excerpt (2024, 30 pgs.)</li><li>• Bojana Popović, “Fashion in Belgrade, 1918 to 1941,” in <i>Encyclopedia</i>, v. 9 (2010, 5 pgs.)</li></ul>	<p>Class prep question due on 10/28, 12:00pm</p>



Week	Date	Topics/Readings/Assignments	Assessments Due
		<ul style="list-style-type: none"> <li>• Anna Sieradzka, “Polish Fashion in the 1920s and 1930s,” in <i>Encyclopedia</i>, v. 9 (2010, 2 pgs.)</li> </ul> <p>Studio topic: bring in one image for your exhibit catalogue project with notes for your garment analysis so that we can workshop these</p>	
	10/30	<p><b>UNIT V: SOCIALIST UTOPIA, SOCIALIST EVERYDAY</b></p> <p>Today’s topic: the socialist transformation in Eastern Europe</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Djurdja Bartlett, introduction to <i>Fashion East</i> (2010, 7 pgs.)</li> <li>• Djurdja Bartlett, “Between Science and Myth: The Birth of Socialist Fashion,” in <i>Fashion East</i> (2010, 19 pgs.)</li> <li>• John E. Bowlt, “Manufacturing Dreams: Textile Design in Revolutionary Russia,” in</li> </ul>	<p>Class prep question due on 10/30, 12:00pm</p> <p>Exhibit catalogue images &amp; notes due on 10/30, 11:59pm</p>



Week	Date	Topics/Readings/Assignments	Assessments Due
		<p><i>Revolutionary Costume</i> (1989, 14 pgs.)</p> <p>Studio topic: exploring early Soviet fashion magazines</p>	
11	11/4	<p>Today's topic: everyday garments as tools of ideology</p> <p>Read:</p> <ul style="list-style-type: none"><li>• Julia Demidenko, "Soviet Underwear," in <i>Encyclopedia</i>, v. 9 (2010, 5 pgs.)</li><li>• Olga Vainshtein, "The Concept of Modesty in Socialist Dress and Grooming," in <i>Encyclopedia</i>, v. 9 (2010, 3 pgs.)</li><li>• Djurdja Bartlett, "East Europe: From Utopia to Myth," in <i>Fashion East</i> (2010, 20 pgs.)</li></ul> <p>Studio topic: exploring Soviet textile patterns and colors</p>	<p>Class prep question due on 11/4, 12:00pm</p>
	11/6	<p>Today's topic: clothing the Great Soviet Army</p>	<p>Class prep question due on 11/6, 12:00pm</p>



Week	Date	Topics/Readings/Assignments	Assessments Due
		<p>Read:</p> <ul style="list-style-type: none"> <li>• Chris McNab, “Defining Moment, 1939–45,” in <i>The Great Bear at War</i> (2019, 14 pgs.)</li> <li>• Amin Parsa, “Military Uniform and Lethal Targeting in International Law on Armed Conflict,” in <i>Uniform</i> (2019, 11 pgs.)</li> </ul> <p>Watch:</p> <ul style="list-style-type: none"> <li>• <i>The Fall of Berlin</i>, directed by Mikheil Chiaureli (1952, clips)</li> <li>• <i>Come and See</i>, directed by Elem Klimov (1985, clips)</li> </ul> <p>Studio topic: exploring garment technologies—zippers, buttons, rivets, yokes, gussets, etc.</p>	<p>Quiz #3 due on 11/6, 11:59pm</p>
12	11/11	NO CLASS: VETERAN’S DAY OVSERVED	
	11/13	UNIT VI: SOCIALISM UNRAVELING	Class prep question due on 11/13, 12:00pm



Week	Date	Topics/Readings/Assignments	Assessments Due
		<p>Today's topic: socialist fashion against the west</p> <p>Read:</p> <ul style="list-style-type: none"><li>• Djurdja Bartlett, "The Cold War and the Fashion War," ch. 4 of <i>Fashion East</i> (2010, 24 pgs.)</li><li>• Katalin Medvedev, "The Cold War, Fashion, and Resistance in 1950s Hungary," in <i>Comparative Hungarian Cultural Studies</i> (2011, 10 pgs.)</li></ul> <p>Studio topic: exploring post-WWII men's and androgenous silhouettes in Eastern Europe</p>	<p>Exhibit text rough draft due on 11/13, 11:59pm</p>
13	11/18	<p>Today's topic: socialist everyday wear and conceptions of gender</p> <p>Read:</p> <ul style="list-style-type: none"><li>• Djurdja Bartlett, "From Red to Beige: A Set of Rules," in <i>Fashion East</i> (2010, 17 pgs.)</li></ul> <p>Watch:</p>	<p>Class prep question due on 11/18, 12:00pm</p>



Week	Date	Topics/Readings/Assignments	Assessments Due
		<ul style="list-style-type: none"> <li>• <i>Blind Chance</i>, directed by Krzysztof Kieslowski (1981, clips)</li> </ul> <p>Studio topic: bring in your exhibit catalogue project rough draft (text, images) for us to workshop and discuss possible designs</p>	
	11/20	<p>Today's topic: consumerism looking westward</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Djurdja Bartlett, "Fashion Rising," in <i>Fashion East</i> (2010, 19 pgs.)</li> <li>• Natalya Chernyshova, "From 'Modest' to 'Modish': New Attitudes to Clothes and Fashion," excerpt, in <i>Soviet Consumer Culture in the Brezhnev Era</i> (2013, 10 pgs.)</li> </ul> <p>Watch:</p> <ul style="list-style-type: none"> <li>• <i>Daisies</i>, directed by Věra Chytilová (1966, clips)</li> </ul>	<p>Class prep question due on 11/20, 12:00pm</p> <p>Catalogue design draft due on 11/20, 11:59pm</p>



Week	Date	Topics/Readings/Assignments	Assessments Due
		Studio topic: exploring post-WWII women's silhouettes in Eastern Europe	
--	11/25	NO CLASS: THANKSGIVING BREAK	
	11/27	NO CLASS: THANKSGIVING BREAK	
14	12/2	<p>UNIT VII: GETTING DRESSED IN EASTERN EUROPE TODAY</p> <p>Today's topic: East European runways</p> <p>Read:</p> <ul style="list-style-type: none"> <li>• Waleria Dorogova, "Soviet Chic"—Concepts of Russianness in Contemporary Fashion," in <i>Encyclopedia</i>, v. 10 (2010, 6 pgs.)</li> <li>• Annette Lynch and Mitchell D. Strauss, "Fashion Change—Binding the Threads Together," in <i>Changing Fashion</i> (2007, 4 pgs.)</li> </ul>	<p>Class prep question due on 12/2, 12:00pm</p> <p>Exhibit catalogue project due on 12/2, 11:59pm</p>



Week	Date	Topics/Readings/Assignments	Assessments Due
		<ul style="list-style-type: none"><li>• Explore five East European high fashion websites or runway videos from a list provided on Carmen</li></ul> <p>Watch:</p> <ul style="list-style-type: none"><li>• Clips of Russian Fashion Week runways featuring models with disabilities (2014)</li></ul> <p>Studio topic: identifying East European design trends post-1989</p>	
	12/4	<p>Today's topic: the clothes of the masses</p> <p>Read:</p> <ul style="list-style-type: none"><li>• Liana Satenstein, "Has the Commercialization of Russian and East European Fashion Gone Too Far?" (2017, 3 pgs.)</li><li>• Margaret Mayanrd, "Globalization and Dress," in <i>Encyclopedia</i>, v. 10 (2010, 22 pgs.)</li></ul>	Class prep question due on 12/4, 12:00pm



Week	Date	Topics/Readings/Assignments	Assessments Due
		<ul style="list-style-type: none"><li>Explore five East European mass fashion websites from a list provided on Carmen</li></ul> <p>Studio topic: exploring urban subculture dress in Eastern Europe</p>	
15	12/9	<p>Today's topic: engagement with catalogue projects</p> <p>Read:</p> <ul style="list-style-type: none"><li>Please browse your classmates' exhibit catalogues on our website, and select two garments (from different projects, not your own) to present to the class in your own words</li></ul> <p>Studio topic:</p> <ul style="list-style-type: none"><li>No distinct studio time today, just work with everyone's exhibit catalogues for the two-hour period</li></ul>	<p>Class prep question due on 12/9, 12:00pm</p>

Quiz #4 due 12/16, 11:59pm

Traditions & transformations reflection paper (full version) due 12/16, 11:59pm

# GE Theme course submission worksheet: Traditions, Cultures, & Transformations

## Overview

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Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Traditions, Cultures, & Transformations)

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In a sentence or two, explain how this class “fits’ within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

This course investigates clothing production, design, consumption, and worn experience (including social signification) in Eastern Europe from original settlements dating as far back as 6000 BCE through today. In our study of fashion transformation over time, we will examine how particular garments both reflect and, in turn, shape the cultures and traditions within which they are embedded. We will also study the social, economic, and environmental role of clothing production practices as they have developed over the centuries in this region. By tracing chronological narratives of production and design, we will understand how fashion draws on the larger traditions and transformations of its culture—social, technological, environmental, political and ideological, and aesthetic or artistic.

Connect this course to the Goals and ELOs shared by *all* Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the

panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

**Goal 1:** Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

**Goal 2:** Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

	Course activities and assignments to meet these ELOs
<b>ELO 1.1</b> Engage in critical and logical thinking.	This course is structured around critical and logical thinking in every assignment and every class meeting. Students will build skills in critical and logical thinking through the semiweekly class prep questions, traditions and transformations reflection paper, four quizzes, exhibit catalogue project, and also our in-class activities and discussions. All the written assignments will ask students to analyze and interpret specific garments through the lens of our scholarly and critical readings and of their own analytical assessments of fashion transformation over time. In the traditions and transformations reflection paper, students will need to make an extended scholarly argument that uses at least three scholarly secondary sources. During our “class time” (the term I use to describe the first 1 hour 15 minutes of class, as explained in the syllabus), we hold discussions and do activities that require critical and logical thinking to examine our assigned materials for the day and think through syntheses and implications. I might ask the students to discuss why a particular Serbian embroidery technique gets revised in the late 19 <sup>th</sup> century (answer: because of technological change). In our “studio time” (the term I use to describe the final 40 minutes of class, as explained in the syllabus), students will engage in practice-based critical and logical thinking, working to better understand and appreciate garment design, production, and consumption through close examination of images to trace culturally and historically situated design details and fashion trends.
<b>ELO 1.2</b> Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	Our class prep questions, which require a fairly short but intellectually rigorous and precise response, ask the students a critical question about the assigned reading or viewing materials that will be directly linked to the course and theme ELOs. In the traditions and transformations reflection paper (7–8 pages), students will write a scholarly argument citing both primary and secondary sources on fashion’s intersections with traditions and transformations in the cultural context of Eastern Europe. The exhibition introduction and garment analyses the students will write for their exhibit catalogue project are exactly the sort of public intellectual product created regularly by scholars of fashion. These texts will draw heavily on secondary scholarly sources and on synthesis and analysis of numerous primary sources (garment images).
<b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.	Our study of clothing embraces all dimensions of East European society: tsars and kings, peasants and serfs, a consumerist middle class, celebrities, minority ethnic groups, subcultures, and today’s global influencers. Examining clothing worn by so many groups of people helps us to understand how deeply our clothes reflect our circumstances, traditions, and identities. Students will synthesize our many apparel-shaped windows onto East European culture in their traditions and transformations reflection paper, as well as in their quizzes and exhibit catalogue projects. Particularly in the exhibit catalogue project, the students analyze how a

	single garment engages with its larger culture, a task that requires identification, description, and synthesis of observations about multiple representative garments.
<b>ELO 2.2</b> Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.	This course builds reflection into the class prep questions, which may ask students to connect some aspect of the class period’s scholarly content to their personal experience. Our studio time will also frequently involve reflection and opportunities for students to share personal experiences. Students do creative work in their exhibit catalogue project, which requires graphic design work, as well as creative-intellectual thinking to collate an exciting “mini-exhibit” of garments. We will have further chances for self-assessment in our studio time devoted to preparing for the exhibit catalogue project. The traditions and transformations reflect paper also encourage students to connect their topics to their own lives.

## Goals and ELOs unique to Traditions, Cultures, & Transformations

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Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

**GOAL 3:** Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

**GOAL 4:** Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

	Course activities and assignments to meet these ELOs
<b>ELO 3.1</b> Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.	In every class period of this course, we examine the interaction between culture at large and garment design. Design is strongly influenced by religious beliefs, gender concepts, class and social roles, community identity, and technology and the economic market (e.g., the accessible pricing of synthetic fabrics). We study all of these issues closely, in numerous readings and our discussions of them. In week 5, for example, we do readings on Jewish dress and Muslim dress in Eastern Europe. Questions targeting ELO 3.1 will be included on quizzes, and this ELO is directly built into the prompt for the traditions and transformations paper.
<b>ELO 3.2</b> Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.	The sewing machine—the first mass-produced machine for domestic use—changed the world. We study the sewing machine (invented in 1846) in this course (and its impact on women’s labor), along with other important, long-lasting technological advancements in clothing production, primarily the proliferation of synthetic textiles (post-WWII) and the onset of fast fashion (1990s). Multiple questions on our four quizzes will ask students to explain how these technological advancements affected culture and society, as well as the environment, and the concrete changes they effected for clothing design. Several of the class prep questions will ask students to reflect on these cultural transformations, as well. This ELO is directly built into the prompt for the traditions and transformations paper.
<b>ELO 3.3</b> Examine the interactions among dominant and sub-cultures.	Our assigned materials for class and planned studio topics will have us study the apparel of multiple minority cultures in Eastern Europe: Jews, the Roma, indigenous Siberian groups, Muslims, Balkan sworn virgins, queer people, and disabled

	<p>people. We will carefully attend, in our class discussions, class prep questions, and quiz questions, to the sartorial relations between these minority cultures and the dominant culture. We will critically examine, for example, whether the 2014 Russian Fashion Week runways featuring numerous disabled models treated disability positively and respectfully or used it in service of pretense to liberal values.</p>
<p><b>ELO 3.4</b> Explore changes and continuities over time within a culture or society.</p>	<p>Fashion is constantly changing—and yet certain style details seem to return again and again. Our study of fashion in Eastern Europe will allow us to examine change even year by year as new trends appear and old ones fall away. The traditions and transformations reflection paper asks students to examine fashion’s ever-present tension between constant change and familiarity as mapped onto changes and traditions in a culture. The exhibit catalogue project requires students to contextualize particular garments within the cultural changes that gave rise to them. Quiz questions will target this ELO, as well.</p>
<p><b>ELO 4.1</b> Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.</p>	<p>Eastern Europe is a culturally diverse region, encompassing large Orthodox, Catholic, Islamic, and (before WWII) Jewish populations. Cultures in the region have been influenced by Slavic, Ottoman, Germanic, and Austro-Hungarian cultures. We will continually notice and interpret cultural differences within Eastern Europe. In class in week 9, for example, we will compare the dress of Balkan sworn virgins with Romanian concepts of gendered dress (from week 8). Students may address this ELO in their paper and exhibit catalogue project, and it will certainly be addressed in quiz questions.</p>
<p><b>ELO 4.2</b> Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues</p>	<p>Race, ethnicity, and gender are tightly tied up in the history of fashion, from production to design to consumption. The medieval shift toward making weaving and sewing “women’s work” has had a profound impact on the trajectory of women’s roles in the home and workforce. Clothing production has been heavily racialized, as well: the cotton empire that we all take part in as consumers today is historically the product of slave labor (and now often the product of child labor). We will discuss these issues through our readings in weeks 3 and 4. We also study how cultural concepts of gender are reflected in dress in multiple weeks of the course, and in weeks 5 and 6, we both learn from and critique the categorization of folk dress as “ethnic dress.” ELO 4.2 will be assessed on the class prep questions, quizzes, and in the garment analyses of the exhibit catalogue project, as every garment reflects identity.</p>

# Research and Creative Inquiry Course Inventory

## **Overview**

The GE allows students to take a single, 4+ credit course to satisfy a particular GE Theme requirement if that course includes key practices that are recognized as integrative and high impact. Courses seeking one of these designations need to provide a completed Integrative Practices Inventory at the time of course submission. This will be evaluated with the rest of the course materials (syllabus, Theme Course submission document, etc).

Approved Integrative Practices courses will need to participate in assessment both for their Theme category and for their integrative practice.

Please enter text in the boxes below to describe how your class will meet the expectations of Research and Creative Inquiry courses. It may be helpful to consult with the OSU Office of Undergraduate Research and Creative Inquiry. You may also want to consult your Director of Undergraduate Studies or appropriate support staff person as you complete this Inventory and submit your course.

Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

## **Accessibility**

If you have a disability and have trouble accessing this document or need to receive it in another format, please reach out to Meg Daly at [daly.66@osu.edu](mailto:daly.66@osu.edu) or call 614-247-8412.

## **Pedagogical Practices for Research and Creative Inquiry Courses**

Course subject & number

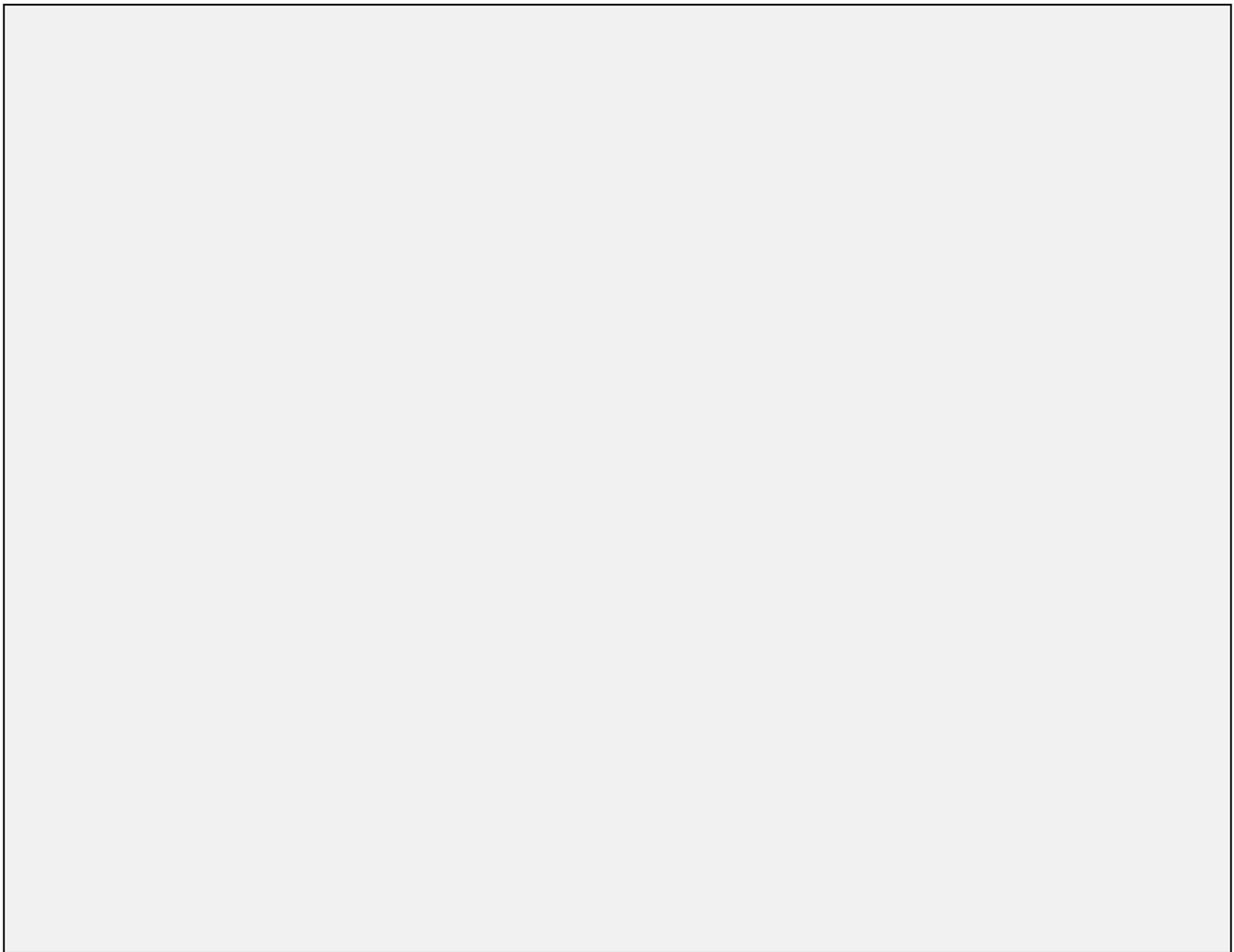
Undergraduate research is defined by the Council on Undergraduate Research (CUR) as an inquiry or investigation conducted by an undergraduate student that makes an *original* intellectual or *creative* contribution to the discipline. Undergraduate creative activity is the parallel to research, engaging in a rigorous creative process using (inter)disciplinary methods to produce new work.

In the context of the 4-credit GEN Theme High Impact Practice (which, by definition, is a more robust course than a non-HIP 3-credit Theme course—since student will take one 4-credit course instead of taking two 3-credit courses), research or creative inquiry requires a level of rigor and engagement that goes beyond what is routinely already included in a 3-credit Theme course in that discipline. It will generally mean that students are either (1) instructed in and engage in original research and the production and/or analysis of new understanding or data used in the preparation of a final paper, report, or project characteristic of the discipline, *or* (2) they are instructed in and engage in the primary production and performance or display of new creative work characteristic of the discipline.

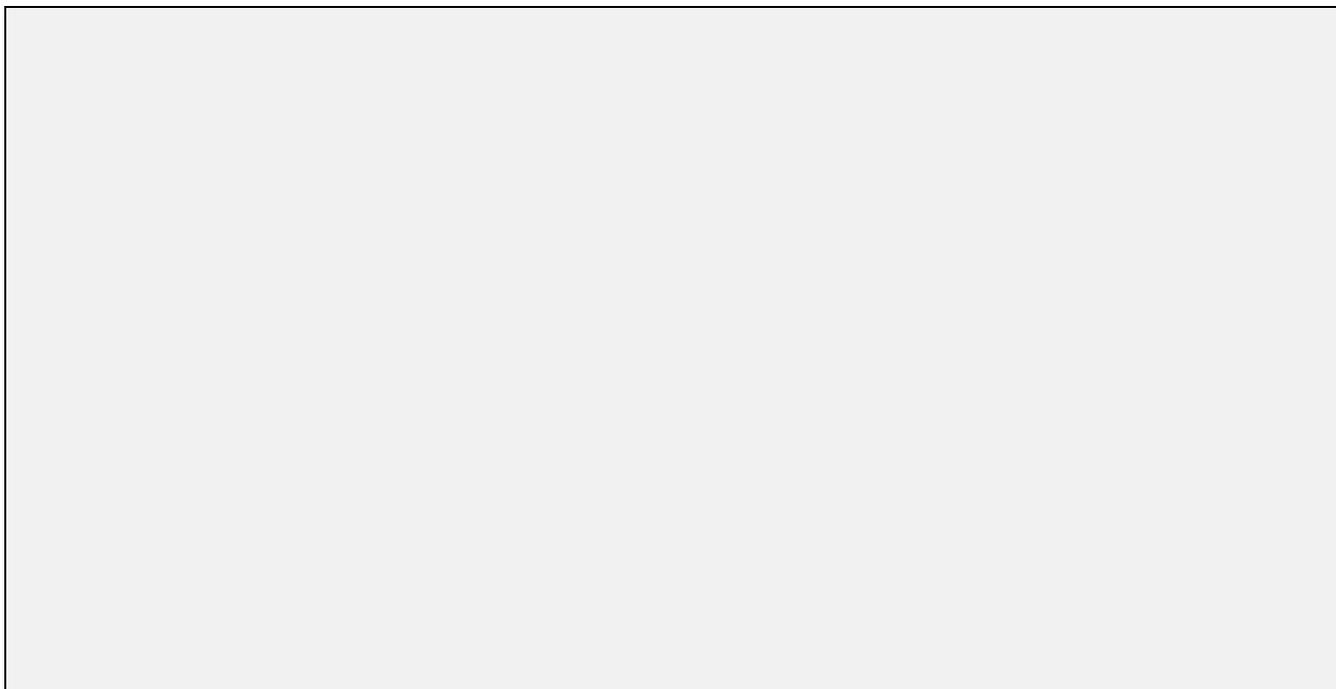
Further comments and clarifications:

- The Creative Inquiry or Research component should be integrated throughout a *substantial* portion of the course (not just at the very end, for example).
- The Creative Inquiry or Research component should connect to the Theme and to the subject/content of the course. If the course at hand is requesting two Themes, then the research component or creative work should fully pertain to both Themes.

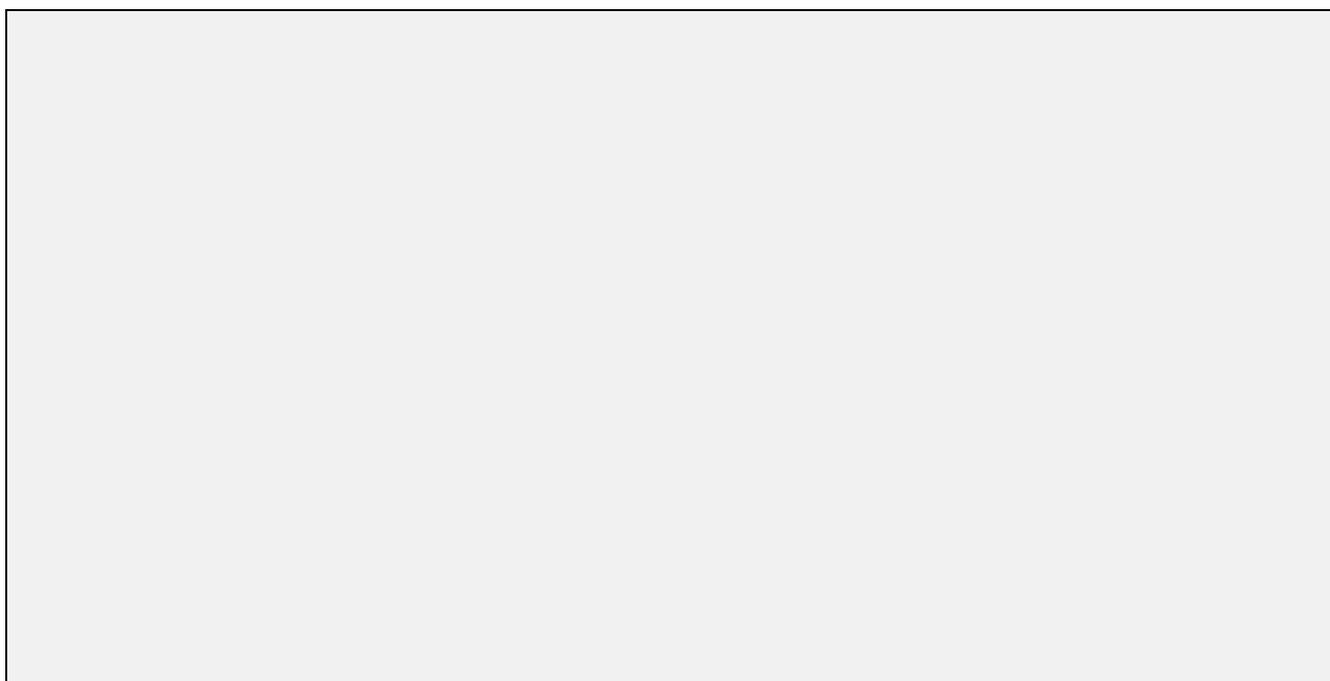
**1. Disciplinary expectations and norms: Different disciplines at the university define original research and creative inquiry differently. Please explain what the expectations/norms of your discipline are for original research or creative inquiry. How is new understanding developed in your field? How does the creative process amplify knowledge in the field? (This information should also be readily visible on the syllabus.)**



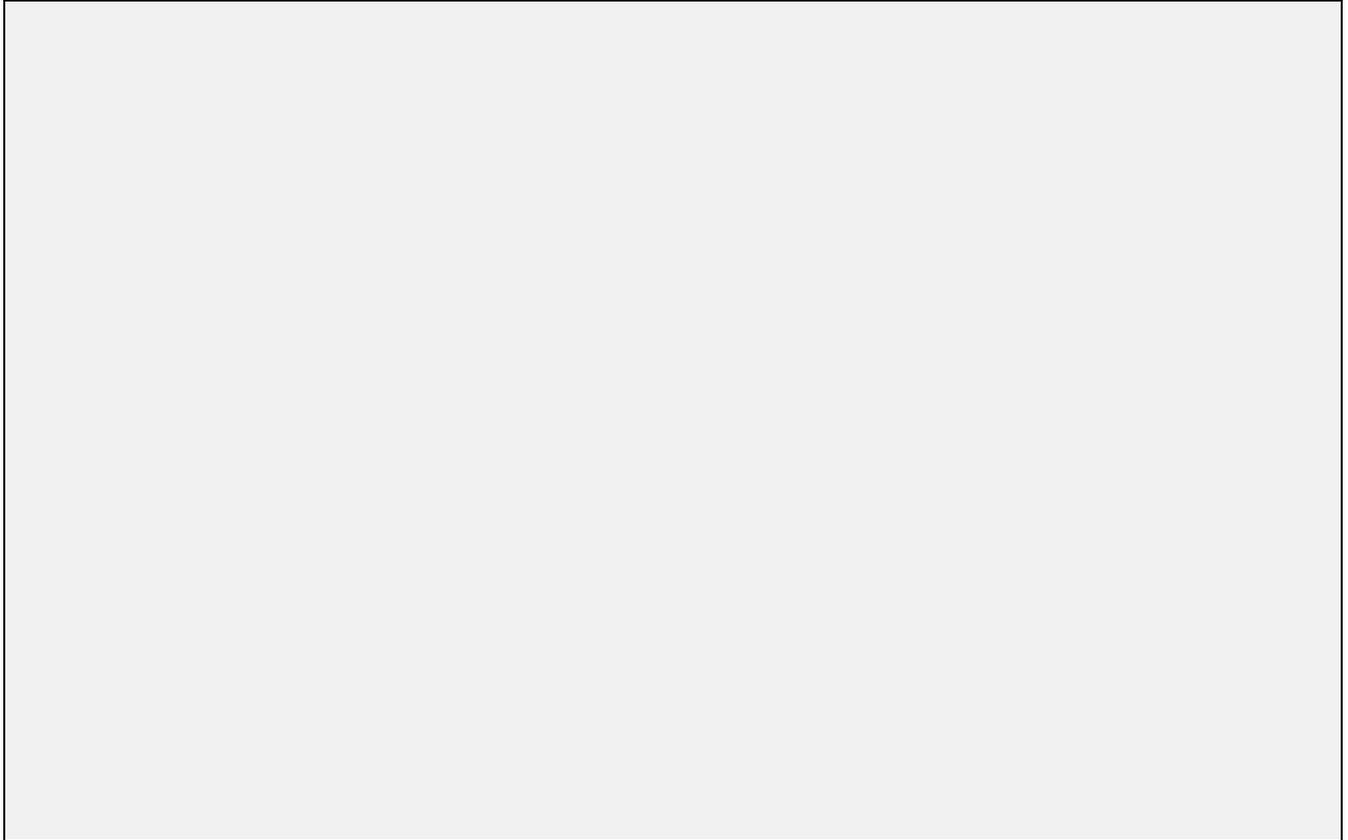
**2. Teaching methods and practices:** Which class activities and materials will be used to teach students the research methodology and/or research practices or the methods and practices of creative inquiry typical or relevant in your discipline? How will the potential ethical implications for research or creative inquiry in the field be addressed in the course? (This information should also be readily visible on the syllabus.)



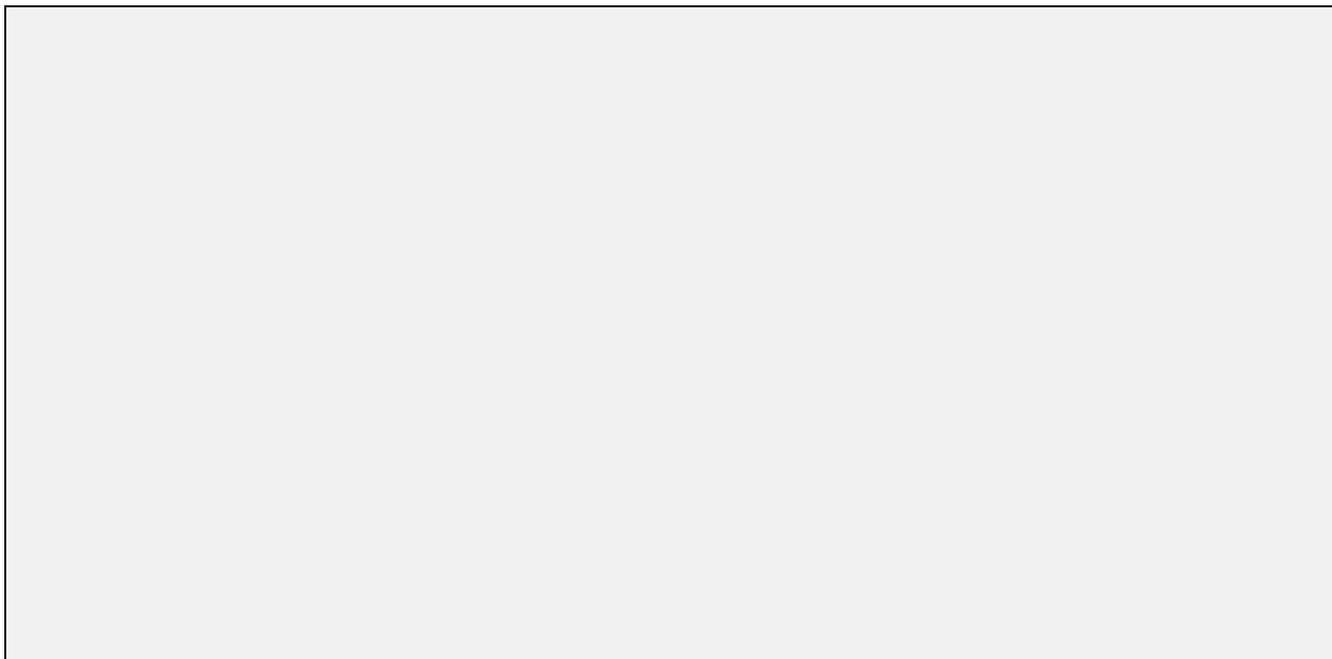
**3. Implementing:** Through which class activities and materials will the students be given opportunities to practice disciplinary research or creative inquiry techniques, methods, and skills to create new knowledge or advance praxis? (This information should also be readily visible on the syllabus.)



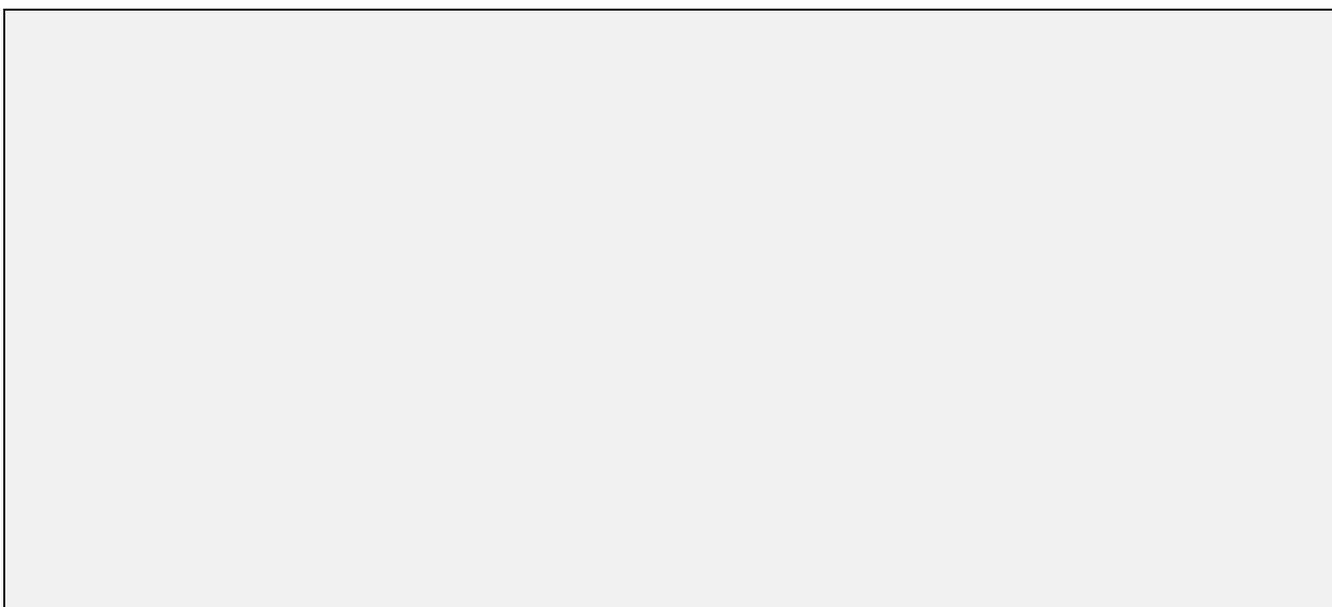
**4. Demonstration of competence: Disciplines develop and share new knowledge or creative work in different ways. Through which activity or activities will students first be taught and then be involved in a demonstration of competence in an appropriate format for the discipline (e.g., a significant public communication of research, display of creative work, or community scholarship celebration)? The form and standard should approximate those used professionally in the field. (This information should also be readily visible on the syllabus.)**

A large, empty rectangular box with a thin black border, occupying the lower half of the page. It is intended for a syllabus entry corresponding to the question above.

**5. Scaffolding and mentoring:** Explain how the creative inquiry or research project will be scaffolded across multiple assignments or one large project broken up across the course (e.g., specific explanations about reviewing literature, developing methods, collecting data, interpreting or developing a concept or idea into a full-fledged production or artistic work). Each pertinent assignment should help students build and demonstrate skills contributing to the larger project. Meaningful feedback and mentoring should be provided by the instructor at regular intervals to inform next steps in the process. (This information should also be readily visible on the syllabus.)



**6. Reflection:** Explain how the course offers students opportunities for reflection on their own developing skills and their status as learners and as researchers or creatives. (This information should also be readily visible on the syllabus.)







24 November 2025

Dear Fashion and Retail Studies Faculty, College of Education and Human Ecology:

Thank you so much for your generous review of my course proposal for Slavic 3900: East European Fashion: Trends, Textiles, and Traditions. I very much hope to build bridges with your program, and I appreciate your kind attention to the course I have proposed.

In regard to your thoughtful and apt reservations about my course, I sense that there is some misperception. I am a scholar of cultural studies, specializing in theater, with work on costume studies and fashion history, all in the context of East Central Europe, which I define as spanning Czechia, then east across Poland, Ukraine, and Belarus, through Russia. I am currently developing a future book project on everyday garments in the film and theater of Eastern Europe. My course Slavic 3900 does also venture into the Baltics and the Balkans, both of which are within the expertise of my primary academic field but are not my personal research specialty, though I am confident at teaching them on the undergraduate level.

My research and teaching are solidly grounded in particular cultural-historical contexts. Thus, Slavic 3900 is not at all a course in the business of fashion or in the logistics and assessments of global fashion culture today. I can assure you that I make zero pretense to expertise in those critical matters that are solidly covered by your robust program. Instead, this course is about clothing's interfacing with culture, politics, and economics in the defined region of Eastern Europe over the past several centuries, with a special focus on the recent one hundred years.

I very much appreciate and read with interest your program's syllabi that you sent to my department. These syllabi are fascinating and exciting and, I'm sure, very critical to the undergraduate majors that your program produces. At the same time, they are remarkably different from what I offer in Slavic 3900. My course is fundamentally cultural and historical. While we necessarily work to develop a fashion studies vocabulary and the ability to critically assess a garment (something that your courses do, as well), the Slavic 3900 assignments emphasize examination of the garment in relation to cultural, social, political, and economic context, which differs from the more formal and industry-oriented focus of your courses. Indeed, reviewing the syllabi you sent over, I see zero Eastern European or even heavily historical-cultural content in general.

I have made requisite amendments to my proposed course syllabus to reflect the fact that this course is genuinely different in nature from the courses that make up your program. I do so with respect to the value of your program's offerings and zero pretense to stepping on anyone's toes. Instead, I stake out territory exclusively in my own expertise and in the expertise of the department that this course will be offered in (Slavic and East European Languages and Cultures): clothing as a cultural-historical product of Eastern Europe.

Again, I very much hope that we can build collaboration in the future, as my own work on fashion history is earnest and ongoing. I have no intention of diverting interest from your essential program—only in strengthening OSU's offerings in the incredibly rich field of fashion studies. In this course I will adamantly encourage students to continue their studies of fashion within the offerings of your program. In that vein, I have added the following text to the course description in the syllabus:

Throughout the course, students will be encouraged to consider career opportunities in the fashion industry, including through completing a degree program in Fashion and Retail Studies in the College of Education and Human Ecology at OSU. While this particular course is not directly oriented toward fashion industry careers, we will regularly make connections to the work of our excellent Fashion and Retail Studies Faculty.

In fact, I suspect that students will sign up for this course not because they are majors in our department studying the literature, film, and culture of Eastern Europe more broadly, but because they are more generally interested in the broader topics covered in your program. If you might consider listing this course as an optional elective for your program, or even just mentioning it on your website and advertising its content, I would be very grateful.

I hope that we remain in touch.

Sincerely and with many thanks,



Dr. Alisa Ballard Lin

Associate Professor

Department of Slavic and East European Languages and Cultures

Department of Theatre, Film, and Media Arts, by courtesy

The Ohio State University

lin.3183@osu.edu



October 28, 2025

PAES Building, First Floor  
305 Annie & John Glenn Avenue  
Columbus, OH 43210

614-688-1444 Phone  
614-292-7229 Fax

[go.osu.edu/HS](http://go.osu.edu/HS)

**Joseph Ernst**  
**Senior Academic Program Services Specialist**  
**Department of Slavic and Eastern European Languages and Cultures**

**Consumer Sciences**  
262 Campbell Hall  
1787 Neil Avenue  
614-292-4389 Phone  
614-688-8133 Fax

Re: Concurrence Review of Proposed Course Slavic 3900 - East European Fashion:  
Trends, Textiles, and Traditions

**Human Development  
and Family Science**  
135 Campbell Hall  
1787 Neil Avenue

Dear Joe,

**Human Nutrition**  
325 Campbell Hall  
1787 Neil Avenue

Thank you for sharing your department's proposal for a new course exploring fashion within the context of Eastern Europe. We truly appreciate your department's interest in engaging with the field of fashion and recognize the value of interdisciplinary approaches that enrich students' academic experiences.

**Kinesiology**  
PAES Building, First Floor  
305 Annie & John Glenn Ave

After careful review by our faculty in the Fashion & Retail Studies program, we found that the proposed course overlaps significantly with several existing offerings in our program. Topics such as fashion history, textiles, cultural symbolism in dress, and the evolution of style across regions are central to our curriculum and are taught with specialized depth by our faculty.

To support both curricular distinctiveness and student learning outcomes, we encourage your faculty to consider refining the course's focus to emphasize topics that reflect your department's unique disciplinary strengths. For example, exploring Eastern European embroidery, lace, silks, and other textiles in relation to regionally specific historical movements or cultural narratives. This would allow the course to offer a distinctive contribution while complementing the broader fashion studies available in our department.

We also invite students in your program to explore our department's Fashion and Retail Studies minor, which offers a structured and in-depth opportunity to engage with the field. This could be a valuable way for students to deepen their understanding of fashion while benefiting from the expertise and resources available in our program, including the Historic Costume and Textiles Collection.

We welcome collaboration and would be happy to consult further to support your curricular development in a way that benefits students across both departments. A list of Fashion & Retail Studies courses is provided with this letter and highlight where Slavic 3900 overlaps with our course content.

Warm regards,

**Fashion & Retail Studies faculty**

*Dr. Julie Hillery*  
*Dr. Tasha Lewis*  
*Dr. Ann Paulins*

Courses with components of overlap with the proposed **Slavic 3900: East European Fashion: Trends, Textiles, and Traditions**

*[Proposed course] This is a course about embroidery and lace, silks and furs, corsets and trousers, hardworking cottons and soldiers' footwraps—a course about fashion both luxurious and everyday, artistic and functional, “ethnic” and generalized for global markets. It is also a course about raw goods production, textile quality, and garment lifespan—and about ateliers, sustainability, factory production, and fast fashion. Further, it is a course about how what we wear bears on our many identities: cultural, national, professional, ethnic, and personal. And it is a course about fashion’s ever-changing, complex relationship to politics and ideology.*

**FASHION & RETAIL STUDIES COURSES**

**CSFRST 5720: Economic History of Power in Fashion**

A global investigation of multicultural influences in fashion/dress using a critical race lens to study the way fashions have developed, the diaspora of fashion trends, the economic systems that fashions support, and the power structures that both enable and prevent participation in - and democratization of - fashion.

Prereq: Econ 2001.01, and Sr standing; or Grad standing.

- This course addresses: *fashion both luxurious and everyday, artistic and functional, “ethnic” and generalized for global markets*
- This course addresses: *ateliers*
- This course addresses: *how what we wear bears on our many identities: cultural, national, professional, ethnic, and personal.*
- This course addresses: *fashion’s ever-changing, complex relationship to politics and ideology.*
- This course includes: *Examine the connections between clothing design and state ideology* This course includes: *fashion terminology .(proposed course Learning Outcome #2)*
- This course includes: *social and economic histories of clothing production and consumption in Eastern Europe, as well as this production and consumption’s relationship to sustainability from the medieval era through the consumerist fast fashion of today.(proposed course Learning Outcome #3)*

**CS2370: Design Aesthetics of Fashion & Retail**

The perception and presentation of self and its surrounding environment through use of aesthetics with consideration of foundations of design, physical characteristics, environment, personal expression, and context. GE foundation lit, vis and performing arts course.

- This course addresses: *fashion terminology .(proposed course Learning Outcome #1)*

- This course includes: Use a cultural studies lens to analyze how fashion has been marketed and perceived in Eastern Europe [and other geographic areas] through fashion magazines, films, and the social media ads and storefronts of today. *.(proposed course Learning Outcome #5)*

#### CSFRST 2371: **Textiles**

Fiber, yarn, and fabric characteristics, textile coloration and finishes; textile selection for specific end uses; laundering and care; new textile products and industry trends.

- This course addresses: *embroidery and lace, silks and furs, corsets and trousers, hardworking cottons*
- This course addresses: *raw goods production, textile quality*
- This course includes: fabrics and color swatches

#### CSFRST 2372: **Appearance, Dress, and Cultural Diversity**

This class is an intersectional study of race, ethnicity, and gender diversity while considering the roles that appearance and dress play. Within this context we will also consider individual and group behavior, social organization, and cultural norms through a lens of social justice.

GE soc sci indivs and groups course. GE foundation social and behavioral sci and race, ethnicity and gender div course.

- This course addresses: *fashion both luxurious and everyday, artistic and functional, “ethnic” and generalized for global markets*
- This course addresses: *how what we wear bears on our many identities: cultural, national, professional, ethnic, and personal*
- This course addresses: *fashion’s ever-changing, complex relationship to politics and ideology.*
- This course includes: Use a cultural studies lens to analyze how fashion has been marketed and perceived in Eastern Europe [and other geographic areas] through fashion magazines, films, and the social media ads and storefronts of today. *.(proposed course Learning Outcome #5)*

#### CSFRST 2374: **Twentieth Century Fashion and Beyond**

Relationship between culture, society and fashion in the 20th century, the influence of historic dress on contemporary fashion, and industry developments leading to mass fashion.

Prereq: English 1110. GE historical study course. GE foundation historical and cultural studies course.

- This course addresses: *factory production, and fast fashion.*
- This course addresses: *ateliers*
- This course addresses: *fashion’s ever-changing, complex relationship to politics and ideology.*
- This course includes: fashion terminology *.(proposed course Learning Outcome #1)*
- This course includes: Interpret the significance of a garment for performing concepts of gender and sexuality, nationalism, political ideology, class, and ethnicity in Eastern Europe—and for shaping those concepts. *.(proposed course Learning Outcome #4)*
- This course includes: Use a cultural studies lens to analyze how fashion has been marketed and perceived in Eastern Europe [and other geographic areas] through fashion magazines, films, and the social media ads and storefronts of today. *.(proposed course Learning Outcome #5)*
- This course includes: *worn experience in Eastern Europe [and beyond]*

#### CSFRST 3330: **Corporate Social Responsibility, Sustainability & Entrepreneurship in Fashion & Hospitality Industries**

Examination of corporate socially responsible and sustainable decision-making and regulatory processes used in advertising and promoting fashion retail and hospitality products and services.

Cross-listed in CSHspMg.

- This course addresses: *garment lifespan*
- This course addresses: *factory production, and fast fashion.*
- This course addresses: *fashion's ever-changing, complex relationship to politics and ideology.*

**CSFRST 3471: Apparel Manufacturing Decisions**

View of the fashion supply chain that examines the life of a garment from farm to textile, garment to shelf. Investigate parameters of textile apparel quality, standards and evaluation, and assurance of quality throughout the factory garment construction phases. Learn about retailers' involvement throughout the process and logistical decision making needed to avoid quality issues.

Prereq: C- or above in 2373; and prereq or concur C- or above in 2371.

- This course addresses: *factory production*
- This course includes: *garment to analysis*
- This course includes: fashion terminology *.(proposed course Learning Outcome #1)*
- This course includes: *systematically develop our skills in identifying and assessing the many design elements of a piece of clothing, from textile composition to seaming and draping.*

**CSFRST 3470: Apparel Product Development I**

This course focuses on the study and creation of apparel and accessory design using a variety of hand and computer media technology with a concentration on apparel product brand development.

Prereq: A grade of C- or above in 2370.

- This course addresses: fashion production, design

**CSFRST 4570: Apparel Product Development II**

**CSFRST 4576: Global Sourcing and Trade in Textile Products**

International factors affecting the textiles and textile products industries and their impact on the economy and consumers.

Prereq: A grade of C- or above in 2373. Cross-listed in 6576.

- This course addresses: *sustainability, factory production and fast fashion.*
- This course addresses: *raw goods production, textile quality*
- This course addresses: *raw goods production, textile quality, and garment lifespan*

Tuesday, January 13, 2026 at 3:00:30 PM Eastern Standard Time

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**Subject:** Re: Concurrence Request: Slavic 3900  
**Date:** Friday, November 14, 2025 at 9:06:09 AM Eastern Standard Time  
**From:** Tuxbury-Gleissner, Philip  
**To:** Lewis, Tasha, Sutherland, Sue, Ernst, Joe, Porfeli, Erik  
**Attachments:** image001.png, image002.png, image003.png, Outlook-The Ohio S.png

Thank you! We'll respond upon reviewing them.

Philip

**Philip Tuxbury-Gleissner**

Associate Professor, Director of Undergraduate Studies  
Slavic and East European Languages and Cultures

**Monograph:** [Subscribing to Sovietdom: The Lives of the Socialist Literary Journal](#) (forthcoming May 2025)

**Edited Volumes:** [Resilient Kitchens: American Immigrant Cooking in a Time of Crisis](#) (together with Harry Kashdan, 2024 James Beard Media Award Winner), [Red Migrations: Transnational Mobility and Leftist Culture after 1917](#) (together with Bradley Gorski)

**Digital Projects:** [KVIR\\_IZDAT Queer Publishing in Russia\(n\)](#)

**The Ohio State University**

College of Arts and Sciences  
Slavic and East European Languages and Cultures  
361 Hagerty Hall  
1775 College Rd., Columbus, OH 43210  
609-423-9751 Cell  
[tuxbury-gleissner.1@osu.edu](mailto:tuxbury-gleissner.1@osu.edu)



**THE OHIO STATE UNIVERSITY**

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**From:** Lewis, Tasha <[lewis.215@osu.edu](mailto:lewis.215@osu.edu)>  
**Sent:** Friday, November 14, 2025 9:00 AM  
**To:** Sutherland, Sue <[sutherland.43@osu.edu](mailto:sutherland.43@osu.edu)>; Tuxbury-Gleissner, Philip <[tuxbury-gleissner.1@osu.edu](mailto:tuxbury-gleissner.1@osu.edu)>; Ernst, Joe <[ernst.150@osu.edu](mailto:ernst.150@osu.edu)>; Porfeli, Erik <[porfeli.1@osu.edu](mailto:porfeli.1@osu.edu)>  
**Subject:** Re: Concurrence Request: Slavic 3900

Dear Philip and Joe,

I have attached the Fashion & Retail Studies syllabi for your reference.

Best  
Tasha

Tasha Lewis, PhD  
Nina Mae Mattus Associate Clinical Professor in Fashion & Retail Studies  
Affiliated Faculty, Sustainability Institute

College of Education & Human Ecology  
Department of Human Sciences  
**The Ohio State University**  
Email: [lewis.215@osu.edu](mailto:lewis.215@osu.edu)

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**From:** Sutherland, Sue <[sutherland.43@osu.edu](mailto:sutherland.43@osu.edu)>  
**Date:** Thursday, October 30, 2025 at 1:20 PM  
**To:** Tuxbury-Gleissner, Philip <[tuxbury-gleissner.1@osu.edu](mailto:tuxbury-gleissner.1@osu.edu)>, Ernst, Joe <[ernst.150@osu.edu](mailto:ernst.150@osu.edu)>, Porfeli, Erik <[porfeli.1@osu.edu](mailto:porfeli.1@osu.edu)>  
**Cc:** Lewis, Tasha <[lewis.215@osu.edu](mailto:lewis.215@osu.edu)>  
**Subject:** Re: Concurrence Request: Slavic 3900

Dear Philip,

I will ask the FRST faculty to forward the syllabi from the courses they highlighted in the letter. @ Tasha Lewis can you please send the FRST syllabi listed in your letter to Philip and Joe

I thought of our mentoring group too when I saw your name. I am well and I hope you are too

Thanks

Sue



**Sue Sutherland, PhD**  
Professor and Vice Chair  
Department of Human Sciences  
College of Education and Human Ecology

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305 Annie & John Glenn Ave,  
Columbus, OH 43210-1124

Phone Number: 614-247-6964  
Email: [Sutherland.43@osu.edu](mailto:Sutherland.43@osu.edu)  
*Pronouns: she/her/hers*

*Buckeyes consider the environment before printing.*

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**From:** Tuxbury-Gleissner, Philip <[tuxbury-gleissner.1@osu.edu](mailto:tuxbury-gleissner.1@osu.edu)>  
**Date:** Wednesday, October 29, 2025 at 10:03 AM  
**To:** Sutherland, Sue <[sutherland.43@osu.edu](mailto:sutherland.43@osu.edu)>, Ernst, Joe <[ernst.150@osu.edu](mailto:ernst.150@osu.edu)>, Porfeli, Erik <[porfeli.1@osu.edu](mailto:porfeli.1@osu.edu)>

**Subject:** Re: Concurrence Request: Slavic 3900

Dear Sue,

Thank you for this detailed response! We'll consult with the instructor and get back to you about it.

All best,

Philip

PS: I believe in AU2018, you were mentoring the group of new faculty I was in. I still think of it fondly! I hope you are doing well.

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**From:** Sutherland, Sue <[sutherland.43@osu.edu](mailto:sutherland.43@osu.edu)>

**Date:** Tuesday, October 28, 2025 at 8:03 PM

**To:** Ernst, Joe <[ernst.150@osu.edu](mailto:ernst.150@osu.edu)>, Porfeli, Erik <[porfeli.1@osu.edu](mailto:porfeli.1@osu.edu)>

**Cc:** Tuxbury-Gleissner, Philip <[tuxbury-gleissner.1@osu.edu](mailto:tuxbury-gleissner.1@osu.edu)>

**Subject:** Re: Concurrence Request: Slavic 3900

Dear Joe,

Thank you for your request for concurrence request for the Slavic 3900 course from our Fashion and Retail Studies program. The faculty in the program have thoroughly reviewed the proposal and consider the course to have significant overlap with a number of courses in the program. They have offered some considerations for you to consider regarding this course to avoid the overlap.

I have attached the letter from Drs. Lewis, Hillery, and Paulins

Thanks

Sue



**THE OHIO STATE UNIVERSITY**

**Sue Sutherland, PhD**

Professor and Vice Chair

Department of Human Sciences

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*Pronouns: she/her/hers*

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**From:** Ernst, Joe <[ernst.150@osu.edu](mailto:ernst.150@osu.edu)>  
**Date:** Wednesday, October 15, 2025 at 4:32 PM  
**To:** Porfeli, Erik <[porfeli.1@osu.edu](mailto:porfeli.1@osu.edu)>  
**Cc:** Sutherland, Sue <[sutherland.43@osu.edu](mailto:sutherland.43@osu.edu)>, Tuxbury-Gleissner, Philip <[tuxbury-gleissner.1@osu.edu](mailto:tuxbury-gleissner.1@osu.edu)>  
**Subject:** Concurrence Request: Slavic 3900

Good afternoon Erik,

I am reaching out to you regarding a concurrence request from the Department of Slavic and East European Languages and Cultures for our new course:

**Slavic 3900: East European Fashion: Trends, Textiles, and Traditions**

*This is a course about embroidery and lace, silks and furs, corsets and trousers, hardworking cottons and soldiers' footwraps—a course about fashion both luxurious and everyday, artistic and functional, “ethnic” and generalized for global markets. It is also a course about raw goods production, textile quality, and garment lifespan—and about ateliers, sustainability, factory production, and fast fashion. Further, it is a course about how what we wear bears on our many identities: cultural, national, professional, ethnic, and personal. And it is a course about fashion’s ever-changing, complex relationship to politics and ideology.*

Additionally, we were wondering if you would be interested in considering this course as an elective for your Fashion and Retail Studies program.

I have attached the syllabus and would be happy to answer any questions you may have. Thank you for your consideration!

Best,  
Joe



**THE OHIO STATE UNIVERSITY**

Joseph Ernst, MA, MPA

Senior Academic Program Services Specialist  
ASC Staff Advisory Council Treasurer  
**The Ohio State University**  
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