
HUM4933 Senior Research Seminar

FORM&fashion

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Class Time: TuTh 1:30-2:45PM | Location: PSY Room 228B
Office Hours: TuTh 12:30-1:30PM or by appointment | Location: PSY 224

Course Description

The Senior Research Seminar is the culminating curriculum requirement for a degree in Humanities and Cultural Studies. The general objective of the course then is to provide a space where students can reflect on and exercise the skills and methodologies that they have learned during their time in the program. The Senior Research Seminar should also be an experience that marks students' transition from the undergraduate classroom to graduate and professional contexts requiring higher levels of agency and accountability. Along these lines, this course is modeled on a graduate seminar where everyone engages in facilitation and is responsible for the success of the course.

The subtitle of the seminar – FORM&fashion – specifies our shared case study. We seek to dress and undress the intersections between identity, beauty, and cultural values. What is fashion – an object or an action? Why do human beings adorn themselves? How do these self-extensions function? Are they aspirational or simply practical? What do these embellishments signal about a person or culture's identity and values? And what about the body beneath? We will consider these questions through engagement with an array of cultural resources, including narrative, aesthetics, critical theory, religious and social proscriptions, ethnography, and popular culture. The organization of the course prioritizes analytical frameworks of intersection and assemblage, important epistemological orientations across cultural studies methodologies. These orientations lead us to address contemporary ethical concerns facing the fashion industrial complex, including racism, misogyny, body image, cultural appropriation, consumerism, and working conditions in a globalized economy. Although historical considerations, foreign and domestic will arise, the context of this course is the transcultural present.

Required Texts

Susan B. Kaiser, *Fashion and Cultural Studies* (Bloomsbury, 2012).

Heike Jenss, ed., *Fashion Studies: Research Methods, Sites and Practices* (Bloomsbury, 2016).

Toni Morrison, *God Help the Child* (Alfred A. Knopf, 2015).

Alison Kinney, *Hood* (Bloomsbury, 2016).

Leila Ahmed, *A Quiet Revolution: The Veil's Resurgence from the Middle East to America*, (Yale, 2011).

Caroline Tula Cossey, *My Story*, first published in 1992, now available in Kindle edition (2015).

Documentaries: *Dior and I* (2015) and *The First Day in May* (2016)

**Various materials linked in Webcourses

Suggested:

Susan J. Vincent, *Anatomy of Fashion* (Berg, 2009).

Course Requirements

Participation. The success of a seminar requires that all members come prepared to our meetings and contribute to the discussions. Your participation in the seminar will be evaluated both on your class attendance and the quality of your contributions to our conversations. You must demonstrate that you have read and thought about the assigned materials, and you must listen carefully to your classmates' ideas and respond constructively. I strongly suggest coming to class with reading notes, summaries of key concepts and ideas, or questions for discussion. You may check in with me at any time during the semester concerning your participation grade. I will distribute participation assessments just before the midterm and at the close of the semester. If at any time I observe that members of the seminar are consistently coming to our meetings unprepared, I reserve the power to assign reading quizzes or reading response papers to the entire class.

Seminar Facilitations. You will sign-up to co-facilitate two class sessions during the semester. You and your co-facilitator will be responsible for 40 minutes of the class session. You may decide to collaborate on your approach, or you may choose to go your own ways and split the time evenly. In either case, these facilitations should not be lectures. You may present material as part of your approach, but the goal is to get people talking and interacting. Be creative! This is also your opportunity to bring in other relevant materials that interest you. In addition to the in-class facilitation, you must create a resource for the class. This may be a slideshow, an outline, a set of discussion prompts, a concept map, etc. You must submit your resource electronically via Webcourses by noon the day before you are scheduled to facilitate. Your facilitations will be evaluated based on the content and quality of your resource, the execution of your in-class facilitation, and overall innovation.

Research Progress Report. In advance of your final project for this course, you will prepare a research report detailing your questions, objectives, methodology, and initial sources. This is meant to be a progress report for a project well under way by midpoint in the semester. My hope is that one of the items that you assemble for your introduction in the first week of class will lead you to a line of inquiry and that the assigned course readings might supply strategies for investigation and analysis. Your outline must include a) a working title, b) a succinct argument, question or objective, c) an abstract (250-300 words) outlining the methodology or analytical approach you have chosen, and d) an annotated bibliography. You must include at least three sources in the bibliography, one of which must be course materials and one of which must be a peer-reviewed academic source. The annotations for each source entry should be 75-150 words explaining the relevancy to your project. I want to encourage creative and interdisciplinary approaches to this project. As you will see, many of the authors in Heike Jenss' anthology *Fashion Studies* are involved in fashion in very practical ways – blogging, memoir, photography, working in fashion houses, museum curation – while also studying what they are doing.

***Please use either MLA or Turabian style guidelines for all citations and bibliographies in this course.

*****What is 'peer-reviewed'?** A good indicator of academic rigor is that a source is designated "peer-reviewed." This means that the source has been reviewed and approved for publication by other scholars in the field. Academic sources include academic journal articles, books (also, book chapters or essays from collected volumes), and/or peer-reviewed reference texts. Be very careful using online resources! For example, Wikipedia may be a starting point for research, but it is not an acceptable academic reference source.

Final Project. Your final submission requires two components: 1) a compelling presentation of your work for the end of semester showcase and 2) a thesis driven analysis paper (2500-4000 words) that engages at least one reputable source per 250 words. If you decide to keep a blog, write a memoir, create some kind of original visual portfolio, assemble a garment, etc., you will need to integrate research elements, but we can talk about how to structure requirements on an individual basis. Regarding source selection, I expect many of you will draw on popular media. You should! However, be sure to balance reference to primary materials with peer-reviewed academic resources for analysis. For those who choose to take an ethnographic approach, your primary sources will be interviews and information gathered at site visits.

Exams. You have two exams for this course. Both will be open-book and administered through Webcourses. I will make them available one week before their respective deadlines. The midterm is due Tuesday, March 7th at 11:59PM and the final exam is due Tuesday, May 2nd at 11:59PM.

Evaluation

Your course requirements will count for the following percentages of your final grade:

(i)	Participation	20%
(ii)	Seminar Facilitations	20%
(iii)	Research Progress Report	10%
(iv)	Final Project	30%
(v)	Exams	20%
	Total	100%

Grading Scale.

A	100-94%	B	85-80%	D+	69-66%
A-	93-90%	C+	79-76%	D	65-60%
B+	89-86%	C	75-70%	F	59-0%

Emergencies. Make sure that any health or personal emergencies are properly documented, and please come and talk to me *as soon as possible* if difficulties arise during the semester.

Late Work. Late work will not be accepted in the case of participation credit, in-class facilitation and presentations. For all other work, ten percent will be deducted for each day an assignment is late.

Writing Assessment. The quality of your writing for this course will be evaluated across three criteria categories as indicated in the assessment rubric below and four evaluative classifications. The four evaluative classifications include Unsatisfactory, Satisfactory, Good, and Exceptional. See the second chart below to understand how these categories correspond to particular grades for assignments.

Criteria	U	S	G	E
I. Form <ul style="list-style-type: none"> Language, grammar, and style Structure and organization Quality of editing and transitions Readability or accessibility, clarity, and cohesion 				
II. Content <ul style="list-style-type: none"> Adequate reference to sources and experts Accuracy Contextualization and citation style Efficacy in supporting the project’s arguments and/or objectives 				
III. Objectives <ul style="list-style-type: none"> Satisfies the requirements of the assignment Execution Level of daring, creativity, innovation, and/or originality Contribution to the larger issues and questions that the project addresses 				

Category	Description	Grade Assignment
Unsatisfactory	<ul style="list-style-type: none"> Does not meet assignment requirements Significant grammar and style problems Inadequate, ineffective and/or inaccurate use of sources Unsound structure and organization 	D+ and below
Satisfactory	<ul style="list-style-type: none"> Meets most or all assignment requirements May have some grammar and style problems Somewhat adequate, effective and accurate use of sources May have some problems with structure and organization 	C+, C
Good	<ul style="list-style-type: none"> Meets all assignment requirements Zero to minor grammar and style errors 	B+, B

	<ul style="list-style-type: none"> • Demonstrates adequate, effective, and accurate use of sources • Employs sound structure and organization of ideas and arguments 	
Exceptional	<ul style="list-style-type: none"> • Satisfies all criteria for a Good evaluation and also shows exceptional creativity, innovation, or insight 	A, A-

Etiquettes

Communication. In this class our official mode of communication is through email. Please include the course and section number in the subject line of all email communications. All communication between student and instructor and between student and student should be respectful and professional. As of 2009, Knightsmail is the only official student email at UCF. Class rosters list Knightsmail addresses rather than external email addresses, and all official class communications will be sent only to the Knightsmail addresses. Students are responsible for checking their Knightsmail accounts regularly. Because this is a large section, there will be limited opportunities to ask questions during lectures, and before and after class. If you have questions about the course material or your assessments, please email me or visit me during my office hours.

Technology. We will be using personal electronic devices as a medium for participation in this class. However, cell phones, laptops, and digital reading devices are allowed for class related activities only. If I find that you are using them in class for any other reason, you will not be allowed to use any devices in class for the duration of the semester.

Accommodations. It is my goal that this class be an accessible and welcoming experience for all students, including those with disabilities that may impact learning in this class. If anyone believes the design of this course poses barriers to effectively participating and/or demonstrating learning in this course, please meet with me (with or without a Student Accessibility Services (SAS) accommodation letter) to discuss reasonable options or adjustments. During our discussion, I may suggest the possibility/necessity of your contacting SAS (Ferrell Commons 185; 407-823-2371; sas@ucf.edu) to talk about academic accommodations. You are welcome to talk to me at any point in the semester about course design concerns, but it is always best if we can talk at least one week prior to the need for any modifications.

R-E-S-P-E-C-T. In order to learn, we must be open to the views of people different from ourselves. Each and every voice in the classroom is important and brings with it a wealth of experiences, values and beliefs. In this time we share together over the semester, please honor the uniqueness of your fellow classmates, and appreciate the opportunity we have to learn from each other. Please respect your fellow students' opinions and refrain from personal attacks or demeaning comments of any kind.

The University of Central Florida recognizes that our individual differences can deepen our understanding of one another and the world around us, rather than divide us. In this class, people of all ethnicities, genders and gender identities, religions, ages, sexual orientations, disabilities, socioeconomic backgrounds, regions, and nationalities are strongly encouraged to share their rich array of perspectives and experiences. If you feel your differences may in some way isolate you from UCF's community or if you have a need of any specific accommodations, please speak with the instructor early in the semester about your concerns and what we can do together to help you become an active and engaged member of our class and community.

Academic Integrity. Plagiarism and cheating of any kind on an examination, quiz, or assignment will result at least in an "F" for that assignment (and may, depending on the severity of the case, lead to an "F" for the entire course) and may be subject to appropriate referral to the Office of Student Conduct (<http://osc.sdes.ucf.edu>) for further action. See the UCF Golden Rule (<http://goldenrule.sdes.ucf.edu>) for further information. I will assume for this course that you will adhere to the academic creed of this University and will maintain the highest standards of academic integrity. In other words, don't cheat by giving answers to others or taking them from anyone else. I will also adhere to the highest standards of academic integrity, so please do not ask me to change (or expect me to change) your grade illegitimately or to bend or break rules for one person that will not apply to everyone.

Many incidents of plagiarism result from students' lack of understanding about what constitutes plagiarism. However, you are expected to familiarize yourself with UCF's policy on plagiarism. All work you submit must be your own scholarly and creative efforts. UCF's Golden Rule defines plagiarism as follows: "whereby another's work is used or appropriated without any indication of the source, thereby attempting to convey the impression that such work is the student's own."

Turnitin. In this course we will utilize turnitin.com, an automated system which instructors can use to quickly and easily compare each student's assignment with billions of web sites, as well as an enormous database of student papers that grows with each submission. Accordingly, you will be expected to submit all assignments in electronic format. After the assignment is processed, as an instructor I receive a report from turnitin.com that states if and how another author's work was used in the assignment. For a more detailed look at this process, visit www.turnitin.com.

Keep calm and read the syllabus. Please take the time to read the syllabus at the start of class and note important deadlines, procedures, and policies. Also, before sending me an email, please take the time to check to see if your question is answered in the syllabus.

Course Schedule

*****All deadlines and exam dates are firm. However, please be advised that additional readings may be posted in Webcourses, and adjustments to the reading schedule may be made at the start of each unit. Additions and adjustments will be announced in class and in Webcourses.**

		TOPIC
DATE	READINGS	DUE
Tuesday, January 10	Syllabus	
Thursday, January 12	Kaiser, <i>Fashion and Cultural Studies</i> (ch.1); Jenss, <i>Fashion Studies</i> (19-38); Suggested: Vincent, <i>Anatomy of Fashion</i> (Prologue)	Introductions
Beauty Basics		
Tuesday, January 17	Selections from Plato, Peg Zeglin Brand and Jasbir Puar linked in Webcourses; Suggested: Pappas, "Plato's Aesthetics," <i>The Stanford Encyclopedia of Philosophy</i> and Marcus and Saka, "Assemblage," <i>Theory, Culture & Society</i> 23, 2-3 (2006): 101-109.	
Thursday, January 19	Morrison's <i>God Help the Child</i> (epi-106)	
Tuesday, January 24	<i>God Help the Child</i> (106-178)	Facilitation Materials
Aesthetics of Protest		
Thursday, January 26	<i>Fashion and Cultural Studies</i> (ch.2) <i>Fashion Studies</i> (171-176 and 218-234) Suggested: Vincent, <i>Anatomy of Fashion</i> (ch.2)	Facilitation Materials
Tuesday, January 31	Commentary on Beyonce's <i>Lemonade</i> linked in Webcourses	
Thursday, February 2	<i>Fashion and Cultural Studies</i> (ch.3) <i>Fashion Studies</i> (88-91 and 113-129)	Facilitation Materials
"OBJECTLESSONS"		
Tuesday, February 7	Kinney, <i>Hood</i> (vii-68)	Facilitation Materials
Thursday, February 9	<i>Hood</i> (69-116)	Facilitation Materials
Tuesday, February 14	<i>Fashion and Cultural Studies</i> (ch.4) <i>Fashion Studies</i> (45-48 and 70-84) Suggested: Vincent, <i>Anatomy of Fashion</i> (ch.5)	Facilitation Materials
Thursday, February 16	Ahmed, <i>A Quiet Revolution</i> (pages TBA)	Facilitation Materials
Tuesday, February 21	<i>A Quiet Revolution</i> (pages TBA)	Facilitation Materials

Seeing and Being Seen		
Thursday, February 23	<i>Fashion and Cultural Studies</i> (ch.6) <i>Fashion Studies</i> (132-147) Suggested: Vincent, <i>Anatomy of Fashion</i> (ch.3)	Facilitation Materials
Tuesday, February 28	Caroline Cossey's <i>My Story</i> available for Kindle	Facilitation Materials
Thursday, March 2	<i>Fashion and Cultural Studies</i> (ch.7) <i>Fashion Studies</i> (197-214) Suggested: Vincent, <i>Anatomy of Fashion</i> (ch.4)	Facilitation Materials
Tuesday, March 7	Commentary on fashion photographers linked in Webcourses	Midterm
Thursday, March 9	Research Workshop	Progress Report
SPRING BREAK - NO CLASS MARCH 13-17TH!!		
Highs and Lows		
Tuesday, March 21	<i>Dior and I</i> (2015)	Facilitation Materials
WITHDRAWAL DEADLINE – MARCH 22ND		
Thursday, March 23	<i>Fashion and Cultural Studies</i> (ch.5) <i>Fashion Studies</i> (151-165) Suggested: Vincent, <i>Anatomy of Fashion</i> (ch.1)	Facilitation Materials
Tuesday, March 28	Sweatshop: Dead Cheap Fashion Season 1 (2014) linked in Webcourses	Facilitation Materials
Thursday, March 30	<i>Fashion Studies</i> (94-110); Selections from Cline's <i>Overdressed</i> linked in Webcourses	Facilitation Materials
Who, When, Where		
Tuesday, April 4	<i>The First Day in May</i> (2016); Designer Guo Pei materials linked in Webcourses	Facilitation Materials
Thursday, April 6	<i>Fashion Studies</i> (50-65); Cultural Appropriation critiques linked in Webcourses; Suggested: Vincent, <i>Anatomy of Fashion</i> (Epilogue)	Facilitation Materials
Tuesday, April 11	Showcase	
Thursday, April 13	Dr. Viau @conference	
Tuesday, April 18	Dr. Viau @conference	
Thursday, April 20	Showcase	Final Project due via Webcourses by Monday, April 24 th at 11:59PM
Final Exam due Tuesday, May 2nd at 11:59PM		