ADES4218W/ApSt5218 Fashion, Design, & the Global Industry (3 credits) Online Class

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Course Description:
Study of the relationship of apparel fashion design to time and place and to globalization. Focus on fashion centers, the fashion industry, and the Chinese fashion industry as a case study.

Required and Recommended Materials:
*Berg Fashion Library and the Canvas course website will be used for reading assignments. Readings from the Berg Fashion Library (BFL) are accessed online through the U of MN library system. Most reading assignments can be accessed through the BFL; exceptions will be listed. Included in the BFL are the following categories of material sources: an encyclopedia of 10 volumes on world dress, journals, i.e., Fashion Theory, Fashion Practice, Textile; and books online, i.e., Fashion’s World Cities, Chinese Fashion from Mao to Now (paper copies available).

*Need for access to computer on a daily or alternate day basis. If you have any technical issues and need help, I can use the Help tab in the upper right corner on the course site. Your email message will be forwarded to the U of MN Canvas pilot team for troubleshooting.

*Recommended resources:
- The Student Writing Support “quick help” section:
  http://writing.umn.edu/sws/quickhelp/index.html
- Online Writing Lab (OWL) at Purdue University? For instance, students might be directed to visit
  http://owl.english.purdue.edu/owl/resource/679/01/ and
  http://owl.english.purdue.edu/owl/section/2/10/
- The University of North Carolina at Chapel Hill’s Writing Center website has useful inks for different types of writing assignments; materials can be accessed at
  http://writingcenter.unc.edu/handouts/

Student Learning Objectives:
1. To learn about the factors involved in fashion design related to time and place.
2. To understand the relationships of apparel design and the fashion industry based upon locale.
3. To learn the importance of context, i.e. place, time, & culture milieu, in establishing a design identity in products.
4. To understand how one fashion industry in one specific location, e.g. China, relates to both domestic and international fashion.
5. To learn to apply the knowledge about fashion centers to design.
6. To achieve a deep understanding of the interrelationships of fashion, design, and the global apparel industry through analytical and critical thinking expressed in extensive writing.
7. *(for graduate students) To formulate scholarly inquiries in the subject area.
**Student Learning Outcomes:**

**Can locate and critically evaluate information**
Students will use the Online Berg Fashion Library (BFL) to locate and critique scholarship and images related to fashion in various cultural contexts in a class discussion forum in written format as well as in a cumulative essay. The insights, depth, and writing quality of students’ critique of the articles will be evaluated by both the instructor and their peers.

**Can communicate effectively**
Students will learn to effectively communicate through various writing assignments, including essay questions, forum discussions, and team writing projects. They will learn to: 1) integrate visual information with verbal information to portray dynamic relationships between design, creators, and users; 2) gather and integrate into writing ideas drawn from a variety of sources, enhance credibility by identifying and using accurate information, approach and use source information critically and analytically, base new ideas on precedent and theory; 3) analyze and synthesize information quickly on a weekly basis; 4) work-write as a team member on collaborative endeavors; 5) respect and accept critical evaluations of writing and be able to respectfully and constructively critique the writing of others. Students’ writing will be evaluated on a weekly basis by both the instructor and their peers.

**Course Structure:**
This course will consist of readings, posts, individual and team writing activities, and quizzes. There are 15 weeks in this course. By Friday 11:55pm the week will be closed and you could start a new weekly schedule. **ALWAYS REMEMBER TO CITE THE SOURCES OF INFORMATION (INCLUDING IMAGES) USING THE APA STYLE.**

*Readings:* Each week there will be assigned readings of approximately 20-30 pages.

*Essay Questions:* you need to follow directions in answering ALL the questions that are pertinent to your readings (there are a few weeks that you can pick your readings). Each essay question assignment is worth 60 points. Write your answers to the questions as detailed as needed (suggested word limit: 100-500 words for each question, 300-500 words if there are only 3 essay questions). We’ll randomly grade 6 weeks of essay questions out of the 13 weeks.

*Team Writing Forum:* This is a semester-long team writing project that will be broken into weekly activity writing assignments. The purpose of this assignment is for you to understand the characteristics of fashion centers and apply the knowledge you learn in this course. You need to finish this assignment first individually, post to your assigned team for discussion, and consider feedback each week. Follow directions as you will eventually integrate the best work of your team as a cohesive project (2,500 words) and post it to the whole class twice in the semester. When you post to your team, each of you is required to have at least one original post (due Tue. @11:55pm) and one response (due Fri. @11:55pm) to another student’s post. You could still post your original posting by Fri with a deduction of 1 point. When posting to the whole class, you post only one original post AS A TEAM and each of you need to respond to another team’s posting INDIVIDUALLY at least once. These activities include taking photographs, sharing a video, and analyzing designed products from the fashion centers we are studying in this course. Please be creative with your posts.
* Questions for the Instructors: If you have questions during the week about the assignment or procedure, please post under in the Questions for the Instructors Forum following the guideline of forum posting. Before you ask a question, please scan this forum to see if your question has already been answered.

*There will be one quiz (30 pts) on the course protocol and syllabus (mainly pages 1-5).
  o You will have 30 minutes at a time you determine on Sept. 11 (Friday). You may begin your 30 minutes at any time and complete the quiz during ONLY that time period. The quiz will automatically close after 30 minutes from when you start taking your quiz. Your score will appear after you finish the quiz.

Expectations:
  Attendance: Class assignments will be posted each week and student will participate as directed in reading and activities and assignments.
  Workload: For a 3 credit course, you are expected to work for a grade of C in the various assignments and readings for 9 hours per week.
  Grading structure: This would be the structure provided in the U of MN policies and procedures. Students will be graded with specified weight given to the following assignments (note: writing assignments account for 96% of the course grade):

COURSE ASSIGNMENTS AND GRADING (700 total points)

- One quiz in week one 30 pts
- Essay questions (13 weeks with 6 weeks randomly graded@60pts each) 360 pts
- Forum posts
  - Week 1 (2 posting @ 10pts each) 20 pts
- Team writing project 290 pts
  (9 weeks individual posting to team@10pts each for small postings and @50pts and 50pts for the two large individual postings; 2 weeks collaborative postings of team to entire class 50pts each)

A NOTE FOR GRAD STUDENTS: you should treat this assignment as a focused research project and its quality should be comparable to national conference papers.

At the end of the semester, points for each assignment and examination will be added together and a letter grade will be assigned based on the scale below. There is no final for this online course.

Percentage Total Points Grade UMN description of letter grade

| 93-100 | 651 - 700 | A | Represents achievement that is outstanding relative to the level necessary to meet course requirements |
| 90-92.9 | 630 – 650 | A- |
| 87-89.9 | 609 – 629 | B+ | Represents achievement that is significantly above the level necessary to meet course requirements |
| 83–86.9 | 581 – 608 | B |
| 80–82.9 | 560 – 580 | B- |
| 77–79.9 | 539 – 559 | C+ | Represents achievement that meets course requirements in every respect |
| 73–76.9 | 511 – 538 | C |
| 70–72.9 | 490 – 510 | C- |
| 67–69.9 | 469 – 489 | D+ | Represents achievement that is worthy of credit even though it fails to meet fully the course requirements |
| 60–66.9 | 420 – 468 | D |
| 0-59.9 | 0 - 419 | F | Represents failure and signifiers that the work was completed but
Accepting and returning assignments: Assignments must be turned in before Fri. 11:55pm. Forum discussion postings have to be early in the week (by Tue. at 11:55 pm) so that other’s responses to your posting may be completed within the week. One point will be deducted if the original posting is posted by Fri @11:55pm. Within ten days from the due date you will get your grade.

Grading late work: No late forum postings or replies, i.e., past Fri. (past Wed. for the Thanksgiving week), will be accepted. Other work turned in late: within 1 week from the due date-- 1 letter grade lower; past 1 week—2 letter grades lower; past 2 weeks --3 grades lower. Work turned in more than 3 weeks late will not be graded but could still receive partial credit depending upon quality (F grade with partial points).

Policy for missed quizzes: It is expected that students will not miss examinations as there will be ample window for completing them. However, in the case of prolonged hospitalization or other excusable reasons according to the University of Minnesota policies, a student needs to notify the instructor via email prior to the scheduled examination and arrange for a makeup examination. Failure to notify the instructor that you are unable to take the exam at the scheduled time will result in a 0 on the exam. The makeup examination can only be arranged with advanced notification and after the instructor receives written documentation of your absence.

- Make Up Work for Legitimate Absences:
  [http://www.policy.umn.edu/Policies/Education/Education/MAKEUPWORK.html](http://www.policy.umn.edu/Policies/Education/Education/MAKEUPWORK.html)

UNIVERSITY OF MINNESOTA POLICIES AND PROCEDURES
(See Netiquette for appropriate online behavior.)

UNIVERSITY POLICIES

- [http://policy.umn.edu/Policies/Education/Education/CLASSROOOMPED.html](http://policy.umn.edu/Policies/Education/Education/CLASSROOOMPED.html)
- Use of Class Notes and Materials: [http://policy.umn.edu/Policies/Education/Education/CLASSNOTESSTUDENTS.html](http://policy.umn.edu/Policies/Education/Education/CLASSNOTESSTUDENTS.html)
- Scholastic Dishonesty and Student Conduct Code: [http://www1.umn.edu/regents/policies/academic/Student_Conduct_Code.pdf](http://www1.umn.edu/regents/policies/academic/Student_Conduct_Code.pdf)
- Sexual Harassment: [http://www1.umn.edu/regents/policies/humanresources/SexHarassment.pdf](http://www1.umn.edu/regents/policies/humanresources/SexHarassment.pdf)
- Statement on Climate of Inclusivity:
  You are expected to be attentive during class, ask questions if you do not understand something, and to offer your opinion. You are also expected to listen respectfully to other students and to me when speaking. The University of Minnesota is committed to providing a safe climate for all students, faculty, and staff. All persons shall have equal access to its programs and facilities without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Racism, sexism, homophobia, classism, ageism and other forms of bigotry are inappropriate to express in this class. Reports of harassment are taken seriously, and there are individuals and offices available for help.
  (or refer to [http://www1.umn.edu/regents/policies/administrative/Equity_Diversity_EO_AA.pdf](http://www1.umn.edu/regents/policies/administrative/Equity_Diversity_EO_AA.pdf))
- Academic Freedom and Responsibility:
  [http://www1.umn.edu/regents/policies/academic/Academic_Freedom.pdf](http://www1.umn.edu/regents/policies/academic/Academic_Freedom.pdf)
Availability of Disability and Mental Health Services:

The University of Minnesota is committed to providing all students equal access to learning opportunities. Disability Services (DS) is the campus office that works with students who have disabilities to provide and/or arrange reasonable accommodations.

- Students who have, or think they may have, a disability (e.g. mental health, attentional, learning, vision, hearing, physical or systemic), are invited to contact DS to arrange a confidential discussion at 612-626-1333 (V/TTY) or ds@umn.edu.
- Students registered with DS, who have a letter requesting accommodations, are encouraged to contact the instructor early in the semester to discuss accommodations outlined in their letter.

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate in daily activities. University of Minnesota services are available to assist you with addressing these and other concerns you may be experiencing. You can learn more about the broad range of confidential mental health services available on campus via www.mentalhealth.umn.edu or contact Counseling/Consulting Services at 612-624-3323.

Academic Services:
If you would like additional help, please contact one of the offices listed below.

<table>
<thead>
<tr>
<th>Center for Writing</th>
<th>10 Nicholson Hall, Mpls</th>
<th>612-626-7579</th>
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<tbody>
<tr>
<td>Student Academic Success Service</td>
<td>340 Appleby Hall, Mpls</td>
<td>612-624-3323</td>
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<tr>
<td>199 Coffey Hall, St. Paul</td>
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Students understand that enrollment in this course grants consent for their work to be selected for inclusion in college or departmental publications (online or in print). Your instructor may select to use your work to represent her/his skills as an instructor in a teaching portfolio (online or in print).

Please Note: This course is WRITING INTENSIVE. Quality critical writing is an essential requirement of your coursework. It serves the goal of this course to critique and integrate readings into your own thinking and writing. You need to develop and refine your writing skills in the process of synthesizing and critiquing readings, conducting team project and communicating and revising your writings with the help of both your peers and the instructor. To find additional help to improve your writing you can visit the Student Writing Support (http://writing.umn.edu/sws).

INSTITUTIONAL REVIEW BOARD: All research activities involving human subjects at the University of Minnesota must be reviewed and approved by an Institutional Review Board unless the IRB determines that the research falls into a category of exemption established by federal regulation. The revised application and informed consent template are available on the IRB Web site. (See instructor for further details).
**Please Note:** As part of the University of Minnesota’s ongoing mission to review and evaluate emerging instructional technology, the University of Minnesota is conducting a pilot to assess Canvas as a learning management system (LMS). Our Fall 2015 class section is part of a small pilot and will use the Canvas learning management system (instead of Moodle).

Since this is a pilot, you will not be able to find Canvas through your MyU account, be sure to add our course site to your favorites.

If you need help using Canvas, here are some resources:
- A direct link to Canvas (save this in your favorites)
  [https://umn.instructure.com](https://umn.instructure.com) to log in to the course site(s).
- [Getting started with Canvas guide](https://umn.instructure.com)
- [Canvas tutorial videos](https://umn.instructure.com)
Class Schedule (topics to be addressed, readings, and assignments)

Week 1—Orientation (Sept. 8T-11F)

Objective: To learn course protocol as outlined in the syllabus, to navigate the course website, to access the Berg Fashion Library

Assignment for Week 1:

- Quiz: Navigate the course website –read the course syllabus and take a quiz on it.
- Forum Post-part 1 (at least 100 words): Write a paragraph about yourself including your major, interests, skills and hobbies. Post the paragraph along with a photograph of yourself (can be a headshot or you doing an activity related to your interests).
- Forum Post--part 2: View Eicher tutorial about navigating the Berg Fashion Library (BFL--accessed through the U of MN library website) and then post one post that contains what you have found including: 1) a title of a chapter from an ebook (e.g. Fashion’s World Cities), 2) an image from the Metropolitan Museum of Art or V&A, 3) a summary of the topic of an article in 100-200 words from one of the e-journals (e.g. Fashion Theory, Fashion Practice).

SECTION I:
BASIC CONCEPTS IN THE STUDY OF FASHION WORLD CITIES

Section I Objectives: To examine the factors of fashion in the modern world and issues that affect the viability of the global industry.

Week 2 – Introduction to Changing Geographies of Fashion’s World Cities (Sept. 11 F-18 F)

Objective: To learn how geography, location, and seasonal rhythms influence the fashion city.

Read the following:

1. “From Paris to Shanghai, Changing Geographies of Fashion’s World Cities,” by David Gilbert (from Breward, Christopher, and Gilbert, David, Editors, 2006. Fashion’s World Cities) FIRST SECTION up to The Historical Geography of an Urban Ordering AND LAST SECTION beginning Fashions World Cities in the Twenty-First Century. DOI: http://dx.doi.org/10.2752/9780857854117/FASHWRLDCIT0007

Assignment for Week 2:

- Essay questions  (*must answer all 3 questions @300-500 words each*)
  1) What is the complexity of the notion of a fashion world city? Discuss how you can identify a fashion world city by the list of key characteristics supplied by Allen Scott in the last section of Shanghai to Paris. Apply the list to the Twin Cities and describe if it qualifies as a world fashion center.
  2) How is modern fashion influenced by the significance of shopping?
  3) Discuss how the Internet, fast fashion, and street fashion relate to the idea of world dress. Give three examples of world dress.

- Forum Post to Team — **Identifying the Locale**: You will be assigned to a team for these posts. Select one city (or one area within a city) that is, has been, or could become a fashion center. For example, you might select The Twin Cities of Minneapolis and Saint Paul, MN Metro; Milan, Italy; New York City; San Francisco, CA; or Shanghai, China. Take 5-8 photographs or find 5-8 images of the locale that characterize that place (e.g. buildings, streets, markets, ethnic culture etc.). Post a collage of your photos along with an essay that argues about the status/potential of the identified locale as a fashion center. Your original posting is due on every Tue at 11:55 p.m. And post a response to at least one other class member’s post by Fri 11:55 p.m. See grading rubric.

Week 3  **Fashion, Dress, Culture and City Centers (Sept. 18 F-25 F)**

Objective: To learn to differentiate between the concept of ethnic and national dress, fast fashion and urbane dressing.

Read the following:

1. “Globalization and Dress,” by Margaret Maynard, From section beginning “Traditional Clothing” to the end. DOI: http://dx.doi.org.ezp1.lib.umn.edu/10.2752/BEWDF/EDch10035

   DOI:http://dx.doi.org.ezp1.lib.umn.edu/10.2752/9780857854117/FASHWRLDCIT0008

Assignment for Week 3:

- Essay questions  (*must answer all 3 questions @300-500 words each*)
  1) Compare the concepts of ethnic and nation dress. Discuss why understanding these ideas are important to fashion and design. Provide examples of ethnic dress and national dress and how they relate to world fashion.
  2) How does Wilson define urbane fashion in the western metropolis? Why does Wilson use “urbane” instead of “urban” to title her chapter?
3) Discuss some problems relating to dress, materials, and the environment and two possible solutions to these problems.

- Forum Post to Team—Consumer Culture: Who is the consumer?—e.g. identify demographics, interests, how he and she likes to dress—present evidence from direct observation. Take 5-8 photos or find 5-8 images of the typical consumers in the locale. Post a collage of your photos along with an analysis of the consumer culture in the locale.

**Week 4  Fashion Industry - History and Development (Sept. 25F-Oct. 2F)**

Objective: To understand the history and development of fashion and the part technology plays in the global industry.

Read the following:


Assignment for Week 4:

- Essay questions (must answer all 3 questions @300-500 words each)

  1) The author discusses factors that inhibit fashion change. Restate these as positive factors that encourage fashion change. How does fashion change contribute to world fashion?

  2) Discuss some of the differences between clothing production in the 1900s in Europe and in the 20th century regarding developments in the United States.

  3) How does technology influence fashion? Give some examples from your own experience.

- Forum Post to Team—Products: What products are produced and marketed in the selected locale? What products might be designed in this locale? Take 5-8 photos of the fashion products (could be from your wardrobe, a magazine, grabbed online, etc.). Post a collage of your photos along with an analysis of the fashion products that you identify from the locale. Also analyze the factors that influence the consumption of these products.


Objective: To understand the origins of the fashion industry and motivations for fashion change.

Read the following:


Assignment for Week 5:

- Essay questions (must answer all 3 questions @300-500 words each)
  1) Discuss the role of machines and industrialization in the development of fashion. Give examples of the relationship of mass production to mass consumption.
  2) The reading on Fashion Change in the New Millennium was written to introduce fashion change and theories. Critique one theory by offering examples and whether you think this reading is too focused on the West and whether this reading is a fair assessment of fashion in the global world of 2012.
  3) Defend or attack the idea of “negotiable identity” and discuss how it relates to dress.

- Forum Post to Team—Marketing/Retail Distribution: What retail stores are present in this locale? How do they contribute to the local industry? What types of products are for sale here? If possible, visit one. Post a short analysis along with images you take in the store (get consent from the store manager before taking pictures) or find images online.

SECTION II:
ESTABLISHED FASHION WORLD CITIES COMPARED TO LOCAL CONTEXTS

Section II Objectives: To understand how world fashion centers grow, flourish and diminish based upon design identity, resources and context. And to understand what fashion centers have in common and how they are different, as well as what types of operations and institutions must work together to create a fashion center.

Fashion Centers: Considerations for becoming an established fashion center include:

--Contexts and Relationships i.e. Architectural Planning, Production, transportation
--Products - unique and desired in local area or appeal transnationally?
--Designers - need both flow of mature designers and encouragement of up and coming designers
--Media - Communication Leaders need to tell the story of the Fashion Center
--System / Networks—what types of systems are prevalent in the Fashion Center?
--Educational institutions—need to train designers, communication and media, support and resources
--Consumers / users connection to products and shopping experiences

Week 6 Paris and New York as World Fashion Cities (Oct. 9F -16F)
Objective: To understand how Paris is a quintessential fashion city and how New York challenged Paris.

Read the following:

1. “Paris Capitale de la Mode: Representing the Fashion City in the Media,” by Agnes Rocamora (from Breward, Christopher, and Gilbert, David, Editors, 2006. *Fashion’s World Cities*) pp. 43-54. (11 pages)

Assignment for Week 6:

- Essay questions (must answer all 5 questions @100-500 words each; 3 questions might be randomly graded with 20 points each question)

---about Paris:

1) Why does Paris represent the quintessential fashion city in the media? What are the elements that make it so? What does the media report is the source of Paris fashion inspiration? How is the city an active agent in Paris fashion? What is symbolic production of fashion? What is Zeitgeist and how is it situated in time and place?
2) How does the spirit of Paris inhabit the French woman? And how does the archetypal Parisian woman help define and determine Paris as a fashion city?
3) What is the orderly pyramid of Paris fashion? How does the order affect the distribution of fashion? Is the orderly pyramid still how the Paris fashion system works? Of what importance is the “Chambre Syndicale de la Haute Couture” (Google online for information)

---about New York:

4) Describe the symbolic turning point in world fashion when New York challenged Paris as a fashion center. What contributed to this happening? Who are some of the American designers who helped make New York a prominent fashion center? What influence was the location of the garment district? How did technology influence New York as a fashion center? How did the location of retailers help as a center of leisure and an image of refinement? How did the N.Y. fashion capitalize on industrial and cultural activities?
5) What is CFDA? Google the Council of Fashion Designers of America? How does it function?

- Forum Post to Team-Designers: Select 2-3 designers who are active in your selected locale and follow their work. Identify the origins and high point of his / her work? What brought the designer to the attention of the market? What is his/her signature or market appeal? Analyze how each designer is supporting this locale in terms of a sustainable fashion center. Post your answers to these questions in one single post. You could use images to illustrate your point.

*Week 7 Milan and Tokyo as World Fashion Cities (Oct. 16F-23F)*
Read the following:

1. Milan, the City of Pret-a-Porter in a world of fashion by Simon Segre Reinach (from Breward Christopher and Gilbert David, Editors, 2006. *Fashion’s World Cities*) pp. 123-134 (11 pages)

Assignment for Week 7:

- Essay questions (*must answer all 5 questions @100-500 words each; 3 questions might be randomly graded with 20 points each question*)

  --about Milan:
  1) Why is Milan considered the city that gave rise to pret-a-porter? Explain the influence of the Italian textile tradition, design tradition, and the industrial districts. What designers came into prominence?
  2) Map the peak years of the Milan fashion industry. What happened in Milan in the 1980s? 1990s? 2000? What is needed for Milan to recapture its place as a fashion city?

  --about Tokyo:
  3) Japanese consumers hold Paris in high regard—as the epitome of high fashion. But Tokyo is no longer a city known only for the consumption of Western fashion. Discuss the key points of the transition.
  4) Describe 2 Japanese designers who made their mark in the 1980s. What role did the collection of Kenzo Takada play in Paris in 1970? How were Kenzo’s designs considered unique?
  5) What has caused Tokyo to create a fashion identity separated from Paris influence? How has street fashion aided in establishing a unique Japanese style? Why has street fashion persisted? Who is involved in street fashion? What is Shibuya? How does place or location affect style segmentation? What is Harajuku and what role did it play in establishing Japanese street styles?

- Forum Post to Class-Your team needs to put together a large posting that combines and extends the best work of your team regarding the following aspects of your selected locale: Identifying the local, consumer culture, products, marketing/retail distribution, and designers.

- Subscribe to daily Google Alert on the topic of Chinese fashion

SECTION III:
EMERGING FASHION CENTERS: EXAMINING FACTORS IN ESTABLISHING AN IDENTITY AND OPTIMIZING LOCAL RESOURCES
Section III Objectives: To understand how world fashion centers grow, flourish and diminish based upon design identity, resources and context. And to understand what fashion centers have in common and how they are different, as well as what types of operations and institutions must work together to create a fashion center.

Week 8 How do countries establish their fashion identity? (Oct. 23F-30F)

Objective: To examine the relationship of specific cultures to fashion history and identity

Read the following:


For a country or city to express an immediately recognizable aesthetic it is important to communicate political and economic strength. Fashion plays an important role and gives a country a chance to take part in the global exchange. Fashion plays a role in the renegotiation of hierarchies and roles with regard to the contexts and players concerned.


Skov explores how fashion production has been split between a globalized clothing industry and localized designer fashion sector. The fashion design has taken on national significance in terms of staging events and displays and engaging with cultural references outside the field of fashion. Place-making uses the UN Security council model for interaction between first and second tier fashion cities. Various examples of the meaning of new fashion centers engage people industries and government. Providing knowledge and experience is important to attract tourists who have interests in establishing creativity and local designers can direct themselves toward a more sustainable and authentic design through engaging with tradition.

Assignment for Week 8:

- Essay questions (must answer all 5 questions @100-500 words each; 3 questions might be randomly graded with 20 points each question)

--from Reading #1:
1) How did Paris haute couture influence the emergence of other fashion identities?
2) What effect do existing national resources have on developing a national identity through fashion? Why is it important to international recognition to have manufacturing of products in a countries past history?
3) How is fashion growing a role as ambassador of a country? What is the Chinese objective in changing its vision from “factory of the world?”

--from Reading # 2:
4) What are the driving forces of fashion today? Explain the design dilemma in the pull of localization and globalization in establishing a creative capability. What are three strategies for modeling today’s fashion design both locally and globally? In what way does Skov think of the increasing numbers of new fashion centers?

5) Explain what is meant by two of the following:
   a. Fashion is connected to place and nation in a different way today.
   b. A fashion designer’s role is to represent a nation.
   c. The sun never sets on the catwalk.
   d. Encouraging a creative class makes a city more attractive.
   e. The United Nations Security Council may be considered a model for structuring first and second tier fashion cities.

   ➢ Forum Post to Assigned Team - **Production:** What is the potential for production of products in the locale? What kinds of fashion products are currently produced in this locale? Post your analysis with a collage of product images that help to illustrate your point.

**Week 9 The Place of Fashion products in gaining an identity. (Oct. 30F-Nov.6F)**

Objective: To examine how a national identity evolves and the influence of place and product.

Read the following:


2. “Savile Row,” by Christopher Breward, (from A-Z of Fashion) (2 pages)


**Assignment for Week 9:**

➢ Essay questions (**must answer all 5 questions @100-500 words each; 3 questions might be randomly graded with 20 points each question**)

--for #1 reading above:

1) What role does the fashion detail play in setting a fashion system in motion? Explain the following: Detail, seen as the mark of haute couture, is not only the death but the life of the garment. In what way did Prudence Black discover the power of the detail in the consumer’s eye?

2) What does Prudence Black mean when she says the bridal dress has a strained relation to fashion?

--for #2 reading above:

3) Savile Row is a London street where tailoring and male fashion embrace both high quality traditional manufacturing methods as well as novelty. How does the history of Savile Row
continue to define this objective? A new generation of tailors, including Ozwald Boateng, Richard James and Spencer Hart, have continued to introduce what types of innovations?

--for #3 reading above:

4) Describe the network of the dream machines and sewing machines that operate mythic fetish and material product. How did blue jeans become a universal icon of global fashionability? Sexual magnetism? How have Levis become an aesthetic American icon? What attributes does the wearer take on while wearing Levis?

5) What prominent companies are located in San Francisco? (Ex. Levi Strauss and Gap) How do they contribute to the city center? How have companies such as Cole and Catalina capitalized on the image of the L.S. Hollywood? What happened when U.S. fashion decided to increasingly sell lifestyle and branding? Give examples.

➢ Forum Post to Team -Media: Identify and list the most influential print or online media (e.g. newspapers, magazines, blogs) that has coverage on fashion in the locale you selected. How does media support the fashion center? Post your analysis as a single post.

**Week 10 How Design and Design Practices can influence a National Identity (Nov. 6F-Nov. 13F)**

Objective: To learn and understand how design and design practices influence a national identity

Reading: select one from the following:


The idea of fashion as being characteristic of Australian culture is explored. Fashion is perceived as belonging to cosmopolitan sites rather than Australia, considered to be isolated from the finer things of civility, fashion and good taste. An Australian sense of style is regarded as anything practical, informal and casual. Yet there has been an abiding interest in fashion since European settlement in Australia.


Melchoir provides a brief exploration of the history of modern Danish clothing design and production and the rise of youth culture in the 1960s. Since then Danish fashion has undergone a number of changes including production outsourcing and the development of an overall bohemian style through use of sequins and lightweight embroidery from India. This research illustrates the successes and difficulties in achieving a recognizable national style or identifier within apparel design and the influence of achieving those results internally within fashion houses and nations as opposed to externally through international markets.

**Assignment for Week 10:**
Essay questions (must answer all 3 questions @300-500 words each for you selected article):
--for reading #1
1) What are the three forms of “Australianness” that have underpinned the idea of Australian style?
2) What does it mean to consider Australian fashion as opposed to derivative styles from elsewhere?
3) Briefly analyze the relationship between bodies, clothes, and identities in the context of Australia

--for reading #2
4) How much does intention influence design direction in restructuring the apparel industry in Belgium and Spain?
5) What were the strategies to reposition Belgium and Spain in fashion? Do you think they had an effect? Why? Give some examples.
6) What brands fashion in post-industrial societies in your view? And what are the components of post-industrial societies?

--for reading #3
7) Summarize the history of modern Danish fashion. Supplement with your own literature research.
8) What characterizes the company Mads Nørgaard-Copenhagen’s design and branding strategy?
9) What is your understanding of the complexity of how national identity is qualified through fashion design?

Forum Post to Team -Networks: What networks are available in terms of becoming a viable fashion city in the locale? What networks are available to help promote this fashion center? If limited networks, what type of network would you suggest? Post your responses in one single post.

Week 11 Optimizing Local Resources (Nov 13F-20F)
Objective: To learn how local resources within one culture can affect the design outcome.

Read one of the following:

In her visit to Cambodia, Medvedev experiences the use of local resources in this fascinating story of creating design from resources found in dumpsters.

2. Bhandari, V. 2011. “Interview with Sabyasachi Mukherjee” Fashion Practice. 3:2, 253-264 (pp.11).

Through this interview with an Indian designer the reader gets a sense of the evolutionary nature of apparel design and how culture and resources influence that direction.

Assignment for Week 11:

Essay questions (must answer all 3 questions @300-500 words each for you selected article):
--for reading #1
1) Summarize the concept and operational practices of the HBPP
2) How do the cultural, economical, and political contexts influence the concept and operation of the HBPP?
3) Briefly describe fashion production and consumption in Cambodia? and what characterizes Cambodia fashion?

--for reading #2

4) Summarize Sabyasachi Mukherjee’s background and achievements
5) Comment and criticize Mukherjee’s design philosophy and collections. Whom would you compare him with in the West? How would Mukherjee’s designs appeal to a Western audience?
6) How does culture and resources influence direction of apparel design?

Forum Post to Team - Education: Discuss the educational system in the locale. What in the educational system could help to make your selected locale (or potentially) a fashion center? What are some issues to resolve? Post your thoughts in one single post.

SECTION IV: CASE STUDY OF CHINA WITH EMERGING FASHION CITIES

Section IV Objectives: To understand the role of China in the global fashion world. To conduct in-depth research about China’s contemporary fashion and the interplay between fashion, economy, and societal changes. Also, to understand and critique Chinese fashion designers' works and identities.

Week 12 A Look at China’s role in the global fashion world (Nov. 20F-25W)

Objective: To learn China’s (especially Shanghai’s) role in the global fashion world as a garment manufacturing powerhouse

Read one of the following:


Assignment for Week 12:

- Essay questions (must answer all questions @100-500 words each for your selected reading):

  --for reading #1
1) In WESSIELING’s fashion chess, how is Shanghai represented and what is its relationship to other fashion’s world cities?

2) Connect this article back to reading #1 in week 2, is there a hierarchy in the order of fashion’s world cities? Do any emerging fashion cities have to fit into this hierarchy? Do you see any alternatives to this global fashion structure/system?

3) What is the qipao (additional reading: Reinvented identity: The qipao and Tang-style jacket in Chinese Fashion from Mao to Now by Juanjuan Wu, 2009)? And do you think WESSIELING featured it as a symbol of Chinese national dress? Why or why not?

--for reading #2

4) What are the three models of fashion consumption and production according to Reinach?

5) Where does Chinese fit in the previous three models, and why?

6) Should China move away from production and concentrate on developing its creative industry? If so, how would this move affect the global fashion landscape?

➢ Forum Post to Team-After getting feedback from your forum discussions throughout this semester each of you needs to put together a large posting that incorporate the feedback of your peers and the instructor regarding five of the most distinctive and reputable aspects of your selected locale from the following: consumer culture, products, marketing/retail distribution, designers, production, media, networks, and education (word limit: 2,500 words). Team members DO NOT need to pick the same five aspects. (DUE: Dec. 4F)

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**Week 13 China’s Fashion Revival and Identity (Nov. 30M-Dec. 4F)**

Objective: To learn the evolution of Chinese fashion in the post-Mao era, the identity of Chinese consumers expressed in fashion, and the economic and social factors that influence Chinese fashion.

Read one of the following:


2. Ch. 1 The post-Mao fashion revival in Chinese Fashion from Mao to Now by Juanjuan Wu (2009) 18p

**Assignment for Week 13:**

➢ Essay questions (*must answer all 3 questions @300-500 words each for you selected article)*:

---for reading #1

1) How did Welters and Mead explain the relationship between fashion and economy? What does the relationship say about Chinese fashion?

2) Welters and Mead discussed three aspects of China’s fashion future in production, consumption, and innovation. Summarize them.
3) Answer the authors’ question: “Will a great Chinese designer emerge on the world scene as Issey Miyake, Yohji Yamamoto, and Rei Kawakubo did when Japan’s economy ruled in the 1980s?” and justify your answer.

--for reading #2

4) What are the main differences in Chinese fashion between the pre- and post-Mao time period?
5) How did Chinese fashion westernized after the Mao era? Give some examples.
6) How was the westernization of Chinese fashion connected with ideological, political, economical, and cultural change?

➢ Forum Post to Team-After getting feedback from your forum discussions throughout this semester each of you needs to put together a large posting that incorporate the feedback of your peers and the instructor regarding five of the most distinctive and reputable aspects of your selected locale from the following: consumer culture, products, marketing/retail distribution, designers, production, media, networks, and education (word limit: 2,500 words). Team members DO NOT need to pick the same five aspects. (DUE: Dec. 4F)

**Week 14  A look at Chinese Fashion Designers (Dec. 4F-Dec. 11F)**

Objective: To understand the makeup and signature identity of contemporary Chinese Fashion Designers

Read one of the following:

1. Watch the Video “Design is my language: An interview with Chinese fashion designer Vega Wang”


**Assignment for Week 14:**

➢ Essay questions (must answer all 3 questions @300-500 words each for you selected article):

--for the Video

1) Summarize and critique Vega Wang’s design concept based on her own explanation.
2) How should fashion designers be identified? By their ethnicity, their education, the style of their design, the place they work in? Why?
3) Describe Vega Wang’s style of design based on the images of that you see from the video. How would you compare her design with Western designers?

--for reading #2

4) After reading Wu which Chinese designers impressed you? And why? Find out more about this designer.
5) There was a debate over the direction that Chinese designers should follow to get recognition in the west in the chapter, i.e. localize or internationalize. Summarize how Chinese designers reacted to this, and what is your opinion regarding what Chinese designers should do.
6) Compare a Chinese designer with a Western designer of similar age in terms of career path, design aesthetics, resources, and international recognition. What insights can you give from this comparison?

➢ Forum Post to Team-After getting feedback from both the instructor and your peers you need to revise your large posting from week 13 (word limit: 2,500) and submit a revision memo (word limit: 500).

**Week 15  Last Week (Dec. 11F-18F)**

**Late Essay Questions Assignments (must be submitted by Dec. 18F)**

➢ Forum Post to Class-After getting feedback from both the instructor and your peers your team needs to put together a large posting that COMBINES and EXTENDS the best work of your team regarding five of the most distinctive and reputable aspects of your selected locale from the following: consumer culture, products, marketing/retail distribution, designers, production, media, networks, and education (word limit: 2,500).

----End of Semester------