

Course Description

The key concepts that we will study this semester are form and fashion. 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, philosophical aesthetics, critical theory, religious and social proscriptions, ethnography, and popular culture. The organization of the course prioritizes an analytical framework of intersection, an important epistemological orientation across cultural studies methodologies. This orientation leads 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).
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

Course Requirements

Participation. The success of participatory learning environments requires that all members come prepared to class and contribute to the discussions. Your participation in the seminar will be evaluated both on your class attendance, in class exercises, 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 class are consistently unprepared, I will assign reading quizzes or reading response papers to the entire class.

Research Proposal. You will develop a research project inspired by the article of attire that you bring for introductions in the first week of the course. See the Project Proposal Guide in Webcourses for a list of requirements and guidelines for your initial proposal. The goal is to produce a piece of writing or some other form of visual culture appropriate for print or digital publication. I will use these proposals to match you with other students in the course for the final Group Publication and Showcase due at the end of the semester.

Contributed Piece. You will develop an individual piece for the Group Publication based on your article of attire research. You have the option of writing a traditional research journal article, popular investigative piece, memoir auto-ethnography, or developing some form of visual culture, such as a photo-essay, mixed media, or even a

“fashion spread.” Please see the Group Publication Project Overview and Individual Contribution Requirements in Webcourses for ideas about possible submission types. Please note that if you decide to do a creative piece, you will have to submit a research report detailing your rationale and source engagement. 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.

Group Publication and Showcase. After the submission of your research proposals, I will work with you to assign groups to develop a publication combining your individual contributed pieces. Your publication may be of any genre you decide as a group – research journal, art or fashion magazine, blog, anthology, etc. However, the name of your publication must be *Form*, and the mission and content must be relevant to the course topics. Please see the Group Publication Project Overview for guidelines and requirements. In addition to submitting the completed publication, you will give a 10minute group presentation introducing your work for the showcase at the end of the semester.

***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.

Exams. You have two exams for this course. The midterm will be administered in class on Thursday, March 1st. The final exam will be administered via Webcourses during our scheduled exam period.

Evaluation

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

(i)	Participation	20%
(ii)	Research Proposal	5%
(iii)	Contributed Piece	30%
(iv)	Publication/Showcase	25%
(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 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 • Demonstrates adequate, effective, and accurate use of sources • Employs sound structure and organization of ideas and arguments 	B+, B
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 9	Syllabus	
Thursday, January 11	Jenss, <i>Fashion Studies</i> (Foreward)	Article of Attire
Tuesday, January 16	Kaiser, <i>Fashion and Cultural Studies</i> (ch.1); <i>Fashion Studies</i> (Introduction)	
Beauty Basics		
Thursday, January 18	Selections from Plato's <i>Hippias Major</i> linked in Webcourses; Suggested: Pappas, "Plato's Aesthetics," <i>The Stanford Encyclopedia of Philosophy</i>	
Tuesday, January 23	Peg Zeglin Brand article linked in Webcourses	
Thursday, January 25	Morrison's <i>God Help the Child</i> (epi-106)	
Tuesday, January 30	<i>God Help the Child</i> (106-178)	
Aesthetics of Protest		
Thursday, February 1	<i>Fashion and Cultural Studies</i> (ch.2) <i>Fashion Studies</i> (Section III Intro + ch.9)	
Tuesday, February 6	Commentaries on Beyonce's <i>Lemonade</i> linked in Webcourses.	Research Proposal
Thursday, February 8	<i>Fashion and Cultural Studies</i> (ch.3) <i>Fashion Studies</i> (Section II Intro + ch.4)	
"OBJECTLESSONS"		
Tuesday, February 13	Kinney, <i>Hood</i> (vii-68)	
Thursday, February 15	<i>Hood</i> (69-116)	
Tuesday, February 20	<i>Fashion and Cultural Studies</i> (ch.4) <i>Fashion Studies</i> (Section I Intro + ch.2)	
Thursday, February 22	Selection from Leila Ahmed's <i>A Quiet Revolution</i>	
Tuesday, February 27	<i>A Quiet Revolution</i>	
Thursday, March 1		Midterm Exam
Seeing and Being Seen		
Tuesday, March 6	<i>Fashion and Cultural Studies</i> (ch.6) <i>Fashion Studies</i> (ch.5)	
Thursday, March 8	Caroline Cossey's <i>My Story</i> available for Kindle	
SPRING BREAK - NO CLASS MARCH 12-17TH!!		
Tuesday, March 20	<i>Fashion and Cultural Studies</i> (ch.7) <i>Fashion Studies</i> (ch.8)	
WITHDRAWAL DEADLINE – MARCH 21st		
Thursday, March 22	Selection from Terry Barrett's <i>Criticizing Photographs</i> ; Alex White's "Heavenly Creatures," <i>Porter</i> (Spring 2016) linked in Webcourses	
Tuesday, March 27	Commentary on fashion photographers linked in Webcourses	
Highs and Lows		
Thursday, March 29	<i>Fashion and Cultural Studies</i> (ch.5)	

	<i>Fashion Studies</i> (ch.6)	
Tuesday, April 3	<i>Dior and I</i> (2015); Sapeurs materials linked in Webcourses	Contributed Piece
Thursday, April 5	Sweatshop: Dead Cheap Fashion Season 1 (2014) linked in Webcourses	
Tuesday, April 10	<i>Fashion Studies</i> (ch.3); Selections from Cline's <i>Overdressed</i> linked in Webcourses	
Who, When, Where		
Thursday, April 12	<i>The First Day in May</i> (2016); Designer Guo Pei materials linked in Webcourses	
Tuesday, April 17	<i>Fashion Studies</i> (ch.1); Cultural Appropriation critiques linked in Webcourses	
Thursday, April 19	Showcase	Group Publication
Final Exam – Via Webcourses, Tuesday, May 1st 1-3:50PM		