

**FIRST-YEAR SEMINAR COURSE PROPOSAL**  
UNIVERSITY OF MARY WASHINGTON

Use this form to submit **FSEM 100 topics** courses for review **or** any **other existing course** that you wish to have designated to meet the first-year seminar requirement.

<b>COURSE NUMBER:</b>	<b>FSEM 100</b>		
<b>COURSE TITLE:</b>	<b>FINDING FASHION</b>		
<b>SUBMITTED BY:</b>	Kevin McCluskey	<b>DATE:</b>	9/4/15
<i>This course proposal has the department's approval. (Put a check in the box to the right.)</i>			<b>X</b>

**COURSE DESCRIPTION.** In the space below, provide a one- to two-sentence description of this course. The description will be entered in Banner and will also be used in other publications about the first-year seminar program (such as the “Eagle Essentials” booklet).

Finding Fashion explores fundamental questions about fashion by investigating fashion as more than a mere aesthetic, but rather a complicated interrelation of personal, social, gender, economic, and cultural factors.

**RATIONALE.** Include short statement addressing how this course meets the FSEM's basic components, explaining *specifically* how it will meet the common FSEM student learning outcomes (see FSEM call above), and arguing why this course should be approved to meet the FSEM General Education requirement. Please point to specific readings, assignments, and exercises and show how they will meet the learning outcomes.

Fashion Theory is multi-disciplinary, as the readings indicate, requiring students to forage in different subjects areas to synthesize their research: anthropologists study clothing as record of humankind and sociologists argue types of clothing used as a uniform in order to repress social difference. The discourse for the discipline—to the extent that it could be—was codified in the 20<sup>th</sup> century, so most of the primary sources are relatively contemporary, yet people have been writing on ideas of clothing to define identity or anger a divine entity since the Middle Ages: Heller's article quotes sartorially frustrated Abbots as well as 14<sup>th</sup> century French poets using clothing as metaphor. I believe the syllabus indicates support of the research skills required: projects derived from individual research answering a question determined by each student; editing and revising in the writing process; and public communication in the classroom as well as a final project based on a spoken presentation. All of this is accomplished with the help of the professor as well as other resources within and outside of the University.

**SYLLABUS.** *Attach a complete course syllabus.*

**SUBMIT** this form and attached syllabus **electronically as one document** to Will Mackintosh ([wmackint@umw.edu](mailto:wmackint@umw.edu)) by 5 PM on September 25, 2014. All submissions **must** be in electronic form.

## Finding Fashion –REVISED SYLLABUS

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*“Fashion is a form of ugliness so intolerable that we have to alter it every six months.”* Oscar Wilde

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“Fashion is what you adopt when you don't know who you are.” Quentin Crisp

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“If you are not in fashion, you are nobody.” Lord Chesterfield

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**COURSE DESCRIPTION:** Finding Fashion is a seminar seeking inquiry into fundamental questions about fashion by investigating fashion as more than a mere aesthetic, but rather a complicated interrelation of personal, social, gender, economic, and cultural factors. The course concludes with a public presentation of each student’s research project.

**COURSE OBJECTIVES:** By the end of the course, each student:

- Will be proficient in the discourse of at least one of Lillethun’s fundamental questions about fashion:
  - What is Fashion?
  - What conditions cause or allow fashion to change?
  - Who has fashion?
  - What are the roles of individuals, groups, and cultures in fashion?
  - How is fashion disseminated?
  - Does fashion have a specific purpose or fulfill a specific role in individual lives, or in societies?
- Develop competent academic research, writing and speaking skills

**STUDENT LEARNING OUTCOMES:** Upon successful completion of an FSEM, students will:

- Utilize a variety of research techniques to retrieve information efficiently, evaluate retrieved information, and synthesize information effectively to support their messages or arguments
- Improve development and organization of written arguments
- Demonstrate the ability to edit and revise in the writing process
- Apply the basic theories and principles of oral communication
- Communicate effectively in a variety of settings, including public speaking and group discussion

**COURSE STRUCTURE:** The course begins with an introduction to foundational readings in fashion theory illuminating Lillethun’s fundamental questions about fashion, after which, each student chooses their study focus for the remainder of the class, incorporating additional readings and research. The course concludes with a public presentation of each student’s research project. In addition, students must complete several on-line First Year Seminar learning modules outside of class.

**REQUIRED TEXTBOOKS:**

Gibaldi, Joseph. MLA Handbook for Writers of Research Papers. 7<sup>th</sup> Ed. New York: Modern Language Association, 2009.

**REQUIRED READINGS:**

\*Readings available via Canvas, or on the web.

Foundational Readings: Primary source readings from scholars whose works are fundamental in development of fashion theory as a discipline.

Blumer, Herbert. "Fashion." International Encyclopedia of Social Sciences. Vol. 5. 1968. 341-345.

Davis, Fred. "Anti-Fashion: the vicissitudes of negation." Fashion, Culture, and Identity. Chicago: The University of Chicago Press. 1992. 159-188.

Simmel, George. "Fashion." The American Journal of Sociology. 1904 130-55.  
< [http://www.modetheorie.de/fileadmin/Texte/s/Simmel-Fashion\\_1904.pdf](http://www.modetheorie.de/fileadmin/Texte/s/Simmel-Fashion_1904.pdf)>

Sproles, G. B. "Behavioral Science Theories of Fashion." The Psychology of Fashion. Ed. M. R. Solomon. Lexington: D. C. Heath/Lexington Books. 1985.

Steele, Valerie. "Fashion and Eroticism: The Psychoanalytic Approach" & "A New Theory of Fashion: Sexual Beauty and the Ideal Self." Fashion and Eroticism. New York: Oxford University Press. 1985. 24-38, 39-50.

Veblen, Thorstein. "Conspicuous Consumption" & "Dress as an Expression of the Pecuniary Culture". The Theory of the Leisure Class. 1899.  
<<http://xroads.virginia.edu/~HYPER/VEBLEN/veblenhp.html>>

Supplemental Readings: Primary source readings from scholars responding to the foundational works of the discipline, and in doing so, whose works become necessary reading.

Davis, Fred. "Conclusion, and some afterthoughts." Fashion, Culture, and Identity. Chicago: The University of Chicago Press. 1992. 189-206.

Heller, S. G. "The Birth of Fashion." Fashion in Medieval France. Boydell & Brewer, 2007. 48-58.

Lauer, R.H. & Lauer, J C. "Introduction: the Analysis of Fashion." Fashion Power Englewood Cliffs: Prentice-Hall. 1-30. 1981.

McCracken, G. D. "The trickle-down theory rehabilitated." The Psychology of Fashion. Ed. M. R. Solomon. Lexington: D. C. Heath/Lexington Books. 1985. 39-54.

**ADDITIONAL READINGS:** Determined by research focus.

**CLASS PARTICIPATION:**

A good deal of class time will be devoted to sharing ideas and discussing work as a group with each individual contributing to the session. The purpose of this format is to improve your ability to express your thoughts in a clear, concise manner, which strengthens your communication skills.

Obviously if you are not in attendance, you are not contributing. If you are habitually tardy, you are not contributing either. In either case, your grade will suffer, because you have made the decision to not fully participate in the course. The instructor's records and observations of your contributions will be used to determine your participation.

**SPECIAL NEEDS:**

Students with documented disabilities that need course adaptations or accommodations please make an appointment with me as soon as possible.

**HONOR CODE:**

The Honor code is a significant part of this class. Please pledge your work where appropriate.

**MIDTERM REPORTS:**

You will receive an unsatisfactory at midterm if you have not completed all work due to that point and/or if your class grade is below a "C".

**GRADING:**

Participation	15%	Fashion is...	10%
Literature review	20%	Seminar Project	50%
Au revior mode	5%		

**GRADING SCALE:**

**A** 100-94; **A-** 93-90; **B+** 89-87; **B** 86-84; **B-** 83-80; **C+** 79-77; **C** 76-74; **C-** 73-70; **D+** 69-67; **D** 66-60; **F** 59-0

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\*\*Subject to change\*\*

CLASS SCHEDULE  
**Week 1: Introduction**

READINGS: *The Way We Wear* (Video)

DISCUSSION: Introduction to seminar format  
How to talk about the study of Fashion

ASSIGNMENT: “*Fashion is...*” paper

(NOTE: I ask them to write how they have been taught to write a paper. What students do not know is that this paper is used as a baseline to test their writing skills, and they will be given a chance to revise for a new grade since most students, legitimately, do not earn a C. As most are not up to a college level, we meet individually, go over their strengths and weaknesses, then I help provide resources to improve: me, the writing center, just simple personal revising, etc.. They are given another week to revise the first paper. With very few exceptions, I have found that most of them just write better when they know that someone is really looking at what they write in a meaningful way.)

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**Week 2: What is Fashion?**

READINGS: Heller. *The Birth of Fashion*

(NOTE: I model the first discussion of readings, then students pair up on readings and lead the class discussion. Also, I ask each student to come to class with at least one point of discussion for each article: Either something they agree with and why; something they disagree with and why; or a concept in the article they do not understand.)

DISCUSSION: Defining fashion and its scholarly vocabulary

ASSIGNMENT:

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**Week 3: Methods**

READINGS: Lauer & Lauer. *Introduction to the Analysis of Fashion.*

DISCUSSION: Defining fashion and its scholarly vocabulary  
Identification of personal writing styles

ASSIGNMENT: “*Fashion is...*” paper **DUE**

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#### **Week 4: Fashion Theory**

READINGS: Veblin. *Conspicuous Consumption & Dress as an Expression of the Pecuniary Culture*.  
Simmel. *Fashion*

DISCUSSION: Research Methods for Fashion Theory

ASSIGNMENT: We will meet in the Simpson Library Room 225 for class.  
(NOTE: One session this week we meet for library literacy training with a librarian in Simpson.)

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#### **Week 5: Fashion Theory**

READINGS: Sproles. *Behavioral Science Theories of Fashion*.  
McCracken. *The Trickle-Down Theory Rehabilitated*.

DISCUSSION: Trickle-Down, Trickle-up, and Trickle-Across Theories of Fashion dissemination.

ASSIGNMENT:

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#### **Week 6: Fashion Theory**

READINGS: Davis. *Anti-Fashion: The Vicissitudes of Negation*.  
Steele. *Fashion and Eroticism*

DISCUSSION: Anti-Fashion, Sexual Beauty & the Ideal Self

ASSIGNMENT:

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#### **Week 7: Fashion Theory**

READINGS: Davis. *Conclusion, and Some Afterthoughts*.  
Crane. *Diffusion Models and Fashion: A Reassessment*.

DISCUSSION: Contemporary Fashion and Merchandising as new paradigm for fashion dissemination.

ASSIGNMENT:

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### **Week 8: METHODS—Annotated Bibliography & Literature Review**

READINGS: -“Comparing the Annotated Bibliography to the Literature Review”  
University of North Alabama Writing Center—Link in Canvas  
-“Literature Reviews” The Writing Center at UNC—Link in Canvas  
-Sample literature review/annotated bibliographies posted on Canvas

DISCUSSION: Annotated bibliography as basis of literature review

ASSIGNMENT: Work on bibliographies in class. Come to 2<sup>nd</sup> class of week with drafts of two annotated resources, we will go over them in class to revise.

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### **Week 9: METHODS—Annotated Bibliography & Final Project**

READINGS: Chapter 1.4 & 1.6 MLA Handbook for Writers of Research Papers  
Evaluating Resources

DISCUSSION: Final Project selection

ASSIGNMENT: Begin research project rough draft  
**Annotated Bibliography due**

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### **Week 10-14—Final Project**

ASSIGNMENT: The remaining weeks are to work on your final project. The final project is due for presentation at the beginning of the final exam period. You should plan a project schedule to get you there. The project schedule should include: at least one meeting with the professor to go over your project rough draft AND one meeting to go over a revised rough draft. When do these happen? You know your schedule and work habits best, so it is up to you to plan the last three weeks accordingly. I will be free to look at drafts during class as well as any other time we can get together. You can schedule a meeting via Canvas. Also, plan a meeting with your discussion partner to evaluate each other’s revised drafts. I will impose dates, only if I see you have not done the work for yourself.

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### **FINAL EXAM PERIOD**

ASSIGNMENT: **Presentations**  
**“Au revior mode”—DUE**

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## Graded Assignments

### **Writing Assignment #1: Fashion is...**

Requirements:

Format: Academic paper, no research required

Total length: 3-4 pages not including works cited pages

Grading Criteria:

Content, Style, Grammar

Objective: Write a paper answering the question, "What is fashion?"

### **Writing Assignment #2: Annotated Bibliography**

Requirements:

Format: Annotated bibliography of resources in your subject area, may be electronically created.

Style: MLA

Total length: Long enough to cover a minimum of 10 information sources for your research topic.

Grading Criteria:

Content, Style, Grammar

### **Assignment #3: Seminar Project and Presentation**

Requirements:

Format: Public presentation suitable to content

Presentation length: 8 minutes

Written work: Outline of presentation, annotated research bibliography, archival copy of public presentation.

Grading Criteria:

Content, Style, Grammar all as appropriate to format.

Objective: Develop a public presentation covering some aspect of your research into one of Lillethun's fundamental questions about fashion, and make that presentation to an invited audience during the final exam period. Your presentation must include both a speaking and visual component appropriate for an audience of mixed understanding of fashion theory.

Individual meetings with the professor are scheduled for feedback, prior to the final presentations.

## **Writing Assignment #4: “Au Revior Mode”**

### **Requirements:**

Format: Self-reflection posting on class blog.

Style: MLA

Total length of entry or paper: Long enough to say something significant about your subject, more than one page, less than five.

### **Grading Criteria:**

Content, Style, Grammar

### **Objective:**

To consider all you have studied and thought this semester, relative to the importance of fashion in society. Include some observations as to your personal growth as a student and a scholar.