



SENATE COMMITTEE ON CURRICULAR AFFAIRS

COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
SARAH ELIZABETH WHITNEY	sew17	Behrend College (BC)	Not Available

Academic Home: Behrend College (BC)

Type of Proposal: Add Change Drop

Message for Reviewers:

Course Designation

(WMNST 175N) Fashion, Gender, and Identity

Course Information

Cross-Listed Courses:

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Fashion Gender ID
Discipline: General Education
Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

- Writing/Speaking (GWS)
- Quantification (GQ)

Knowledge Domains

- Health & Wellness (GHW)
- Natural Sciences (GN)
- Arts (GA)
- Humanities (GH)
- Social and Behavioral Sciences (GS)

Additional Designations

- Bachelor of Arts
- International Cultures (IL)
- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

First-Year Engagement Program

- First-Year Seminar

Miscellaneous

Common Course

GE Learning Objectives

GenEd Learning Objective: Effective Communication

GenEd Learning Objective: Creative Thinking

GenEd Learning Objective: Crit & Analytical Think

GenEd Learning Objective: Global Learning

GenEd Learning Objective: Integrative Thinking

GenEd Learning Objective: Key Literacies

GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits: 3

Maximum Credits: 3

Repeatable: NO

Department with Curricular Responsibility: Humanities And Social Sciences (ERBC_HSS)

Effective Semester: Upon Approval

Travel Component: NO

Course Outline

A brief outline or overview of the course content:

In this course, we analyze fashion as a living art form which constructs, and also challenges, our ideas of gender and sexuality. In particular, we study:

- The construction of different forms of femininity through dress
- * Using fashion to challenge social norms and create new modes of expression
- Formal elements of clothing, including material, color, form, line, texture and mood
- The impact of women's labor at all levels of the garment industry
- Self-empowerment through sewing, sketching, and digital designing skills

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

Disciplinary lenses of fashion theory (1 week)

Women's costume history (3 weeks)

Heteronormative femininity through fashion (2 weeks)

Intercultural diversity in fashion (2 weeks)

Challenges to gender norms (2 weeks)

Women and labor in factory, retail, couture design (3 weeks)

Women as constructed fashion addicts, influencers, bloggers (1 week)

Interactive laboratories – one of three days, all semester

Weekly Topic List:

Week 1: Fashion and Feminism: Relationship

Week 2: American History and Women's Fashion

Week 3: Foundation Garments and Feminine Norms

Week 4: Pink and Blue: Fashion and Color Theory

Week 5: Fashion, Femininity and Slenderness Norms

Week 6: Disability and Adaptable Garments

Week 7: The Plus Size Market and Body Positivity

Week 8: Dress Codes and Hair Policing

Week 9: The Impact of Drag

Week 10: Menswear and Masculinity

Week 11: Dressmaking and Immigrant Traditions

Week 12: Women's Labor in Mall and Middle Management Markets

Week 13: Elite Roles: Female Designers and First Lady Muses

Week 14: Fast Fashion and Ethical Garment Sourcing

Week 15: Influencers and Shopaholics: Shopping in Pop Culture

Course Description:

Do clothes really "make" the woman? In this course, we explore how the living art and practice of fashion intersects with gender, and shapes our multiple identities.

This is an integrative learning course, which means we bring together the methods, theories and skills taught in general education arts courses (GA) with those practiced in general education humanities courses (GH).

Our course is grounded in visual literacy, and we learn how to read clothing through the study of formal elements including material, color, form, line, texture and mood.

Our inquiries place women's fashion into cultural, political and social contexts. We concentrate on three areas of study: the construction of particular kinds of femininity through fashion, challenges and subversions, and the contributions of women at all levels of the fashion industry, from factory labor to haute couture. Along the way, we will be encountering diverse individuals who have shaped women's fashion, from Michelle Obama to the pop star Selena to Vera Wang.

Finally, in this class we connect theory to practice by situating ourselves as creators of fashion. During interactive laboratories, we empower ourselves by acquiring skills including basic sewing, cutting, sketching, draping, and embellishing garments; we also digitally design a collection using specialized software.

The name(s) of the faculty member(s) responsible for the development of the course:

Name: SARAH ELIZABETH WHITNEY (sew17)

Title:

Phone:

Address:

Campus: ER

City:

Fax:

Course Justification

Instructional, Educational, and Course Objectives:

This section should define what the student is expected to learn and what skills the student will develop.

After completing this course, you will be able to:

1. Recognize, differentiate and explain key design facets in at least five different historical periods

How we know: Weekly comprehension quizzes, class discussion of article readings and written paper analysis

Integrated Learning Criteria addressed: "Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation" (GA); "Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range" (GH)

Critically evaluate fashion texts and produce your own readings of fashion's relationship to gender, via the completion of written assignments integrating aesthetic, socio-cultural, and political analysis.

How we know: Fashion and film analysis integrative paper, fashion and femininity research paper, garment company observational analysis paper, class discussion.

ILC: "Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor" (GA); "Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range" (GH)

2. Create an original design project that applies your knowledge of fashion aesthetic and cultural influence.

How We Know: End of term final project - curated digital collection made through Adobe Illustrator, and evaluation of peer projects.

ILC: "Demonstrate competence in the creation of works of art and design" (GA): "Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range" (GH)

3. Execute lifelong basic skills in fashion design (including stitching, fabric cutting, and hemming) contextualized historically and sociologically in women's lives, to combine theory with practice.

How We Know: Lab Portfolio

ILC: " Demonstrate competence in the creation of works of art and design" (GA), "Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities" (GH)

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed.

The procedures for determining students' grades should be specifically identified.

Course Assessments

Papers (40%)

- "Fashion On Screen" (10%) asks you to analyze how the visual elements and design choices of a character's dress contribute to a film's argument about gender and sexuality. I will provide a list of choices, though you are welcome to propose other films be added.

- "Fashion and Femininity" (15%) brings together skills in visual literacy with critical analysis of clothing's social functions. You will be picking a piece of clothing, performing a deep description, placing the piece in fashion history, and critically analyzing how it constructs ideas about intersectional femininity.

- Garment Store Observation Analysis (15%) taps your visual literacy skills with applied observational research. You'll be asked to go to a clothing store, take detailed notes, and construct a thesis about the kind of customer created/curated by the store. Your observations will be supplemented by online research about your company that tells us more about gender and power.

Lab Portfolio (20%): In regular Friday laboratory activities, we take the concepts we are learning in class and apply them to hands-on activities in which we practice the art of fashion. Labs are not "segregated" from our regular class; they stem from the issues we are discussing. We will practice stitching in a women's dressmaking circle, for instance, after learning about the social role of sewing in women's lives. We will also reflect in class on the relationship between our hands-on activities and the lecture/discussion material. Having dedicated blocks of time to practice these skills, however, is valuable for all of us.

Our activities will include distinguishing fabric types, cutting fabric, learning stitches, rendering fashion drawings, draping, and learning a computer-aided fashion design software. During lab times, you will have a structured assignment to work on. Activity rubrics grade students both on the quality of their finished work and the effort they put into it. These grades are entered into CANVAS regularly. Please note: You do NOT have to have previous fashion experience or be a "great artist" to do well in this

segment of the class. Simply apply effort! Have fun.

Quizzes (10%)

There are lots of terms explored in our class. Regular five question quizzes will be given in class on Mondays. Quizzes are short answer and non-interpretive; they are regular comprehension checks. As long as you are participating and coming to class, you will do very well on quizzes!

Class Participation (10%) – Class participation is essential – you will drive the course. Participation means being active and engaged with me and with each other (not just being physically in the class). You will receive a rubric with participation assessments, and will be given a “shadow grade” at midterm time.

Final project (20%)

Your final project will ask you to design a “line sheet” in Adobe Illustrator. A line sheet is an organized designed clothing collection ready for marketing and manufacturing. You will also write a brief reflective narrative in which you explain your aesthetic choices and connect elements of your design process to our class experiences. You will be graded on the cohesiveness of your theme and your use of design, as well as the content of your reflection.

We will have multiple training sessions on Adobe Illustrator in computer labs before the final project. It is not particularly difficult to learn, and I am always available if you need extra support.

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course’s role as a prerequisite for other courses.

Within the current PSU course catalog, THEA 464/5 (History of Fashion I and II) provides a historically chronological approach to the evolution of dress from the Egyptian period to the present day. This course has a fairly small intended audience of graduate students and students completing the BFA in Costume Design. It differs from “Fashion and Gender Identity” both in the domain approach and in the general education designation.

While there are no prerequisites required for “Fashion, Gender and Identity,” students who have completed one of the two possible introductory courses to the WMNST minor/major, WMNST 106 (Representations of Women in the Arts, Humanities and Popular Culture), will have had previous training in the interdisciplinary and arts-focused nature of this course. WMNST 106 explores the contributions of women in fields including art history, literature, popular and folk arts and more, as well as the constructions of gender and sexuality which shape their stories. Similarly, “Fashion, Gender and Identity” takes an inter-disciplinary perspective to examine the relationship between women, gender, sexuality and clothing. The contributions of women at all levels of the garment industry are considered, as well as the ways in which the sex-gender system and interlocking oppressions challenge their opportunities.

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

Major/Minor: The content of this course fits within the PSU Women’s Studies self-description as “an interdisciplinary field of research and teaching that places women’s lives, perspectives, and experiences at the center of inquiry.” “Fashion, Gender and Identity” places women in the garment industry and related fields – from laborers to consumers to media producers to creative designers – at the heart of its inquiry. Its relationship to the work of introductory WMNST offering WMNST 106 is discussed in the previous section. “Fashion, Gender, and Identity” can be included as an elective within the minor and the major.

General Education: “Fashion, Gender and Identity” is intended for a general cross-section of undergraduate students without prior experience in the fashion industries. Students learn to “make critical judgments,” integrate knowledge from a variety of sources and fields,” and “comprehend the role of aesthetic and creative activities expressing both imagination and experience” – key general education aims.

A description of any special facilities:

N/A

Frequency of Offering and Enrollment:

This course will be offered once per academic year and can sustain a regular general education enrollment capacity (44 students at Penn State Behrend). It can be adapted to serve the academic needs of additional PSU campuses.

Alignment with General Education Objectives

- EFFECTIVE COMMUNICATION** – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.
- KEY LITERACIES** – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.
- CRITICAL AND ANALYTICAL THINKING** – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.
- INTEGRATIVE THINKING** – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.
- CREATIVE THINKING** – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people’s lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one’s own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self-knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

Critical/Analytical Thinking: Papers and course discussion support critical and analytic thinking. Students use their databank of ideas written down in class discussion, plus uncollected student writing assignments during class time, to generate material for their analytic papers. One paper asks the student to analyze the relationship between dress and a film’s ideology of gender; a second asks the student to provide thick visual description, historically contextualize a garment, and explore its social uses. Critical and analytical thinking is further emphasized by student blogging, which asks them to respond to real-time issues in the fashion market through posts and peer feedback.

Integrative Thinking: Laboratories conducted on Fridays emphasize both practical application of visual arts skills and analysis of their social and political contexts. Laboratory activities ask students to try their hand at design elements (cutting, sketching, draping) while taking part in reflective class discussions connecting to the material we have been learning (historical, political and social contexts). Laboratories are conducted regularly, and students have plentiful opportunities to progress in their skills and build on their knowledge. They are also allowed to take their work home to complete should they not finish it in class.

Integrative thinking is also emphasized by the analytical papers (two are described above) which combine visual literacy with critical analysis. The third paper asks students to combine applied real-time observations of a clothing business with an academic argument about the kind of consumer created from the store’s materials. Finally, quiz questions (weekly quizzes are a course assessment) combine comprehension questions from the arts and humanities domains.

Creative Thinking: Creative thinking is supported by the laboratories, which offer students opportunities to select their own designs, patterns, sizes and options within the general framework of the assignment. Students make their own sketches, for instance, and choose their own patterns and prints for the sewing assignment. Creative thinking is further supported by the capstone project, in which students design a collection of their choice in Adobe Illustrator. Ample practice time is built into the syllabus for Illustrator training and the assignment is further scaffolded by having the sketching portion (sketches are used within the software) due at the semester mid-point.

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student’s overall performance in this course.

Critical/Analytical Thinking:

(Rubrics are provided for each assignment)

- “Fashion On Screen” (10%) asks you to analyze how the visual elements and design choices of a character’s dress contribute to a film’s argument about gender and sexuality. I will provide a list of choices, though you are welcome to propose other films be added.
- “Fashion and Femininity” (15%) brings together skills in visual literacy with critical analysis of clothing’s social functions. You will be picking a piece of clothing, performing a deep description, placing the piece in fashion history, and critically analyzing how it constructs ideas about intersectional femininity.
- Garment Store Observation Analysis (15%) taps your visual literacy skills with applied observational research. You’ll be asked to go to a clothing store, take detailed notes, and construct a thesis about the kind of customer created/curated by the store. Your observations will be supplemented by online research about your company that tells us more about gender and power.

Integrative Thinking

Quizzes (10%)

Quizzes take place on Monday, and contain five short answer questions testing your knowledge of major concepts we have explored thus far. Sometimes there are bonus extra credit questions too. If you are paying attention in class and keeping up, you will find quizzes easy indeed.

Lab Portfolio (20%): In regular Friday laboratory activities, we take the concepts we are learning in class and apply them to hands-on activities in which we practice the art of fashion. Labs are not “segregated” from our regular class; they stem from the issues we are discussing. We will practice stitching in a women’s dressmaking circle, for instance, after learning about the social role of sewing in women’s lives. We will also reflect in class on the relationship between our hands-on activities and the lecture/discussion material. Having dedicated blocks of time to practice these skills, however, is valuable for all of us.

Our activities will include distinguishing fabric types, cutting fabric, learning stitches, rendering fashion drawings, draping, and learning a computer-aided fashion design software. During lab times, you will have a structured assignment to work on. Activity rubrics grade students both on the quality of their finished work and the effort they put into it. These grades are entered into CANVAS regularly. Please note: You do NOT have to have previous fashion experience or be a “great artist” to do well in this segment of the class. Simply apply effort and have fun!

Class Participation (10%) – Class participation is essential – you will drive the course. Participation means being active and engaged with me and with each other (not just being physically in the class). The rubric provides clear standards for grades based on active talking in class and successful work with peers in small groups.

Creative Thinking:

Laboratory Portfolio (see description above): 20%.

I believe the laboratory activities listed above fit in this area as well.

Final project 20%

Your final project will ask you to design a "line sheet" in Adobe Illustrator. A line sheet is an organized designed clothing collection ready for marketing and manufacturing. You will also write a brief reflective narrative in which you explain your aesthetic choices and connect elements of your design process to our class experiences. You will be graded on the cohesiveness of your theme and your use of design, as well as the content of your reflection.

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

- Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor
- Demonstrate competence in the creation of works of art and design
- Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works
- Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

What components of the course will help students achieve the domain criteria selected above?

The sustained laboratory portfolio, which develops several distinct fashion design skills, will enable students to achieve competence in the creation of works of art and design. The final project, in which students create an Adobe Illustrator collection, will bring the skills learned all semester long to fruition.

The written analysis papers, which develop students' visual literacies by asking them to perform deep visual descriptions, analyze audience and explore the relationship between clothing and argument, will ensure they demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works.

The ongoing class discussions, as well as the weekly quizzes and fashion blog posts, will enable students to identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation.

GH Criteria

- Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses
- Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities
- Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range
- Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

What components of the course will help students achieve the domain criteria selected above?

The three written assignments allow students to demonstrate "competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses. Student rubrics assess argument quality, range of thinking, evidentiary support from different texts, and professionalism.

In "Fashion on Screen" and "Fashion and Femininity," students will be tasked to "critically evaluate texts in the humanities - whether verbal, visual, or digital - and identify and explain moral or ethical dimensions within the disciplines of the humanities. In the former assignment, students work to understand the argument of a visual text (film) as explored through dress. In "Fashion and Femininity," students provide a reading of a garment's ideological function through close observation and integration of gender theory.

Quizzes conducted on a weekly basis, as well as continued class discussions, ensure students have multiple opportunities to demonstrate their "knowledge of major cultural currents, issues, and developments through time" of fashion material.

Integrative Studies

Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed

in the course and practiced by the students.

GA: The course emphasizes that fashion is an art form, and develops visual literacy skills from the first week. Students learn the terminologies, techniques, practices, knowledge, and skills employed in the fashion industry from sketch concept to hand-work. They learn these skills both through content and through hands on laboratories. The laboratories further allow undergraduates to practice their competencies in artistic judgment, as they receive hands-on experience designing and executing garments. Students gain an appreciation of diversity within the arts both by studying a wide range of fashion garments and also by using a wide range of body types, including plus-size and adaptive garments.

GH: Our class posits that fashion is a cultural force existing within social and political frameworks. Students learn the history of fashion design; they are exposed to much previously unfamiliar material that will challenge their curiosity. Students also construct and defend critical arguments, and address multiple perspectives in debates over how gender and sexuality are constructed through dress. Furthermore, students engage a range of positions on ethical questions involving the garment industry, including environmental impact, the exploitation of labor, and marketing.

Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

- The domains are balanced in terms of topics. We focus upon analyzing the aesthetic and cultural aspects of fashion in the Monday and Wednesday courses, drawing on both artistic analysis and humanistic inquiry. On Fridays, we engage in hands on laboratory activities that come out of our prior discussion (for example, a Friday simulation of a historical sewing circle, complete with sustained class discussion during the activity, comes out of a prior lesson on the function of quilting for women historically). Our large-scale units of women’s fashion history, constructions of femininity, intercultural diversity and challenges to gender norms, and women’s labor and power within the garment industry include visual literacy assignments as well as critical thinking.
 - Each domain is also considered in all assignments. When we break it down, the arts learning objectives of “attaining competence in the creation of works of art and design and in analysis, critical thinking and interpretive reasoning through the exploration of creative works” are best supported by the laboratory portfolio, and the creative digital design projects. The humanities objectives of “demonstrating competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses, and critically evaluating texts in the humanities– whether verbal, visual, or digital,” are best supported by the three critical analysis papers which all require students to create and support arguments about a wide range of fashion texts (visual and written). The assignments not described above (quizzes and class participation) are additionally inter-domain; students will need to develop both keen visual analysis skills and critical arguments in order to succeed. Inter-domain thinking is emphasized in assessments as well; papers, for example, are assessed on the quality of the richly drawn visual characterization, the research quality, and the strength of the gender role analysis.
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Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

This course is staffed by a faculty member who is responsible for coordinating Women's Studies courses at the Behrend campus and who has taught five interdisciplinary Women's Studies courses at the college. Her primary research interests are in literary responses to trauma and in the roles played by feminine appearance norms (such as fashion and cosmetics) in women's lives. She has piloted several weeks of the material in the labor and garment industry unit in two prior courses (WMNST 194 and WMNST 106).

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

Fashion on Screen Paper: students are asked to show complex, chronological, and evidence-based understanding of how the storyline and the clothes are working together to achieve a goal, using terms of visual literacy including color, line, mood, fabric, movement and more.

Fashion and Femininity" paper: Student authors are asked to show a richly described and thorough understanding of the chosen piece of clothing’s appearance and structure, and to provide specific analysis about the garment’s relationship to femininity, analyzing considerations of how factors like socio-economic class, sexuality, and other relevant categories influence the garment’s audience.

Laboratory Assignments: Laboratories come out of the material we discuss in class; students perform class discussion on gender, fashion and theory in the course of their applied activity, and are assessed both on the qualitative contributions to the issue under study (cutting, fabric identification, embellishing) and on their technical ability to complete a task.

Final Project (capstone): Students integrate artistic creation with course analysis of how fashion constructs and displays feminine bodies by producing a seasonal collection using Adobe Illustrator. Students are assessed on technical mastery, artistic responsiveness and coherence in mood, and a narrative reflection which substantively connects multiple articles and lessons from our course material to the project.

Campuses That Have Offered () Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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Potential Impact

Pre-Requisites

is listed as a pre-requisite or concurrent course for the following courses:

Note: Not all courses may be listed here, due to lionpath requirement incompletion.

No pre-requisites or concurrent courses found

Fashion, Gender & Identity

Dr. Sarah Whitney (sew17@psu.edu)
Kochel #144 (898-6325)

Office Hours: TBA



Welcome & Overview: Do clothes really “make” the woman? In this course, we explore how the living art and practice of fashion intersects with gender, and shapes our multiple identities.

This is an integrative learning course, which means we bring together the methods, theories and skills taught in general education arts courses (GA) with those practiced in general education humanities courses (GH).

Our course is grounded in *visual literacy*, and we learn how to read clothing through the study of formal elements including material, color, form, line, texture and mood.

Our inquiries place women’s fashion into cultural, political and social contexts. We concentrate on three areas of study: the construction of particular kinds of femininity through fashion, challenges and subversions, and the contributions of women at all levels of the fashion industry, from factory labor to haute couture. Along the way, we will be encountering diverse individuals who have shaped women’s fashion, from Michelle Obama to Selena Quintanilla to Vera Wang.

Finally, in this class we connect theory to practice by situating ourselves as creators of fashion. During interactive laboratories, we empower ourselves by *acquiring skills* including basic sewing, cutting, sketching, draping, and embellishing garments; we also digitally design a collection using specialized software.

Note: As black feminist scholar Kimberlé Crenshaw teaches us through the word *intersectionality*, women differ from one another on the basis of race, age, socioeconomic class, sexual and gender identity, and much more. There is no “one story” of women’s dress to tell, but rather many rich, diverse and individually distinct stories.

Class Learning Objectives:

After completing this course, you will be able to:

Recognize, differentiate and explain key design facets in at least five different historical periods

How we know: Weekly comprehension quizzes, class discussion of article readings and written paper analysis

Integrated Learning Criteria addressed: "Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation" (GA); "Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range" (GH)

Critically evaluate fashion texts and produce your own readings of **fashion's** relationship to gender, via the completion of written assignments integrating aesthetic, socio-cultural, and political analysis.

How we know: Fashion and film analysis integrative paper, fashion and femininity research and observation paper, fashion corporation analysis paper, class discussion.

ILC:: "Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor" (GA); "Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range" (GH)

1. Create an original design project that applies your knowledge of fashion aesthetic and cultural influence.

How We Know: End of term final project - curated digital collection made through Adobe Illustrator, and evaluation of peer projects.

ILC: "Demonstrate competence in the creation of works of art and design" (GA): "Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range" (GH)

Execute lifelong basic skills in fashion design (including stitching, fabric cutting, and hemming) contextualized historically and sociologically in **women's** lives, to combine theory with practice.

How We Know: Lab Portfolio

ILC: " Demonstrate competence in the creation of works of art and design" (GA), "Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities" (GH)

Course Assessments

Papers (40%)

- “Fashion On Screen” (10%) asks you to analyze how the visual elements and design choices of a character’s dress contribute to a film’s argument about gender and sexuality. I will provide a list of choices, though you are welcome to propose other films be added.
- “Fashion and Femininity” (15%) brings together skills in visual literacy with critical analysis of clothing’s social functions. You will be picking a piece of clothing, performing a deep description, placing the piece in fashion history, and critically analyzing how it constructs ideas about intersectional femininity.
- Garment Store Observation Analysis (15%) taps your visual literacy skills with applied observational research. You’ll be asked to go to a clothing store, take detailed notes, and construct a thesis about the kind of customer created/curated by the store. Your observations will be supplemented by online research about your company that tells us more about gender and power.

Lab Portfolio (20%): In regular Friday laboratory activities, we take the concepts we are learning in class and apply them to hands-on activities in which we practice the art of fashion. *Labs are not “segregated” from our regular class; they stem from the issues we are discussing.* We will practice stitching in a women’s dressmaking circle, for instance, after learning about the social role of sewing in women’s lives. We will also reflect in class on the relationship between our hands-on activities and the lecture/discussion material. Having dedicated blocks of time to practice these skills, however, is valuable for all of us.

Our activities will include distinguishing fabric types, cutting fabric, learning stitches, rendering fashion drawings, draping, and learning a computer-aided fashion design software. During lab times, you will have a structured assignment to work on. Activity rubrics grade students both on the quality of their finished work and the effort they put into it. These grades are entered into CANVAS regularly. Please note: You do NOT have to have previous fashion experience or be a “great artist” to do well in this segment of the class. Simply apply effort! Have fun.

Quizzes (10%)

There are lots of terms explored in our class. Regular five question quizzes will be given in class on Mondays. Quizzes are short answer and non-interpretive; they are regular comprehension checks. As long as you are participating and coming to class, you will do very well on quizzes!

Class Participation (10%) – Class participation is essential – you will drive the course. Participation means being active and engaged with me and with each other (not just being physically in the class). You will receive a rubric with participation assessments, and will be given a “shadow grade” at midterm time.

Final project (20%)

Your final project will ask you to design a “line sheet” in Adobe Illustrator. A line sheet is an organized designed clothing collection ready for marketing and manufacturing. You will also write a brief reflective narrative in which you explain your aesthetic choices and connect elements of your design process to our class experiences. You will be graded on the cohesiveness of your theme and your use of design, as well as the content of your reflection.

We will have multiple training sessions on Adobe Illustrator in computer labs before the final project. It is not particularly difficult to learn, and I am always available if you need extra support.

Required Materials

- Textbook: *The Fashion Reader* (2nd Edition). ISBN: 9781847885890. Please buy/rent this from any source you choose, but make sure you have the correct second edition!
- Folder with Pockets (or 3-ring if you have puncher): We have a lot of handouts and you’ll need to hang onto past quizzes, etc.
- Arts Bag: it is recommended you bring a small, non-perforated zippered bag to store supplies you will regularly use.

Course Policies

Classroom Policies & Friendly Advice

- *Ask questions.* Some of the concepts we cover are complex – some may even be baffling. Nothing is too “stupid” or “basic” to ask. If you don’t understand, probably someone else doesn’t either. If I don’t know the answer, I will do my best to find it for you.
- *Actively contribute ideas.* You are in college because you are committed to mentally growing. You have chosen to learn about ideas, theories, and to develop your own mind. This is hard work!
- *Take notes on everything.* I cannot stress this enough. Take notes not only because there is a lot of reading, and the writing may be difficult, but also because this will form a rich databank for you when you write your papers.
- *Abide by civil behavior.* Treat everyone in the class with respect and dignity. Intellectual disagreements are very productive; personal attacks are not.
- *Be on time and be in class.* Enough said.

- *Communicate professionally.* Emails should be sent with a clear subject line, a salutation, a clearly phrased message or question that you want me to address, and a closing signature. I will do the same when I write emails to you.
- *Turn in your work.* If you fail to turn in an assignment, your grade will PLUMMET statistically, because you will garner zero points. If you get overwhelmed, need an extension, etc – email me. Don't avoid me and fail to turn in your work.

Administrative Policies

Academic Integrity: From Penn State's *University Faculty Senate Policy 49-2*: “Academic integrity is the pursuit of scholarly activity in an open, honest and responsible manner. Academic integrity is a basic guiding principle for all academic activity at The Pennsylvania State University, and all members of the University community are expected to act in accordance with this principle. Consistent with this expectation, the University's Code of Conduct states that all students should act with personal integrity, respect other students' dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts. Academic integrity includes a commitment by all members of the University community not to engage in or tolerate acts of falsification, misrepresentation or deception. Such acts of dishonesty violate the fundamental ethical principles of the University community and compromise the worth of work completed by others.”

- Some common violations of A.I. include copying other students' work, taking online or print sources and integrating them without citation (in other words, making it appear like you said it), having someone else do your work for you, and collaborating with others when the teacher says not to.
- Students who violate Academic Integrity risk sanctions including failure of the assignment or failure of the course. Do not put yourself in this position. Familiarize yourself with the Penn State Academic Integrity Policy at <http://www.psu.edu/dept/oue/aappm/G-9.html>.

Copyright - Penn State University holds educational copyright for the materials in this class (slides, handouts, assignments, etc). I do not grant permission to upload materials to course sites like CourseHero, GradeSaver, etc, or use materials outside an educational context. In the unlikely event you deliberately violate this policy, you will be referred to the Office of Student Conduct for disciplinary procedures. Please don't do this!

Disabilities - Penn State welcomes students with disabilities into the University's educational programs. The Office for Disability Services (ODS) Web site provides contact information for every Penn State campus: <http://equity.psu.edu/ods/dcl>. For further information, please visit the

Office for Disability Services Web site: <http://equity.psu.edu/ods>.

In order to receive consideration for reasonable accommodations, you must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <http://equity.psu.edu/ods/guidelines>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with an accommodation letter.

If you have documentation for accommodations, please let me know as soon as possible. I'm very happy to work with you and with your campus's disability services office to ensure that your learning needs are met.

Educational Equity & Reporting Bias:

Penn State takes great pride to foster a diverse and inclusive environment for students, faculty, and staff. Acts of intolerance, discrimination, or harassment due to age, ancestry, color, disability, gender, gender identity, national origin, race, religious belief, sexual orientation, or veteran status are not tolerated and can be reported through Educational Equity via the Report Bias webpage. If you experience such an incident and would like to discuss it with me, please let me know, and I will always do my best to help you.

Daily Reading Schedule

Please note that the reading under the day is the reading we will be discussing IN CLASS. You will need to have completed reading/outlining major points before class.

8/20 Course Overview

8/22 Intro to Fashion Studies and *Gender* – Women as Consumers, Producers and Subjects

- Wilson: "Feminism and Fashion"
- Paoletti & Brush Kidwell, "Men and Women: Dressing the Part"

8/24 Lab: Introduction to Fabrics and their Uses

8/27 Early Dress Gender Differentiation

- Reading: Lillethum, "From Prehistory Through Byzantium"

8/29 Early *American* Dress, Race, and Gender

- Starke, “Nineteenth Century African-American Dress” (CANVAS)

8/31 – Lab: Intro to Sewing, in a Dressmaker’s Circle

9.3 Constructing Femininity through Foundation Garments

- Reading: Steele, “Corsets in Vogue”

9.5 - Jackie O, Michelle Obama and the Power of First Lady Fashion

- Craughwell-Varda, “Jacqueline Kennedy Onassis”
- Ford, “She Slays” (CANVAS)

9.7 – Lab: Sewing II

9.10 Fashioning the Female Foot

- Gunn, “Shoes” (CANVAS)

9.12 Skirts or Pants? Lower Half Controversies

- Selection from Smith, “Women in Pants” (CANVAS)

9.14 – Lab – Alterations and Hemlines

“**Fashion on Film**” essay is due today!

9.17 - The White Wedding Industrial Complex

- Reading: Mead, “One Perfect Day” (CANVAS)

9.19 – Glitter Girls: “Girlie” Tween Fashion Culture

- Kearney, “Sparkle: Luminosity and Post-Girl Power Media ” (CANVAS)

9.21 – Lab: Embellishing and Women’s Garments

9.24 - Fashioning the Thin Female Body

- Reading: Vincent, “Fashioning the Body Today”
- Reading: Brumberg, “The Slimming of Yvonne Blue”

9.26 - “Make It Pink” - The Gendered World of Children’s Clothing

- Reading: Callahan & Paoletti, “Is It A Girl or a Boy?”

9.28 – Lab: Draping and Cutting Fabric

Unit Two: Challenging Fashion Norms

10/1 The “Black is Beautiful” Movement and Style

- Kelley, “Nap Time: Historicizing the Afro”

10/3 Street Style

- Reading: Rose, “Hip-Hop”
- Kawamura, “Japanese Street Fashion”

10/5 Lab: Sketching I (Verreros, “How to Sketch” (CANVAS)** very important to bring this to class, we will be using it!!!!)

10/8 Tearing Down the Foundation: Bra Burning, Madonna and Selena

- Martin, “The Meaning of Selena” (CANVAS)
Bordo, “Material Girl”

10/10 Bikinis and Burkinis: Changing Swimsuit Politics

- Reading: Warner, “Seeking a Sensible Costume” (CANVAS)

10/12 Lab: Sketching II (bring Verreros handout to class again)

“Fashion and **Femininity**” Paper is due today!

10/15 – Hijabs and Fashion

- Reading: Hoodfar, “The Veil in Their Minds and on Our Heads: Veiling Practices and Muslim Women”

10/17 – School Dress Codes, Challenged

- Reading: Zhou, “The Sexism of School Dress Codes” (CANVAS)

10/19 – Adobe Illustrator Training (location TBA)

10/22 – “Fatshion” and the Plus Size Revolution

- Reading: Czerniawski, selections from *Fashioning Fat: Inside Plus Size Modeling* (CANVAS)

10/24 – Body Positivity Movement

- Reading: Craik, “Supermodels and Super Bodies”

10/26 – Dumpster Diving, Recycling & Millennial Women’s Style (no lab today)

- Reading: McRobbie, “Secondhand Dresses and the Role of the Ragmarket”

10/29 – Cross-Dressing, Historical and Modern

- Bullough & Bullough, “Women and Cross Dressing in the 19th and early 20th C” (CANVAS)
- Boyd, selections from *My Husband Betty* (CANVAS)

10/31 – Drag and the legacy of RuPaul

- Reading: Chernoff, “Of Women and Queens” (CANVAS)

11/2 - Adobe Illustrator Training Lab (location TBA)

Unit Three: Women, Labor and the Fashion Industry

11/5 - Immigrant Women and the Garment Industry

- Reading: Triangle Fire Primary Documents Packet (CANVAS)

11/7 - “Fast Fashion” in Focus

- Reading: Cline, “How America Lost its Shirts” (CANVAS)
- Reading: McIntyre and Ramstad, “Not Only Nike’s Doing it”

11/9 - Lab: Ethically Sourcing Your Garments

Fashion Observation Assignment is due today!

11/12 – At the Top: Female Designers from Chanel to Versace

- Chapman, “Inside Design”
- Tischler, “Fashion Sorceress”

11/14: Mall Girls: The Politics of Retail

- Pettinger, “Gendered Work Meets Gendered Goods” (CANVAS)

11/16: Lab, Adobe Illustrator Training

Happy Thanksgiving Break!

11/26: Women as Audience: TV’s *Project Runway* (no reading)

11/28: Women as Influencers, From Bloggers to Celebrities

- Reading: Moore, “Fashion Blogs”
- Reading: Agins, “What Happened to Fashion?”

11/30: Lab (Adobe training)

12/3 - Women as Influenced: Shopping "Addicts"

- Reading: Schor, "Born to Buy"
- Reading: Clark and Salerno, "Shopping Addiction"

12/5 – Shoulder Pads and More: "Professional Dress" Mean for Women?

- No reading - Visit from Academic and Career Planning Center (ACPC) re: student dress

12/7 – To the Future!

- Dunne, "Wearable Technology"

Final Projects are due by December 11 (Tuesday) at 5PM.