Sophomore Seminar: Fashion - Display as Disguise
SOPHSEM 2900 Spring 2020 Adjunct Professor Bambi Breakstone bbreak@saic.edu
Tuesdays: 1-4

Mentoring /office hours: Tuesdays 10:30 -12 by appointment Sullivan Bld Room 734

Who really chose your clothes when you got dressed this morning?
Why are you wearing what you are wearing?
What is fashion?
What are the influences on fashion?
How is current fashion reflecting our social and political climate today?

Fashion reflects and effects how we function in the world. This class will focus on how students can respond to the work of the foundational designers of fashion as well as contemporary designers, the work of their peers, and their own work with the spirit of artists who want to change the world. Every class includes sessions which generate dynamic dialogue about where fashion comes from and where they can take it. We as a class will sift through the influences on fashion as a reflection of society, politics, and technology to give students to ability to develop their own perspective on what to respond to and how to refine their work in fashion.

COURSE DESCRIPTION

What are the concerns that drive one’s creative practice? How does one set the terms for its future development? Sophomore Seminar offers interdisciplinary strategies for the evaluation and communication of students’ individual practice as artists and designers. Through essential readings, studio projects, and writing, students will generate narratives about how and why they make art.

To do so, students will investigate methods (visual, critical, written, and creative) for the reconsideration of their work and of its aims and priorities. Individual mentoring with the faculty member is a central and dedicated component of the class as a means of fostering the self-identification of goals and priorities. Students will also examine historical and contemporary precedents in fashion. Students participate in broad ranging discussions about the present status and future prospects of design through dialogues and collaborations in class. An important function of this course is to build upon these insights in forming a practical plan to effectively map the curriculum and resources of SAIC into their own needs.

The Sophomore Seminar is focused on FOUR elements:

- MENTORING WITH FACULTY
- DEVELOPMENT OF STUDENT’S INDIVIDUAL PRACTICE
- EXPANDING CRITIQUE SKILLS
- DEVELOPING A CURRICULAR PLAN

At the conclusion of the Sophomore Seminar course, students will be able to:
1. Present self-motivated work of an iterative nature that demonstrates conceptual focus and technical ability as well as the beginning of a personal direction. (Linked to BFA LG 1. Evidence: Progression and documentation of studio work in Documentation of Practice assignment, evaluated via Rubric on Canvas/Chalk&Wire)

2. Communicate a rationale for a self-designed curricular pathway for the third and fourth year at SAIC as well as a post-graduation goal. (Linked to BFA LGs 2, 3, 4. Evidence: Curricular mapping essay, evaluated via rubric on Canvas)

3. Participate in a rigorous critique process in the art and design context that integrates peer-to-peer analysis as well as faculty to student feedback. (Linked to BFA LGs 2, 4. Evidence: Three interdisciplinary critiques; two of these critiques should be large group critiques; optional documentation/notes related to student performance at critique)

4. Demonstrate the ability to think, speak, and write clearly and effectively especially in regards to the developing body of creative work (Linked to BFA LG 4. Evidence: Self-reflective essay, evaluated via Rubric in Canvas; Documentation of Practice written contextualization, evaluated via rubric in Canvas; optional documentation/notes related to student performance at critique)

5. Display an empathetic capacity to respect, understand, and evaluate work made by a wide variety of artists pursuing creative expression in a broad array of disciplines. (Linked to BFA LGs 2, 3, 4. Evidence: Self-reflective essay; optional documentation of student performance at critique)

COURSE TEXTS- subject to change

Linda Welters & Patricia Cunningham, _Twentieth-Century American Fashion_, Berg, 2005
Karl Aspelund, _Fashioning Society, a Hundred Years of Haute Couture by six designers_, Fairchild books, 2009
Anne Hollander, _Feeding the Eye_, University of California Press, 1999
Jane E. Workman & Beth W. Freeburg, _Dress and Society_, Fairchild books, 2009
Jenna Weissman Joselit, _A Perfect Fit, Clothes, Character, and the Promise of America_, Metropolitan Books, 2001

RESEARCH AND MENTORSHIP

Students are encouraged to apply the skills learned in their Contemporary Practice Research Studio classes here in order to integrate studio projects and ongoing research in this class. The continued collection and review of each student’s personal image archive will be a component of the one-on-one advising meetings with the instructor.

*Students must sign up for at least two meetings with me over the course of the semester – they are twenty-minute meetings. I will be available to meet from 10:30am – noon before each class. A sign-up sheet will be available on the first day of class.*

WRITTEN ASSIGNMENTS

We will use a number of different writing methods during this class including less formal generative exercises. However, formalized final written responses must conform to SAIC academic standards, including citations, and a comprehensive bibliography. They have to be typed and reference the sources you’ve used. Please write in the first person using your own vocabulary, quotes also need to be organized and cited in the required format. See Statement of Academic Integrity below.
WRITING FELLOWS

Students in this class will work with a graduate student ‘Writing Fellow’ to assist with writing skills throughout the semester. Writing Fellows do not grade papers. As your peers, Fellows serve as sympathetic readers, providing informed, constructive criticism directed toward the argumentation, analysis, organization, clarity and style of papers. Writing Fellows do not regularly attend class but meet with students in a conference setting. When papers are due, they are turned in to the Writing Fellow, who spends one week reading them, and writing comments. At the end of that week, papers and comments are returned to you and during the subsequent week the Fellow will meet individually with you to review the paper and the comments, and to work together on the project. At the end of the second week, papers in second draft form are turned in to the professor, along with the set of first drafts with the Fellow’s comments.

YOUR WORK WITH YOUR WRITING FELLOW IS A REQUIRED PART OF THE CLASS. NO SECOND DRAFTS WILL BE ACCEPTED UNLESS A FIRST DRAFT IS HANDED IN, AND UNLESS YOU MEET WITH THE WRITING FELLOW.

REQUIREMENTS/EXPECTATIONS:

This course is a credit/no-credit course. Students need to be receptive to engaging with class. Personal involvement and enthusiasm in these projects is important to making the collective experience a vital and engaging one. You will receive credit if you successfully complete ALL of requirements listed below:

- Finish all projects on time and to the best of your ability
- Come to class on time and prepared to work
- Participate in all critiques, discussions and field trips
- Be active and constructively helpful peers to one another
- Strive to build a creative and productive environment
- Maintain a process book throughout the semester and keep track of all information, exercises, and research
- Read and be prepared to discuss all readings/handouts
- Expect to spend a minimum of 3 hours to 5 hours a week outside of class on the assignments.
- Meet with your Writing Fellow
- Attend the sophomore seminar spring lecture (see below)

The use of cell phones, iPods, and laptops, or other distractions will be restricted, particularly during lectures. You will receive credit if you successfully complete all of the above-mentioned requirements. You are expected to conduct yourself as an adult in this course and your primary responsibility is to be a student. Receiving credit for this course means you have worked at a ‘C’ level or higher. We believe you should be working at an ‘A’ level, and will teach you accordingly. It is YOUR RESPONSIBILITY to determine at what level you should work to challenge yourself.

CLASS READINGS:

When there is reading assigned, either print it out or use Preview to mark it up, write comments in the margins as you’re reading, highlight what’s important, summarize it (keep it to one page, single
spaced), and always bring the hard copy to class for discussions. Summaries should contain NO quotes from the article. A summary should be entirely in your own words based on what the article was about: What was the premise of reading/article? What did the writer have to say about it? What was the conclusion of the article? For all reading assignments create a list of 3 questions that speak to the essential information in the article to use as the basis for class group spresentations.

DISTINGUISHED ALUMNI LECTURE SERIES:

VAP: Emil Ferris: Distinguished Alumni Lecture Series
Tuesday, February 11, 2020-6:00 – 7:30pm
The Art Institute of Chicago, Rubloff Auditorium, 230 S. Columbus

Student attendance is mandatory; instructors will be taking attendance. Instructors: if students are absent from the Sophomore Seminar lecture please create an alternative assignment. Students might attend another VAP lecture/or watch one online via MediaCore. Then write a critical response or alternatively, create a three-page essay reporting on a SAIC alumnus. Recent accomplished SAIC Alumni: Isil Egrikavuk, Joshua Mosley, Angel Otero, Amanda Ross- Ho, Emily Pilloton, Trevor Paglen, Wafaa Bilal, and many others.

WRITING PROJECTS: there are 4 + Questions Journal

Meet with writing fellow for first draft of each writing assignment***Mandatory—Absolutely no exceptions!!***

All projects require a depth of exploration, an attention to craftsmanship, and serious commitment. From time to time, you may be asked to rethink/redo a project; this too is a requirement of the class.

Questions Journal—document/record each and every question you have for the entire semester. This assignment is primarily related to your art practice but all questions are welcome.

1) DIY Future Essay

2) Manifesto/Statement

3) Self-Reflective Essay

4) Documentation of Practice Essay

PRESENTATIONS- There are 2 presentations projects with critiques:

1) Introductory Presentation: Students will be required to give a brief introductory presentation on their own work. Assessment: Preparedness, thoughtfulness, giving peers some grounding or framework to understand yourself as an artist, ability to articulate concerns
2) **Fashion Garment Story Presentation**: Students will choose one garment in the FRC and write an essay about it’s influences, it’s historical context, it’s construction, it’s designer. How does this garment fit into the development of fashion as an indicator of society, technology, and politics? Make a power-point presentation about your garment.

**STUDIO PROJECTS** There are 3 studio projects with critiques:

1) **Studio Project /Remark, Remake** Bring in a piece that has already been critiqued, and that you have re-made in response. Be prepared to discuss the critique and your thought process in addressing the issues raised as you re-made the work. This assignment requires in depth re-thinking of your work. This is an opportunity for you to bring your work closer to the intension you initially conceived.

2) **Studio Project /Collection**- Create a 10-Piece Collection/Series, illustrated in color, on croquis with accessories, and fabric swatches, based on your reaction to a social or political situation that was/is important to you. Consider the way the pieces in the series reflect upon each other, generic vs. the specific, big vs. small (conceptually as well as physically). Are they using the same concept with different materiality or the same materiality but with a shift in focus, scale, intension?

4) **Documentation of Practice Project**

**WRITING PROJECTS**

1) **DIY FUTURES: WHERE DO I GO FROM HERE?**  
*OVERVIEW*  
An essay that describes who you are and where you are going. The purpose of this assignment is to create a well-thought-out strategy regarding future SAIC classes as well as other activities that support your long-term career or creative goals.

The SAIC undergraduate curriculum is built on an academic foundation that celebrates individual choice and creative risk-taking. DIY Futures is an opportunity for students who are midway through their studies to research, design, and articulate their own individualized plans for unique pathways through the School and beyond. The purpose of this assignment is 1) to reflect on who you are as a creative practitioner, 2) to envision your future creative, professional, and/or educational life, and 3) to thoughtfully take leadership in designing an individualized curricular path during your remaining time here at SAIC.

*ESSAY PROMPT*  
Write an essay that describes who you are as a creative practitioner, where you imagine your practice might take you, and how you plan to utilize the time, space, and resources during your
remaining time at SAIC. In other words, while holding who you are as a practitioner and your future vision in mind, how can your time here at SAIC work in service of your vision and goals as an artist, designer, scholar, professional? In order to design your own curricular map, you will need to research specific SAIC classes, summer work, and/or co-curricular experiences (see below for some suggested resources).

GUIDING STEPS FOR YOUR PLANNING PROCESS
Below are some prompts that may help you to thoughtfully and succinctly articulate your vision and plan. We recommend that you answer these questions for yourself to help you plan. However, unless otherwise instructed by your faculty, you do not need to submit answers to all of these questions for the assignment.

- What specific experience, person, geographical origin, and/or background influenced you as a practitioner from a young age?
- Currently, who or what are your primary creative influences (at SAIC and beyond) as you make key decisions about your creative development?
- What current cultural, political, or social forces, topics, or themes do you perceive as impacting your work? What cultural forms most influence you (visual art, design, music, film, literature, science, etc.)? How can you further your understanding of, or engagement with, these impacting forces/topics/themes/cultural forms?
- What are you passionate about for your future?
- What are your strengths and challenges as a practitioner? What do you need in order to continue to develop your strengths and to support you in facing your challenges?
- Long-term vision: How do you envision your future creative and/or professional life? Get as specific as you can. What skills, support, experiences do you need in order to manifest this vision?
- Short-term vision: What do you hope to achieve, accomplish, or learn by the time you graduate from SAIC? Get as specific as you can. What key classes, mentors, and experiences do you need in order to grow as an artist, designer, or scholar?

RESEARCH
This essay must involve some research and planning to provide specific examples of courses you wish to enroll in, faculty you hope to study with and/or programs you would like to participate in. Below is a list of recommended resources for your research:

- Your academic advisor
- Course offerings (read course descriptions on the SAIC website)
- Course evaluations (read evaluations in the Office of Student Affairs)
- Faculty profiles on the SAIC website
- Departmental web pages on the SAIC website
- Faculty and staff in the department(s) of your interest might be able to provide extended course descriptions or refer you to the right person in the department if you have specific questions.
- Appointments with the Career and Professional Experience office (CAPX) to discuss internship options, employment opportunities, career/professional development resources, grant and exhibition opportunities, graduate school applications
- Talk to peers
- Talk to alumni
• Study Abroad/Off-Campus Studies Office for information on programs such as Semester Abroad, Summer Programs, Winter Study Trips, Post-Graduation options such as OPT for international students
• Multicultural Affairs Office for information on programming, advising, and training related to diversity and inclusion
• International Affairs Office for information on advising and programming for international students

FORMAT

1. Essay should be 3-5 pages, 12 point, Times New Roman or similar font, double-spaced with 1-inch margins.
2. Include the following: Title, your name, instructor’s name, date
3. Unless otherwise instructed by your faculty, use MLA-style formatting and citations: http://owl.english.purdue.edu/owl/resource/747/01/

Sophomore Seminar instructors will read the DIY Futures Essay and then assess using the rubric provided on Canvas

Create a visual graphic/map/timeline charting out the next two years of your study at SAIC.
Include specific classes, trips, experiences you hope to have each semester.
This should be your ideal plan. Make sure to include what you want to do during the summer and winter breaks. Will you travel? Or will you do an internship or take classes?
Your plan can be in any format (digital, collage, hand-drawn).

2. MANIFESTO/STATEMENT

MAR 21: MANIFESTO/STATEMENT Paper DUE to Writing Fellow
APR 4: MANIFESTO/STATEMENT Paper DUE to FACULTY

ART MANIFESTO
a public declaration of the intentions, motives, or views of an artist or artistic movement.
Manifestos are a standard feature of the various movements in the modernist avant-garde and are still written today. Art manifestos are mostly extreme in their rhetoric and intended for shock value to achieve a revolutionary effect. They often address wider issues, such as the political system.
http://en.wikipedia.org/wiki/Art_manifesto

ARTISTS STATEMENT
an artist's written description of their work. The brief verbal representation is about and in support of his, or her, own work to give the viewer understanding. As such it aims to inform, connect with an art context, and present the basis for the work; it is therefore didactic, descriptive, or reflective in nature. The artist's statement intends to explain, justify, extend, and/or contextualize his or her body of work. It places, or attempts to place, the work in relationship to art history and theory, the art world and the times. Further, the statement serves to show that the artist is conscious of their intentions, aware of their practice and its position within art parameters, and of the discourse
surrounding it. Therefore, not only does it describe and place, but it indicates the level of the artist's own comprehension of their field and making.  
http://en.wikipedia.org/wiki/Artist’s_statement

Write a one-page artist statement or manifesto on your work as an artist. Choose a format: manifesto or statement. You must carefully edit for succinctness so three pages (or more as we will create a folder of writing over the semester) to begin with ends up as a concise and essential statement about your work. Consider your specific relationship to art and to the world: How is your idea of an artist manifested in your own work? What is the aim of your work? Is it to be fantastical? Formal? To shock? Or to be meditative? Or to make us look afresh at reality? Is it to offer opinion or to ask questions? Where do you find inspiration? How do you observe? What stops you? How can you arrest a viewer? How do the answers to these questions manifest themselves in your work? Do your childhood experiences or particular places inform your work? Or does popular culture, abstraction, language, intuition, narrative, philosophy, science or other intellectual pursuits influence you? Read selected artists manifestos and statements to help you.

**SELF-REFLECTIVE ESSAY**

APR 18: SELF REFLECTIVE Draft DUE to Writing Fellow  
MAY 2: SELF REFLECTIVE Paper DUE to FACULTY

This paper must include an honest and serious consideration of your strengths and challenges as an artist, researcher, writer, student, 750 words. **Assessment:** Do your comments align with examples and your practice/behavior in class, and demonstrate thoughtful, meaningful self-reflection and analysis?

**PROMPT: SELF-REFLECTIVE ESSAY**

Students, please write a two to three-page paper that summarizes your experience in the Sophomore Seminar. As you compose this self-assessment, address the following 5 questions.

**QUESTION 1: OVERALL**  
What was most important as a catalyst for growth: reading, writing, projects, critique, or some combination of all? What do you think you learned overall in the sophomore seminar course?

**QUESTION 2: CREATIVE PRODUCTION: PORTFOLIO FOCUS AND DEVELOPMENT**  
Describe how your own work changed during the course of the semester. Do you feel that your work has a conceptual focus? Please describe your focus. Were the critiques rigorous and challenging for you and your peers? What were some of the main critiques of your work? What steps have you taken in this class to address the critical feedback you received?

**QUESTION 3: CONTEXTUALIZATION**  
Were you regularly exposed to new creative influences such as artists and designers working in the contemporary context? Do you believe you have a familiarity and understanding of the major artists/designers working in your field of study? What cultural forces and/or artists and/or designers do you perceive as impacting the current development of your work?

**QUESTION 4: COMMUNITY**  
Do you feel that you possess an empathetic capacity to respect, understand, and evaluate work made by a wide variety of artists pursuing creative expression in a broad array of disciplines? Are there
any examples you can provide from your classroom experience of meaningful critique interactions that emphasized diverse perspectives in practice? What were your impressions of the sense of community in the Sophomore Seminar course and how did you personally contribute to the greater good of the class? Do you believe that your peers shared a mutual respect and understanding of each others’ developing bodies of work?

QUESTION 5: CONCLUSIONS
Finally, what do you perceive to be your greatest strengths as an artist/designer? What are your greatest challenges? What do you foresee as your direction moving forward in school? What are your future ambitions after graduation? Do you have any recommendations to make this course a richer experience for you and other students?
Thank you for answering these questions. Sophomore Seminar instructors will read your self-assessment essays and then assess using the rubric provided on Canvas.

4) DOCUMENTATION OF PRACTICE

DUE: MAY 9

OVERVIEW
All artists, designers, and writers revise work based on peer critique, personal growth, and new insights. This assignment is about documenting your practice while pieces are still developing and in process. Tell us a story of your making. It is important to be able to demonstrate how an idea, technique, theme, etc. is evolving in your work over time.

DOCUMENTATION (3-5 items)
Please upload 3-5 files (images or PDFs) into Canvas. Two of the items must show work-in-progress and the third must show the finished work. For example, you could upload images of three separate works that all share the same conceptual focus. Or, you might upload sketches, storyboards, material studies, test strips, or any items that show the development of the final work. Alternatively, you could upload a series of images that document the same piece in different stages of development.

ESSAY
In addition to the images, you must provide a written contextualization of the development of this work in terms of your formal, material, and conceptual decisions (300-500 words). Describe the different revisions of your idea(s) that occurred during the course of the semester. Please note what future directions you may be exploring with this body of work.

Read through the rubric posted in canvas so you can see how the faculty will be evaluating your creative production in the course.

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<td>Intro Writing Fellow</td>
<td>Dress and Society</td>
<td>Intro: Introductory Presentations</td>
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<td>January 28</td>
<td>Intro one another: write, speak, perform three sentences about yourself</td>
<td>Ch. 1, Dress, Society, and Social Control</td>
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<td>Week 2</td>
<td>February 4</td>
<td>Discuss Reading Introductory Presentations Due - 10 min (8) Sign-up for 20-min advising meetings with me</td>
<td>Feeding the Eye Ch. 16, Fashion and Image DIY Future Essay Draft Intro: Studio Project Collection</td>
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<td>February 6</td>
<td>Last Day to Add/Drop</td>
<td>Week 3 February 11 Discuss Reading Introductory Presentations Due - 10 min (7) Intro: Studio Project Collection</td>
<td>A Perfect Fit, Clothes, Character, and the Promise of America Ch. 2, “Down with the Corset and Up With the Hemline!”</td>
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<td>Week 4</td>
<td>February 18</td>
<td>Discuss Reading Intro: Manifesto/Statement</td>
<td>Twentieth-Century American Fashion Ch. 3, Dress and Culture in Greenwich Village</td>
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<td>Week 5</td>
<td>February 25</td>
<td>Discuss Reading</td>
<td>Twentieth-Century American Fashion Ch. 5, The Americanization of Fashion: Sportswear, the Movies and the 1930’s Feeding the Eye Ch. 6. Alix Gres Studio Project Remark, Remake</td>
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<td>Week 6</td>
<td>March 3</td>
<td>Discuss Reading Studio Project /Remark, Remake Crit (8)</td>
<td>Twentieth-Century American Fashion Ch. 6, Promoting American Designers, 1940 –44 Studio Project Remark, Remake</td>
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<td>Week 7</td>
<td>March 10</td>
<td>Discuss Reading Studio Project /Remark, Remake Crit (7)</td>
<td>Twentieth-Century American Fashion Ch. 8, The Beat Generation: Subculture Style</td>
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<td>Week 8</td>
<td>March 17</td>
<td>Discuss Reading</td>
<td>Fashioning Society, a Hundred Years of Haute Couture by six designers Ch. 7, Turning to Youth</td>
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<td>Week 8</td>
<td>March 24</td>
<td>Discuss Reading Intro: Studio Project Collection</td>
<td>Fashioning Society, a Hundred Years of Haute Couture by six designers Ch. 8, The Flesh Failures Manifesto/Statement</td>
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<td>March 31</td>
<td>Critique Week- No Class</td>
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<td>Week 10 April 7</td>
<td>Discuss Reading <strong>Studio Project Collection Crit (8)</strong> <em>Intro: Self-Reflective Essay</em></td>
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<td><em>Fashioning Society, a Hundred Years of Haute Couture by six designers,</em> Ch. 9, The Great Rock ‘n’ Roll Swindle</td>
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<td>Week 11 April 14</td>
<td>Discuss Reading <strong>Studio Project Collection Crit (7)</strong> <em>Intro: Informal Fashion Garment Presentations</em></td>
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<td><em>Twentieth-Century American Fashion</em> Ch. 9, Space Age Fashion</td>
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<td>Week 12 April 21</td>
<td>Discuss Reading</td>
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<td>Ch. 10, Dressing for Success: The Re-Suiting of Corporate America in the 1970’s</td>
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<td>Week 13 April 28</td>
<td>Discuss Reading</td>
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<td><em>Dress and Society</em> Ch. 6, Tattooers, Body Piercers, Cross-Dressers, Punks, Goths, and More <em>Self-Reflective Essay</em></td>
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<td>Week 14 May 5</td>
<td>Discuss Reading <strong>Informal Fashion Garment Presentations (7)</strong></td>
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<td><em>Informal Fashion Garment Presentations due Self-Reflective Essay Due</em></td>
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<td>Week 15</td>
<td><strong>Informal Fashion Garment Presentations (8)</strong></td>
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<td><em>Documentation of Practice Due</em></td>
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**READINGS**

Books are available in the FRC on the book reserve shelf for your use there, with copier and scanner.

Linda Welters & Patricia Cunningham, *Twentieth-Century American Fashion*, Berg, 2005
Karl Aspelund, *Fashioning Society, a Hundred Years of Haute Couture by six designers*, Fairchild books, 2009
Anne Hollander, *Feeding the Eye*, University of California Press, 1999
Jane E. Workman & Beth W. Freeburg, *Dress and Society*, Fairchild books, 2009

*Twentieth-Century American Fashion*
Ch. 3, Dress and Culture in Greenwich Village
Ch. 5, The Americanization of Fashion: Sportswear, the Movies and the 1930’s
Ch. 6, Promoting American Designers, 1940 -44
Ch. 8, The Beat Generation: Subculture Style
Ch. 9, Space Age Fashion
Ch. 10, Dressing for Success: The Re-Suiting of Corporate America in the 1970’s

Ch. 11, Television and Fashion in the 1980’s
Ch. 12, Flava in Y Gear: Transgressive Politics and the Influence of Hip-Hop on Contemporary Fashion

Fashioning Society, a Hundred Years of Haute Couture by six designers.
Ch. 7, Turning to Youth
Ch. 8, The Flesh Failures
Ch. 9, The Great Rock ‘n’ Roll Swindle

Feeding the Eye
Ch. 6, Alix Gres
Ch. 16, Fashion and Image

Dress and Society
Ch. 1, Dress, Society, and Social Control
Ch. 6, Tattooers, Body Peircers, Cross-Dressers, Punks, Goths, and More

A Perfect Fit, Clothes, Character, and the Promise of America.
Ch. 2, “Down with the Corset and Up With the Hemline!”

ATTENDANCE POLICY:
Attendance is mandatory. If you are absent more than three times, you will not receive credit for the course. Repeated lateness will count towards an absence, as will leaving before the end of class. If you know you are going to be absent, please let me know. Class begins at 9:00 a.m. and ends at 12:00 p.m. More than three absences and/or habitual tardiness (whether or not for a reasonable cause) will result in a failing grade. Students should miss class only for reasonable cause. Reasonable cause to miss a class might include: illness or hospitalization (the student should contact Health Services who will relay information to the faculty in whose classes the student is enrolled); observance of a religious holiday; and family illness or death. Please notify instructors of possible absences. It is the student’s responsibility to make up missed material and keep up to speed. If you are having difficulties please speak to an instructor and/or someone in Student Advising. Progress reports will be given to students who miss class more than once.

ATTENDANCE POLICY FROM SAIC BULLETIN:
Students are expected to attend all classes regularly and on time. Any necessary absences should be explained to the instructor. Students who are ill should contact their faculty member or leave a message for the instructor in the department office the day they are absent. For an extended absence due to illness, contact Health Services. Notification is then sent to all instructors informing them of the student's absence. For other extenuating circumstances contact the Academic Advising office. Please note that the written notification does not excuse a student from classes.

The instructor gives students officially enrolled in a course credit only if they have responded adequately to the standards and requirements set. If the instructor does not clarify their requirements and absence policy in the course syllabus, students should ask the instructor. Also note that if a student registers late for a class (during add/drop) the instructor counts the missed classes as absences and the student is responsible for assignments given during those missed days.
ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

SAIC is committed to full compliance with all laws regarding equal opportunities for students with disabilities. Students with disabilities in need of assistance or accommodations should first contact the Disability and Learning Resource Center (DLRC) by phone at 312.499.4278 or email at www.dlrc.saic.edu. DLRC staff will review your disability documentation and work with you to determine reasonable accommodations. They will then provide you with a letter outlining the approved accommodations for you to deliver to all of your instructors. This letter must be presented to me before any accommodations will be implemented. You should contact the DLRC as early in the semester as possible. The DLRC is located on the 13th floor of 116 S Michigan Ave.

STATEMENT OF ACADEMIC INTEGRITY

The School of the Art Institute of Chicago prohibits dishonesty such as cheating, plagiarism, or knowingly furnishing false information to the School (Students Rights and Responsibilities, Student Handbook, http://www.artic.edu/saic/life/studenthandbook/rights.pdf). Appropriate scholarly citation is at the core of academic integrity. One plagiarizes when one presents another's work as one's own; unauthorized assistance on a test or assignment; submission of the same work for more than one class without the knowledge or consent of all instructors; or the failure to properly cite texts or ideas from other sources. It is a form of intellectual theft. Plagiarism need not always be intentional. One can plagiarize even if one does not intend to. The penalty for plagiarizing ranges from a failing grade on the plagiarized assignment to not earning credit for the course. This may also result in loss of some types of financial aid (please refer to the Student Handbook for details). See also the document prepared by the School on plagiarism, Plagiarism: What It Is and How to Avoid It. The document is available online on at http://www.artic.edu/saic/programs/resources/library/plagiarism_packet.pdf.

WRITING CENTER

MacLean Center Basement, 112 S. Michigan Ave., B1-03
SAIC offers free, hour-long writing tutorials at the Writing Center, which is located in the basement of MacLean. Tutors are available to assist all currently enrolled students with any stage of the writing process, including the following: getting started with writing; forming a claim or thesis statement; developing ideas; strengthening organization; improving writing style; revising drafts; correcting grammar and punctuation errors; addressing MLA, CMS, and APA style questions; and citing references.

Writing Center tutors work with students to help them find their own solutions to questions. Rather than correcting or editing papers for students, tutors work with students to help them identify issues that need further attention. Tutors may ask students to discuss their ideas as a way to specify, clarify, or deepen them. Tutors may also offer feedback on drafts, suggest writing approaches, review information, and help students analyze their own writing. Ultimately, the goal in the Writing Center is to help students become more proficient, independent writers.
APPOINTMENTS

To schedule an appointment with a Writing Center tutor, students first need to create an account through our online sign-up system: [www.supersaas.com/schedule/saic/writingcenter](http://www.supersaas.com/schedule/saic/writingcenter) Once students have set up their own account, they may sign up for appointments. Weekly standing appointments are available upon request. When students come to their tutoring appointments, they should make sure to bring their assignments with them. Online schedule instructions are available outside of the Writing Center suite (in the hallway outside of MC B1-03).

CONTACT INFORMATION
wcenter@saic.edu
Coordinator: Leila Wilson, lwilson@saic.edu, 312-345-3588

FALL AND SPRING SEMESTER HOURS
Monday - Thursday: 10:00 AM - 7:15 PM
Friday: 10:00 AM - 5:15 PM

For each reading create 2 to 3 questions. The class will break into groups to discuss the reading using your questions as the starting point. Each team will have 20 minutes to formulate a presentation, choose a moderator, and will then have 10 minutes to present their response to the class.

Read “Plagiarism: How to Recognize It and Avoid It: a short guide prepared by the Faculty Senate Student Life Subcommittee in 2004.

● Read the Flaxman Library’s quick guide titled “AVOID PLAGIARISM.”

STATEMENT ON SHARED RESPONSIBILITY
The School of the Art Institute of Chicago is a diverse community of artists and scholars that celebrates both individual freedom and a strong sense of shared community values and responsibility. Students who enter this intellectual and social community make a commitment to an exchange of ideas and acknowledge that living and working within a community requires compromise and sensitivity to others. A strong community depends on respect for the rights of others, considerate behavior, and good judgment. Students are expected to maintain high standards of personal conduct; behavior should reflect maturity and respect for the rights of all members of the community. The School of the Art Institute of Chicago affirms that the responsibility to create an environment conducive to the freedom to learn is shared by all members of the academic community.

STATEMENT ON DIVERSITY
The School of the Art Institute of Chicago is committed to an equitable, just environment where the voices of all our students, faculty, and staff are valued and respected.
Please refer to the SAIC Student Handbook for additional information on policies, procedures, and resources, including information about SAIC’s Non-Discrimination Policies and Title IX contact information.