



## Section One Vocabulary

**Direction:** Provide a synonym and a definition to each word (column A). Then use this word in a sample sentence.

A	B
VOCABULARY	SYNONYM / DEFINITION / SENTENCE
Apparel	Your examples
Affiliation	
Semiotic	
Milieu	
Picturesque	
Aesthetic	
Interlinked	
Considerable	
Transmit	

## Section Two Reading & Speaking

### ARTICLE A

#### Expressing culture through fashion

[Source](#)



- Indigenous fashion is hardly in the spotlight, but that's starting to change. Dominated by a fast-fashion business model, the current state of the fashion industry is shrouded with overproduction and consumer overconsumption. However, with the rise of slow fashion, a movement where purchasing clothing is based off of environmentally conscious decisions and ethics, Indigenous fashion is gaining prominence.
- "Fashion today is in crisis, I think. Our systems of clothing production and consumption are really environmentally destructive and socially exploitative," said Riley Kucheran, a communication and culture student at Ryerson and a member of the Pic River First Nation. Kucheran worked closely with Angela DeMontigny, a Cree/Metis fashion designer, for three months to explore how Indigenous designers are reconciling their ethics and values with the western fashion industry. What he found is that Indigenous worldviews typically don't mix with western fashion because Indigenous designers like DeMontigny are "all about respect for the environment and for Mother Earth, whereas western fashion is all about being fast."
- "You don't really know who's producing your clothing, for example, but (DeMontigny) is really about establishing personal connections and community," he said. "Fashion needs to change and I think Indigenous fashion and what Angela is doing is one possible future." DeMontigny's work is characterized by an integration of Indigenous themes with contemporary lines and high-end materials.
- She recently presented her capsule collection at London Fashion Week in February. The collection was inspired by the ancient Anishinaabe creation story – The Seven Daughters of the Stars (Pleiades). Accordingly, DeMontigny's designs are embellished with sun, moon and star symbols. Her collection made its Toronto debut at Ryerson's Image Arts Centre on March 26. Proceeds from the event will go to the Toronto Native Women's Centre. The fashion show, titled *Of the Stars*, featured leather and suede-centric designs, paired with metallic accessories and statement jewelry. A diverse set of models marched down the runway to pulsing music, sporting "classic, but edgy" ensembles.



5. Emma Cooper, a third-year creative industries student and a member of the Delaware First Nation, said she's really proud that she walked the show.  
"It's not very often that Indigenous clothing is really given the platform where it hasn't been appropriated. Usually...(Indigenous fashion) is taken for high fashion purposes; it loses all cultural value," Cooper said.  
"With this project, we actually get the cultural value back because it's an Indigenous designer...we understand the significance behind it. It's so much more valuable of an experience and it's actually amazing to be a part of."
6. The event was organized by the Ryerson School of Fashion, specifically by students in an event planning course taught by assistant professor Henry Navarro Delgado.  
To Navarro Delgado, it was important to not only talk about diversity and inclusion as a topic, but to immerse his students in the Indigenous experience. "I think the best way to do that was to integrate Indigenous principles within the course work and then showing the work of an Indigenous designer that would close the circle," he said.
7. Navarro Delgado's students helped organize the runway show to present DeMontigny's designs and brand to fashion goers as well as educate them about Indigenous principles in the context of fashion.  
"You have ideas like slow fashion, for example, having a consciousness of protecting the environment. But Indigenous societies, Indigenous cultures, they have been the stewards of our environment...for millennia," said Navarro Delgado.  
"I think there is a good opportunity to utilize, to tap into that knowledge...I think this shows the opportunities and the possibilities and the potential there is inherent in going this way."
8. This integration of Indigenous principles in the School of Fashion is part of a larger plan to Indigenize the school's curriculum. Last year, as part of the introductory fashion theory course, Kucheran was hired by the school to teach a lecture about the role of clothing, colonization, cultural appropriation and Indigenous designers today.  
"The Indigenization project in the School of Fashion started with Dr. Ben Barry, who's my mentor and supervisor, but I think it's just inspired others in the School of Fashion, so people in like textile example for example or event planning," Kucheran said.

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## ARTICLE B

### **Clothes and Costumes as Form of Nonverbal Communication**

#### Source

1. Clothing presents an inseparable part of the human body. Linking art with clothing synthesizes the spiritual and social nature of human conduct, and it also creates metaphors and symbolic relationships in the anthropogenic environment.  
  
Through clothing, a person can make their first step in non-verbal communication towards the world. Clothing not only shows our appearance, but also represents our interior world. We attract attention with the help of our clothing.
2. With apparel, we communicate with others, express acceptance or rejection, or collective attitudes in relation to understanding something that is likeable, sociable, moral etc.  
Clothing can be interpreted as a transmission of information between a carrier and recipient through symbolic messages in the general or specific scope of the clothing culture. In such open communication, a person creates their individuality through appearance. Messages and information about ourselves are visually sent and received.
3. Clothing: form, function and meaning  
Members of a group use nonverbal communication within a specific clothing. Through it, they can transmit personal, social acceptance, social engaging and accustomed opinions about values, aesthetical criteria and ideas, and equally express and emphasize the existing social stratification and diversity. Indirectly, clothing presents many social events in society, allocating rules or dominant way of dressing (the so-called mass or street/public fashion), and thereby providing insight



into the lifestyle of a certain time. A way of dressing, apart from discovering the universal constants that could be overdone, is not subjected to the strongest laws of fashion i.e. transience, and it shows many variables, cultural and social “borrows”, changes in value and aesthetic innovation.

4. The concept of communication is usually treated as a basic carrying concept, and may imply an important aspect of nonverbal interaction and exchange of information in society through clothing. Clothing can be interpreted as a transmission of information between carrier and recipient through symbolic messages in the general or specific scope of dressing culture. In that open communication, a person creates his/her individuality through his/her appearance. Messages and information about oneself are visually sent and received. The more complicated-multilayer and more complex communication among individuals and groups are crossing in many dimensions and meanings in their nonverbal visual communication.
5. Culture represents the most general worldview that determines social existence and human life. Worldview is universal in the sense that a certain degree of coincidence of a person and common values are reached. Depending on what kind of values society recognizes as desirable, this type of reflection has been created in science, economics, management, art, architecture, and the way of dressing. Regardless the discussion about culture, items (fabric products) such as clothes, correspond or even emphasize their social and psychological interpretation within the context formed in social space which may be limited through subcultural, regional, professional, national, confessional, historical or some other border.
6. Connection of concepts, culture and dressing gives the meaning on several levels and is in interaction with many subjects, as well as many interpersonal and intercultural relations. Under the “auspices” of all these subjects, it is possible to decode behavior i.e. different information between persons in a group of subcultural system. These subcultural systems send and receive messages to each other through external-visual marks/dressing symbols. Items are recognized directly or, in some cases, they intentionally stand out as a symbol of communication, within the wider cultural phenomena and culture in general as a system of signs
7. Clothing and culture  
Symbolism also determines a person and what is worn in the broader social and cultural milieu. The dominant mode of dressing (nowadays mass fashion and national costume) reflects the current cultural trends, and above all, valuable and aesthetic standards. It provides the most picturesque insight into the lifestyle of a particular social environment. Fashion in clothes reveals the universal constants that generally show the cultural and physical similarity in a certain time, as well as a series of cultural processes, borrows, or specificities.
8. The clothes are treated as a collective and individual visual medium and with the help of it, a specific group in contemporary culture can be successfully “decoded”. This holds true also for a person in the social milieu or in several other levels (starting from its financial status to the spiritual state of mind, social position, and work engagement). Each of these structures has its place in the system of social signs of similarities and differences. These kinds of signs are fitted into group’s roles and choices that society limits as informal or imposed. The choices are made when dressing confirms the messages that are transmitted through “precisely certain differences of a number of interlinked sets of class and status, self-image and attractiveness”. In the retrospective look at the culture of garments, we can make a conclusion that in today’s dressing a considerable freedom has been gained, i.e. very wide range of possibilities and freedom in dressing related to history.

## **COSTUMES AROUND THE WORLD (NATIONAL AND REGIONAL)**



## SERIES 1



## SERIES 2

