



University of
New Haven

Fashion & Society

SECTION I: Course Overview

Course Code: SOC312BCN

Subject Area(s): Sociology

Prerequisites: None

Language of Instruction: English

Total Contact Hours: 45

Recommended Credits: 3

COURSE DESCRIPTION

Our fashion choices reflect an image we project of ourselves and of our times. With its profound and complex influence on contemporary society, the business and culture of fashion are being examined and reevaluated across a variety of media and academic disciplines. New areas of research are being explored, including: the industry, history, and cultural impact of fashion; the diverse stylistic influences derived from societal and media sources; the influence of design; and the role played by contemporary fashion photography in magazines and advertising.

Through music, fine art, subcultures, foreign influences, and individual choice this course examines the fashion icons that define our culture and society. The course explores the cultural diversity mirrored in the clothes we design, manufacture and wear, and what fashion is, how it differs from style, and the prominent designers that shape our modern times. The course examines how creative fashion design is rooted in both historical sources and current trends. You will have the opportunity to analyze contemporary fashion “looks” in the streets and haute couture studios of Barcelona as well as the design of clothing and how clothes are manufactured, presented, marketed, and consumed.

The course will also analyze international trends, regional differences and influences, and homogeneous similarities between markets in the global village. Fashion capitals like New York, London, Paris, Tokyo and Spanish fashion will be compared and contrasted through coursework and field study. In addition, the influence and co-influence of popular culture and high art in fashion will be examined as well as the relationship between emerging trends and their commercialization through a business case study of the Spanish fashion chain Zara. By the end of the course, you will have an accomplished understanding of fashion as business, as artistic expression, as a commodity, and as lifestyle.

LEARNING OBJECTIVES

Upon successful completion of this course, you will be able to:

- Situate the business of fashion within global economic structures
- Identify and organize the main causes, events, and consequences of the emergence of fashion in western society
- Recognize and evaluate key events and personalities in the historical chronology of fashion and describe the impact of fashion on contemporary modern society and culture since the late 18th century.
- Apply targeted conceptual tools of sociology to issues and problems related to identity in contemporary society through a critical analysis of the impact of fashion and visual culture in western culture (and eastern culture emulating western ideals)
- Discover and describe local host-city sociological manifestations of fashion that both reflect and reinforce global marketing and fashion trends

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

Name: TBA
Contact Information: TBA
Term: SEMESTER

ATTENDANCE POLICY

This course will meet once weekly for 150 minutes each time for a total of 15 class sessions. All students are expected to arrive on time and prepared for the day's class session.

CEA enforces a mandatory attendance policy. You are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions you may miss before receiving a grade penalty.

ALLOWED ABSENCES – SPRING & FALL SEMESTERS		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at X th Absence
Courses meeting 1 day(s) per week	1 Absence	4 th Absence

For every additional absence beyond the allowed number, your final course grade will drop down to the subsequent letter grade (ex: A+ to A). As a student, you should understand that the grade penalties will apply if you are marked absent due to tardiness or leaving class early. In the table below, you will find the grade penalty associated with each excessive absence up to and including automatic course failure.

ATTENDANCE DOCKING PENALTIES				
Absence	1 st	2 nd	3 rd	4 th

Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES				
Grade	A+	A	A-	F

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused even if you are able to provide documentation that shows the absence was beyond your control. You should therefore only miss class when truly needed as illness or other unavoidable factors may force you to miss a class session later on in the term.

GRADING & ASSESSMENT

The instructor will assess your progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards your final grade. The following section (Assessment Overview) will provide further details for each.

Class Participation	10%
Field Study	5%
Project Presentations (3)	30%
Midterm Exam	15%
Research Paper	15%
Final Project	25%

The instructor will calculate your course grades using the CEA Grading Scale shown below. As a CEA student, you should understand that credit transfer decisions—including earned grades for courses taken abroad—are ultimately made by your home institution.

CEA GRADING SCALE			
Letter Grade	Numerical Grade	Percentage Range	Quality Points
A+	9.70 – 10.0	97.0 – 100%	4.00
A	9.40 – 9.69	94.0 – 96.9%	4.00
A-	9.00 – 9.39	90.0 – 93.9%	3.70
B+	8.70 – 8.99	87.0 – 89.9%	3.30
B	8.40 – 8.69	84.0 – 86.9%	3.00
B-	8.00 – 8.39	80.0 – 83.9%	2.70
C+	7.70 – 7.99	77.0 – 79.9%	2.30
C	7.40 – 7.69	74.0 – 76.9%	2.00
C-	7.00 – 7.39	70.0 – 73.9%	1.70
D	6.00 – 6.99	60.0 – 69.9%	1.00
F	0.00 – 5.99	0.00 – 59.9%	0.00
W	Withdrawal	N/A	0.00
INC	Incomplete	N/A	0.00

ASSESSMENT OVERVIEW

This section provides a brief description of each form of assessment listed above. Your course instructor will provide further details and instructions during class time.

Class Participation (10%): Student participation is mandatory for all courses taken at a CEA Study Center. The instructor will use the rubric below when determining your participation grade. All students should understand that attendance and punctuality are expected and will not count positively toward the participation grade.

CLASS PARTICIPATION GRADING RUBRIC	
Student Participation Level	Grade
You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics.	A+ (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	A/A- (9.69 – 9.00)
You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	B+/B (8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	B-/C+ (8.39 – 7.70)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C/C- (7.69 – 7.00)
You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.	D (6.99 – 6.00)
You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.	F (5.99 – 0.00)

Field Study (5%): For this assignment, you will complete a retail survey of Portal d’Angel in Barcelona, the most expensive retail street in Spain. The instructor will provide you with a worksheet that will guide you on how to assess the retail environment and customer experience.

Project Presentations (10% each): Throughout the term, you will be given three research assignments that you will then need to present on orally to the class and be prepared to lead the class discussion for that day. The general approach to this assignment is a critical exploration of an issue discussed in class but which you will study in greater depth. You should illustrate your presentation with a variety of cultural manifestations discussed in class, such as films, documentaries, books, photos or even interviews of the citizens of Barcelona.

Project 1: Street Wear: This presentation should focus on a fashion ‘look’ observed, analyzed, and documented by you personally with a series of photographs supporting the investigation and background visual support material related to the themes and ideas presented in the course to illustrate the deconstruction of the ‘look’ selected.

Project 2: Fashion Photographer: This presentation should focus on a fashion photographer, either contemporary or historical, and provide visual examples of their work with an outline of their style, career, attitudes, and preferences. You may choose any of the photographers listed below

- Mario Testino
- Patrick Demarchelier
- Richard Avedon
- Cecil Beaton
- David Simm
- Dan Tobin Smith
- William Klein
- David LaChapelle
- Annie Leibowitz
- Jurgen Teller
- Terry Richardso

Project 3: Fashion Brand: This presentation should focus on an international, national, or local retailer and present their business philosophy and plan through research and visual aids. Successful presentations will critically evaluate and analyze the retail strategies and visual promotional material.

Research Paper (15%): This research paper must focus on one of the topics discussed in class during the semester and which you want to study more in depth. It must be at least 1500 words long (6-8 pages, Palatino 12, normal 2.54 cm margins, double spaced) and include in-text citations and a bibliography of the sources used. In this paper you should show in detail a concrete aspect of the course as well as your critical insights and both research and writing skills. The paper should be creative and for this reason you are invited to include, for example, personal pictures of the city, other books or films as well as personal research done through surveys or interviews. You will choose the topic after consulting with the instructor. Topics may include a written reappraisal of a theme presented in one of the three class presentations, an interview with some local fashion retailers and consumers, an appraisal of a designer and their look, or a personal evaluation of fashion and how your understanding has evolved throughout the semester.

Midterm & Final Exams (40% total): The midterm and final exams will include a mix of multiple-choice questions, short-answer questions, and essay-response questions. The final exam will also include an open-ended essay question where you can write about a topic that has made an impression on you during the course.

EXPERIENTIAL LEARNING ACTIVITIES

CEA courses are designed to include a variety of experiential learning activities that will take you out of the classroom and allow you to explore your local, host city, as well as bring the local community into the classroom. These activities may include field studies, guest lectures and/or activities offered through our Academically Integrated Cultural Activities Program (AICAP).

- **Field Study 1: Portal d'Angel** - shopping and shops worksheet, evaluating the retail experience.
- **Field Study 2: DHUB Barcelona** design museum to see the permanent fashion collection

AICAP Activities: The AICAP activities selected for this course were chosen for their relevance to the course's learning objectives. While these activities may not be mandatory, you are highly encouraged to attend. Please check the Forms of Assessment section to find out if AICAP activities are related to any specific form of assessment.

- Urban Social Movements
- Design in Barcelona

REQUIRED READINGS

Reading assignments for this course will come from the selected reading(s) listed below. All required readings must be completed according to the due date assigned by the course instructor.

- I. **SELECTED READING(S):** The selected readings for this course are listed below. You will not need to purchase these readings; the instructor will provide these selected readings to you in class (either in paper or electronic format).

- Ewen, Stuart. *All Consuming Images: The Politics of Style in Contemporary Culture*. New York: Basic Books, 1990. Revised edition, 1999. 287pp.
- Breward, Christopher. *Fashion*. Oxford: Oxford University Press, 2003. 272pp.
- Buxbaum, Gerda (ed.). *Icons of Fashion: The 20th Century*. New York: Prestel Publishing, 1999. Second Edition, 2005. 192pp.
- Tungate, Mark. *Fashion Brands: Branding Style from Armani to Zara*. London: Kogan Page, 2005. Second Edition, 2010. 264pp.
- Underhill, Paco. *Why We Buy: The Science of Shopping*. New York: Simon and Schuster, Third Edition, 2009. 306pp.

RECOMMENDED READINGS

The recommended reading(s) and/or text(s) for this course are below. These recommended readings are not mandatory, but they will assist you with research and understanding course content.

- Storm, Penny. *Functions of Dress: Tools of Culture and the Individual*. New Jersey: Prentice Hall, 1987.
- Dingemanns, Jo. *Mastering Fashion Styling*. Philadelphia: Trans-Atlantic Publications, Inc, 1999.
- Style.com (editor), Wintour, Anna (introduction), Mower, Sarah (contributor) and Martinez, Raul (contributor). *Stylist: The Interpreters of Fashion*. New York: Rizzoli, 2007.
- Ewen, Stuart. *All Consuming Images: The Politics of Style in Contemporary Culture*. New York: Basic Books, 1990 (revised edition).
- Postrel, Virginia. *The Substance of Style: How the Rise of Aesthetic Value Is Remaking Commerce, Culture, and Consciousness*. New York: Harper Perennial, 2004.
- Moss, Miriam. *Fashion Photographer*. Crestwood House, 1991.
- Barnard, Malcolm. *Fashion as Communication*. Routledge, 2002.
- Benstock, Shari and Ferriss, Suzanne. *On Fashion*. Rutgers University Press, 1994.
- McNeil, Peter and Karaminas, Vicki. *The Men's Fashion Reader*. Berg Publishers, 2009.
- Jobling, Paul. *Fashion Spreads: Word and Image in Fashion Photography since 1980*. Berg Publishers, 1999.
- Hall-Duncan, Nancy. *The History of Fashion Photography*. Alpine Book Co., 1979.
- Craik, Jennifer. *The Face of Fashion: Cultural Studies in Fashion*. Routledge, 1994.
- Breward, Christopher and Evans, Caroline. *Fashion and Modernity*. Berg Publishers, 2005.
- Steele, Valerie. *Fifty Years of Fashion: New Look to Now*. Yale University Press, 2000.
- Evans, Caroline. *Fashion at the Edge: Spectacle, Modernity and Deathliness*. Yale University Press, 2007.
- Kerner, Noah and Pressman, Gene. *Chasing Cool: Standing Out in Today's Cluttered Marketplace*. New York: Atria, 2007.
- Schuman, Scott. *The Sartorialist*. New York: Penguin (Non-Classics), 2009.
- Rodic, Yvan. *Facehunter*. New York: Prestel USA, 2010.
- Maroukian, Francine (author, narrator) and Woodruff, Sarah (author). *The Handbook of Style: Expert Fashion and Beauty Advice Every Woman Should Know*. Philadelphia: Quirk Books, 2006.
- Gavin, Francesca. *Creative Space: The Urban Homes of Artists and Creatives*. London: Laurence King Publishers, 2009.

Selby, Todd (author, photographer) and Arfin, Lesley (introduction). *The Selby Is in Your Place*. New York: Abrams, 2010.

Brooks, Amanda. *I Love Your Style: How to Define and Refine Your Personal Style*. New York: It Books, 2009.

Squiers, Carol (author) Aletti, Vincent (author), Garner, Philippe (author), Hartshorn, Willis (author) and Avedon, Richard (photographer). *Avedon Fashion 1944-2000*. New York: Abrams, 2009.
Knight, Nick. *Nick Knight*. London: Collins Design, 2009.

Lamsweerde, Inez van and Matadin, Vinoodh (photographers). *Inez van Lamsweerde & Vinoodh Matadin (Fotografie)*. Germany: teNeues, 2009 (bilingual edition).

Newton, June. *Helmut Newton: Sumo* London: Taschen, 2009.

Testino, Mario (photographer). *Mario Testino (Fotografie Portfolio)*. Germany: teNeues, 2009 (bilingual edition).

Hanson, Dian (editor) and Richardson, Terry (photographer) *Terryworld (Taschen 25th Anniversary)*. London: Taschen.

Taschen, Benedikt (creator) (2006, illustrated edition) *LaChapelle, Heaven to Hell (Photo Books v. 3)* London: Taschen, 2008 (25th edition).

Aspers, Patrik. *Markets in Fashion: A Phenomenological Approach, Stockholm*. City University Press, 2005.

ADDITIONAL RESOURCES

In order to ensure you success abroad, CEA has provided the academic resources listed below. In addition to these resources, each CEA Study Center provides students with a physical library and study areas for group work. The Academic Affairs Office at each CEA Study Center also compiles a bank of detailed information regarding libraries, documentation centers, research institutes, and archival materials located in the host city.

- **UNH Online Library:** As a CEA student, you will be given access to the online library of CEA's School of Record, the University of New Haven (UNH). You can use this online library to access databases and additional resources while performing research abroad. You may access the UNH online library [here](#) or through your MyCEA Account. You must comply with [UNH Policies](#) regarding library usage.
- **CEAClassroom – Moodle:** CEA instructors use Moodle, an interactive virtual learning environment. This web-based platform provides you with constant and direct access to the course syllabus, daily schedule of class lectures and assignments, non-textbook required readings, and additional resources. Moodle includes the normal array of forums, up-loadable and downloadable databases, wikis, and related academic support designed for helping you achieve the learning objectives listed in this syllabus. The ceaClassroom website is located here: <https://www.ceaClassroom.com/>

During the first week of class, CEA academic staff and/or faculty will provide you with your Moodle credentials. They will also help you navigate through the many functions and resources Moodle provides. While you may print a hard copy version of the syllabus, you should always check Moodle for the most up-to-date information regarding this course. The instructor will use Moodle to make announcements and updates to the course and/or syllabus. It is your responsibility to ensure that you have access to all Moodle materials and that you monitor Moodle on a daily basis in case there are any changes made to course assignments or scheduling.

- **Online Reference & Research Tools:** The course instructor has identified the resources below to assist you with understanding course topics. You are encouraged to explore these and other avenues of research including the databases available via the UNH online library.

Online Database for Academic Journals:

- La Central, the best bookshop in Barcelona: <http://www.lacentral.com/>
- Universitat Pompeu Fabra Library: <http://www.upf.edu/bibtic/>
- Universitat de Barcelona Library:
<http://www.ub.edu/web/ub/en/universitat/serveis/biblioteca/biblioteca.html>
- On-line Second Hand (Academic) Bookshop: <http://www.abebooks.co.uk/>
- Barcelona's official website, maps, street names, historical sites:
<http://www.bcn.cat/en/ihome.htm>
- MACBA; Contemporary Art Museum of Barcelona: <http://www.macba.cat>
- MNAC; National Museum of Catalan Art: <http://www.mnac.cat/index.jsp?lan=001>

Fashion Websites: The instructor does not vouch for the accuracy of these sites. Use them with circumspection.

- Beautiful visual site on fashion & history: <http://www.fashionmission.nl/default.aspx>
- A site rich in the history of fashion & accessories across: <http://www.fashion-era.com/>
- History site for 20th century American fashion: <http://www.vintageblues.com/history5.htm>
- Comprehensive costume history site:
<http://www.costumes.org/history/100pages/costhistpage.htm>
- General site on History of Fashion: Past & Present:
<http://www.teacheroz.com/fashionhistory.htm>
- Site on vintage clothing & accessories: <http://www.vintagevixen.com/history/1940s.asp>
- Links to history of women's fashion:
http://fashion.about.com/od/historycostumes/Fashion_History.htm
- Fashion history links:
http://womenshistory.about.com/od/fashion/Fashions_What_Women_Wore.htm
- The Fashion TV Channel: 24/7 TV show: <http://www.ftv.com>
- The official site for the Federation of French Fashion: www.modeaparis.com
- The site for the Victoria and Albert Museum in London: www.vam.ac.uk

Related Websites:

- <http://blog.wearpalettes.com>
- <http://www.style.com>
- <http://thesartorialist.blogspot.com>
- <http://www.facehunter.blogspot.com>
- <http://myfablab.blogspot.com>
- <http://www.icanteachyouhowtodoit.com>

Fashion & Design Magazines:

- 9Lines (Russia) www.9linesmag.com
- 10 Magazine
<http://www.10magazine.com/>
- 34 (Turkey), www.34magazine.com
- 032c - <http://www.032c.com/>
- 125 Magazine <http://125magazine.com/>
- 180 (online),
<http://180degreeimaging.com>
- Acne Paper -
http://www.acnepaper.com/issue5_1.html
- Allure (USA), www.allure.com
- Amica (Italy), <http://www.rcs.it/amica>

- Annabelle (Switzerland), www.annabelle.ch
- Another Magazine (UK), <http://www.anothermag.com>
- Arena Homme Plus (UK), www.arenamagazine.co.uk
- Babybabybaby - <http://www.babybabybaby.com.mx/>
- Bibi (USA), www.bibimagazine.com
- Blackbookmag - <http://www.blackbookmag.com>
- Celeste - <http://www.celeste.com.mx/>
- Citizen K - <http://www.citizen-k.com/>
- Commons & Sense - <http://www.common-sense.net/man/>
- Clear (USA), www.clearmag.com
- Cosmopolitan (USA), www.cosmopolitan.com
- Cosmopolitan (UK), www.cosmopolitan.co.uk
- Crash Magazine - www.crash.fr/
- Cream (Australia), www.creammagazine.com
- Dazed & Confused (UK), <http://www.confused.co.uk>
- Dazed & Confused Japan - <http://www.confused.co.jp/>
- Doingbird - <http://www.myspace.com/doingbird>
- DressLab (online), www.dresslab.com
- Dutch (Netherlands), www.dutch.sqr.nl
- Elle (USA), www.elle.com
- Elle (France), www.elle.fr
- Elle (Japan), www.elle.co.jp
- Elle Girl (USA), www.ellegirl.com
- Elle (India), www.ellenow.com
- Elle (Spain), www.elle.wanadoo.es
- Elle (Belgium) www.elle.be/
- Elle (China) www.ellechina.com/www/
- Elle (Czech Republic) <http://www.elle.cz/>
- Elle (Hong Kong) <http://www.elle.com.hk/>
- Elle (Hungary) <http://www.elle.hu/>
- Elle (Holland) <http://www.elle.nl/>
- Elle (Norway) <http://www.elle.no/>
- Elle (Poland) <http://www.elle.interia.pl/>
- Elle (Slovenia) <http://www.elle.si/>
- Elle (South Africa) <http://www.ellemagazine.co.za/>
- Elle (Sweden) <http://www.elle.se/>
- Elle (Thailand) <http://www.elle.co.th/>
- Elle (Germany), www.elle.de
- Elle (Brazil) <http://www.elle.abril.com.br/>
- Elle UK <http://www.elleuk.com/>
- Esquire - <http://www.esquire.com/>
- Fantastic Man - <http://www.fantasticmanmagazine.com>
- FashionClick (online), www.fashionclick.com
- Fashion Planet (USA), www.fashion-planet.com
- Fashion Tribes, <http://www.fashiontribes.com/>
- Fashion Wire Daily, www.fashionwiredaily.com
- FAT magazine <http://www.fat-magazine.com/>
- Flare (Canada), www.flare.com
- Flaunt, www.flaut.com
- Follow (Australia) <http://www.followmagazine.com/>
- French (France), www.frenchrevue.com
- Freundin (Germany), www.freundin.de
- Fruits (Japan), www.street-mg.com/xnew/
- Glamour (USA), www.glamour.com
- Glamour (UK), www.glamourmagazine.co.uk
- GQ (USA), www.gq.com
- GQ (UK), www.gq-magazine.co.uk
- Grazia (UK) <http://www.graziomagazine.co.uk/>
- Harper'sBazaar (USA), www.harpersbazaar.com
- Hercules - <http://www.herculesmag.com/>
- Hint (USA), www.hintmag.com
- i-D Magazine (UK), <http://www.idmagazine.com>

- Iconique (online), www.iconique.com/flash/
- Interview - <http://www.interviewmagazine.com>
- Issue One (UK), www.issue-one.com
- Key (Brazil), <http://keymagazine.ig.com.br/>
- Kitten (online), www.kittenmagazine.com
- LaG Magazine (online), www.lagmagazine.com
- LouLou (Canada), www.louloumagazine.com
- Love Magazine (UK) <http://lovethe.com>
- Lu - green fashion (online), www.lumag.com
- Lucire (NZ), www.lucire.com
- Lucire Online (links), www.lucire.com/linkzine-a.shtml
- Lula (UK), www.lulamag.com
- Lumiere (Brazil), www.lumiere.com
- L'uomovogue <http://www.menstyle.it/content/menstyle/home-home-page.asp>
- Luscious (USA), www.lusciousfm.com
- Lush (Canada): <http://www.lushmag.com/>
- Marie Claire (USA), www.marieclaire.com
- Marie Claire (France), <http://www.marieclaire.fr>
- Marie Claire (UK), <http://www.marieclaire.co.uk>
- Metal (Spain), www.revistametal.com
- Mixte - <http://www.mixtemagazine.fr/>
- Muse (Italy) - <http://www.magmuse.com/>
- Non-no (Japan) <http://www.s-woman.net/non-no/index.html>
- Numero (France), www.numero-magazine.com
- Numero Korea - <http://www.numero.kr/>
- Numero Tokyo - <http://numero.fusosha.co.jp/>
- Nylon (USA), www.nylonmag.com
- NY Times T Style Magazine - <http://www.nytimes.com>
- Ocean Drive (USA), www.oceandrive.com
- Oyster (Australia), www.oystermag.com
- Papier Doll (USA), <http://www.papierdoll.net/>
- Passerella Di Donna (Italy), www.inpasserella.com
- Peluquerias aka Hairstyles (Spain), <http://hair-factory.com/>
- Petra (Germany), www.petra.de
- Phamous 69 (online) <http://www.phamous69.com>
- Pop (UK) <http://thepop.com/>
- Purple (France), www.purple.fr
- Qvest - <http://www.qvest.de/>
- Re-Magazine (Netherlands), www.re-magazine.com
- Russh - <http://www.russhaustralia.com/>
- S Publication (Denmark), www.spublication.com
- Se7en Magazine (online) <http://www.se7enmag.com>
- Self-service - <http://www.selfservicemagazine.com/>
- Smock (USA), <http://www.smockonline.com/>
- Sola Moda (Spain), www.solamoda.com
- Sportswear International (NY), <http://www.sportswearnet.com/magazine/pages/>
- Spur - <http://www.s-woman.net/spur/>
- Style Monte Carlo (Monaco), www.stylemontecarlo.com
- Surface (USA), www.surfacemag.com
- Tank (UK), <http://www.tankmagazine.com>
- Teen Vogue (USA), www.teenvogue.com
- Ten By Ten (USA), www.tenbyten.net
- Tokion (Japan), www.tokion.com
- Tush - <http://www.tushmagazine.com/>
- V (USA) www.vmagazine.com
- V Man - <http://www.vman.com/>
- Vanity Fair <http://www.vanityfair.com/>
- Vegas (USA), www.vegasmagazine.com
- Verve (online), www.verveonline.com

- Victim (Italy), www.victim-magazine.com
- VLS-Vive La Suede, www.vivelasuede.com
- Vogue (USA) www.vogue.com
- Vogue (Australia), www.vogue.com.au
- Vogue (Spain), www.vogue.es
- Vogue (Brazil) <http://www.vogue.com.br/site/>
- Vogue (Russia) <http://www.vogue.ru/>
- Vogue (China), www.vogue.com.cn
- Vogue (UK), www.vogue.co.uk
- Vogue (Italy), www.vogue.it
- Vogue (Japan), www.vogue.co.jp
- Vogue (Paris), <http://www.vogue.fr>
- Vogue (Germany), <http://www.vogue.de>
- Vogue (India) <http://www.vogue.in/home/index.asp>
- Vogue (Greece) <http://www.voguehellas.gr/>
- Vogue (Korea) <http://www.vogue.co.kr/>
- Vogue (Mexico) <http://www.vogue.com.mx/>
- Vogue (Taiwan) <http://www.vogue.com.tw/>
- Vogue (Portugal) <http://www.xl.pt/mrkt/vogue/>
- Vs. (Scandinavia) <http://www.vspublications.com>
- W (USA), <http://www.wmagazine.com>
- W Korea - <http://www.wkorea.com/>
- Wallpaper - <http://www.wallpaper.com>
- Women's Wear Daily (US), <http://www.wwd.com>
- Wonderland (UK), <http://www.wonderlandmagazine.com/>
- Wound (UK) - <http://www.woundmagazine.com>
- Zink (USA), www.zinkmag.com
- Zoo (Netherlands), www.zoomagazine.de
- ZooZoom (online), www.zoozoom.com

COURSE CALENDAR
Fashion & Society

SESSION	TOPICS	ACTIVITY	READINGS & ASSIGNMENTS
1	Course Introduction Analysis of Syllabus Discussion of Learning Objectives	<ul style="list-style-type: none"> • Introduction & general overview of the course 	Readings: <ul style="list-style-type: none"> • Christopher Breward, Fashion, pp. 9-17. • Gerda Buxbaum, Icons of Fashion, pp. 14-18. • Stewart Ewen, All Consuming Images, pp. 1-41.
2	What is Fashion? Fashion's Place in the Modern World & Culture Designers The Roots of Modern Fashion The First Designers	<ul style="list-style-type: none"> • Lecture and slide presentation • Discussion of key concepts in the readings 	Readings: <ul style="list-style-type: none"> • Christopher Breward, Fashion, pp. 21-47. • Gerda Buxbaum, Icons of Fashion, pp. 20-27. • Mark Tungate, Fashion brands, pp. 7-38.
3	Making Clothes Couture & Prêt à Porter Innovation Modernity	<ul style="list-style-type: none"> • Lecture & slideshow • Book analysis & discussion 	Readings: <ul style="list-style-type: none"> • Christopher Breward, Fashion, pp. 63-85, pp. 85-98. • Gerda Buxbaum, Icons of Fashion, pp. 42-69 • Mark Tungate, Fashion brands, pp. 39-170. • Stewart Ewen, All Consuming Images, pp. 41-56. • Mark Tungate, Fashion brands, pp. 93-129.
4	Richard Avedon Darkness & Light Project Presentation 1: Street Wear	<ul style="list-style-type: none"> • Viewing and discussion on the documentary film of fashion photographer Richard Avedon Directed by Helen Whitney, 2002 • Project Presentation & debate 	www.richardavedon.com <ul style="list-style-type: none"> • Choose 5 photographs and support your choices in class. • Prepare project presentation
5	Desire Fashion & Identity Manufacturing Desire Conspicuous Consumption The Brand: Creation & Maintenance Design	<ul style="list-style-type: none"> • Debate • Brand analysis and discussion 	Readings: <ul style="list-style-type: none"> • Christopher Breward, Fashion, pp. 100-110. • Gerda Buxbaum, Icons of Fashion, pp. 70-75. • Mark Tungate, Fashion brands, pp. 171-204. • Christopher Breward, Fashion, pp. 110-113. • Gerda Buxbaum, Icons of Fashion, pp. 76-79.

6	<p>Magazines Style Bibles The Power of the Printed Page The September Issue Film Documentary about Vogue's September Issue Production</p>	<ul style="list-style-type: none"> • Reading and deconstruction magazines and discussion • Viewing and discussion on the documentary film directed by R.J. Cutler, 2009 	<p>Readings:</p> <ul style="list-style-type: none"> • Christopher Breward, Fashion, pp. 114-129. • Stewart Ewen, All Consuming Images, pp. 111- 149. <p>Visit: www.vogue.com</p> <ul style="list-style-type: none"> • Look at the Vogue USA and Vogue Sapin websites and compare and contrast ready for a class discussion.
7	<p>Fashion and Film The Complex Partnership Edith Head Shopping The Impact of Exclusivity Department Stores Boutiques Trends</p>	<ul style="list-style-type: none"> • Lecture • Short films of Edith's work • Class discussion with survey 	<p>Readings:</p> <ul style="list-style-type: none"> • Christopher Breward, Fashion, pp. 130-157 • Stewart Ewen, All Consuming Images, pp. 153-258 • Paco Underhill, Why We Buy, pp. 42-164. • Mark Tungate, Fashion brands, pp. 213-251
8	MIDTERM EXAM		
9	<p>FIELD STUDY 1 Portal d'Angel</p>	<p>Study Excursion to Portal d'Angel, Barcelona, Barcelona's most expensive retail street</p>	<p>Worksheet and project for field study</p> <p>Readings:</p> <ul style="list-style-type: none"> • Paco Underhill, Why We Buy, pp. 167-225.
10	<p>Advertizing The Message and the Medium Its Production & Evaluation The role of a photographer Anatomy of a Photo Shoot</p>	<ul style="list-style-type: none"> • Lecture and discussion of previous Portal d'Angel field study projects • Short films by photographers and slideshow on how a photo shoot takes place 	<ul style="list-style-type: none"> • Write up of Portal D'Angel field study • Go to the list of photographers in the reading list, and choose one to talk about in class
11	<p>Contemporary Fashion Photographers Mario Testino Patrick Demarchelier David Sims</p>	<ul style="list-style-type: none"> • Website analysis and discussion of their work by students based on homework assignment 	<ul style="list-style-type: none"> • Visit: www.mariotestino.com, www.patrickdemarchelier.com, • Compare and contrast these two stylistically different photographers and be ready to justify your opinions in a class debate.

12	<p>Project Presentation 2 A Photographer Style & Modernity Mass Manufacturing & Retailing Homogeneous Looks Inspiration is Everywhere</p>	<ul style="list-style-type: none"> • Project presentations and debates • Lecture & slideshow 	<p>Readings:</p> <ul style="list-style-type: none"> • Christopher Breward, Fashion, pp. 168-194. • Paco Underhill, Why We Buy, pp. 227-291.
13	<p>Fashion Capitals Paris London New York, Milan, Tokyo Field Study 2 DHUB</p>	<ul style="list-style-type: none"> • Lecture & slideshow • Discussion and debate <p>Field Study 2 DHUB</p>	<p>Readings:</p> <ul style="list-style-type: none"> • Christopher Breward, Fashion, pp. 194-215 • Gerda Buxbaum, Icons of Fashion, pp. 72-73, 80-94, 112-113, 132-145. • Stewart Ewen, All Consuming Images, pp. 57-110.
14	<p>Fashion, Art & Music & Identity Origins, Influences & Cross Pollinations Selfhood Difference Conflict of Looks Business Model Zara: How and why are they so successful?</p>	<ul style="list-style-type: none"> • Multimedia analysis and debate 	<p>Readings:</p> <ul style="list-style-type: none"> • Christopher Breward, Fashion, pp. 216-239. • Gerda Buxbaum, Icons of Fashion, pp. 100-111. 94-95, 98-99, 116-121, 148-149, 164-165. • Paco Underhill, Why We Buy, pp. 3-40. • Visit: http://www.uniquebusinessstrategies.co.uk/pdfs/case%20studies/zarathespeedingbullet.pdf • Moodle worksheet on Zara
15	<p>PROJECT PRESENTATION 3: RETAILER SUBMIT FINAL PAPER FINAL EXAM</p>		

SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all CEA Student Policies, including the academic policies outlined below. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time.

CLASS & INSTRUCTOR POLICIES

PROFESSIONALISM & COMMUNICATION: As a student, you are expected to maintain a professional, respectful, and conscientious manner in the classroom with your instructors and fellow peers as well as in CEA Moodle classrooms. You are expected to take your academic work seriously and engage actively in your classes while abroad. Advance class preparation, completing your assignments on time, and showing a focused and respectful attitude are expected of all CEA students. Additionally, it is critical to your success abroad that you express effective interpersonal and cross-cultural communication. Demonstrating your effort to do the best work possible will be recognized whereas unconstructive comments, failure to make adequate academic progress, and lack of compliance with CEA Policies will not be tolerated.

ARRIVING LATE/DEPARTING EARLY FROM CLASS: Late arrivals and/or early departures from class may result in being marked absent as determined by your course instructor. You must comply with in-country, immigration regulations and CEA internal policies by maintaining full-time student status while abroad. Full-time student status for semester programs constitutes enrolling and regularly attending at least 12 US credit hours per week. Full-time student status for summer programs constitutes enrolling and regularly attending at least 3 US credit hours per week per summer term. Consequently, CEA will dismiss from all CEA courses, programs, activities, and housing any student who fails to maintain satisfactory academic progress or full-time student status.

SUBMITTING WORK: All formal written work you carry out in this course (research papers, projects, studies, etc.) must be submitted in the format your instructor stipulates. Your instructor may require you to hand your assignments in electronically and/or in a hard-copy format during class time. You should keep copies of your work until your academic records have been recorded at your home institution, which may take 3 – 12 months after the completion of your program. As a student, you are responsible for providing copies of your work in the event of grade appeals, credit transfer requirements, faculty requests, etc.

LATE HOMEWORK: Homework is due at the specified date and time stated by the course instructor. Late homework may not be accepted and/or points may be deducted. Typically homework submitted several days after the deadline, with no previous discuss with your instructor, will not be accepted. It is at the instructor's discretion to determine penalties for assignments submitted after the due date.

EXTRA CREDIT: Individual student requests for extra credit are not permitted. Extra credit for students who miss classes, quizzes, and/or exams is not available in any circumstance. Typically extra credit will not be awarded; however, in the special event your instructor determines extra credit is available for the class, it is up to his/her discretion on how and when to award opportunities for extra credit. Under no circumstance will extra credit exceed more than 5% of your overall course assessment.

COURSE SECTIONS: You must attend the class section you are enrolled in, and you may not switch sections after the add/drop period unless special permission is granted by the instructor in conjunctions with the onsite Academic Director. Any students who attend a section of a class for which they are not enrolled will not be able to stay for the lesson and will not be considered present unless they attend their assigned section that week.

MAKE-UP CLASSES: CEA reserves the right to schedule make-up classes in the event of an unforeseen or unavoidable schedule change. You are expected to attend any make-up classes, and you should understand that the standard attendance policy will still apply. Make-up classes may be scheduled outside of typical class hours as necessary.

MISSING EXAMINATIONS: Examinations will not be rescheduled. Pre-arranged travel or anticipated absence does not constitute an emergency, and requests for missing or rescheduling exams will not be granted.

ELECTRONIC DEVICES: Always check with your instructor about acceptable usage of electronic devices in class. Any students who create a disturbance or fail to pay attention in class due to electronic devices will receive a warning and must immediately put the device(s) away unless otherwise instructed by the instructor. Inappropriate usage of electronic devices or repeat warnings may lead to a deduction in participation grades and/or class dismissal. Any students asked to leave class will be counted absent for the day.

Cell Phones: Use of a cell phones during class is impolite, inappropriate, and prohibited. All students are expected to show common courtesy to others in order to create a positive learning environment and eliminate distractions for everyone. Cell phones, tablets, watches, and other electronic devices are to be turned off or silenced (do not set to vibrate) and placed in your purse, backpack, briefcase, etc. during class. The same policy applies for any class sessions that may take place outside of the classroom, including guest lectures, academic excursions, site visits, AICAP activities, and so forth.

Laptops: Your instructor will determine whether laptops will be allowed in class. The use of a laptop may be limited to specific purposes including note taking as allowed by special needs/academic accommodations, and/or at the discretion of the instructor. The use of a laptop is prohibited during all tests and quizzes unless otherwise specified by your instructor. If you have any questions, regarding the use of laptops or cell phones, please inquire with your instructor onsite.

ACTIVE LEARNING ENVIRONMENT: As a student, you will have the opportunity to participate in a variety of experiential learning activities throughout the course. These activities may take place during regular class hours or they may occasionally be scheduled outside of class hours. Students should arrive well-prepared and on-time for these activities. Moreover, students are expected to be engaged and respectful as it is a privilege to be invited to these visits and meet with local experts. Disrespectful behavior will result in a warning and/or dismissal from the activity and may result in a grade deduction or absence for the class session.

CEA GENERAL ACADEMIC POLICIES

COURSE ENROLLMENT: It is your responsibility as a student to ensure that your course enrollment records are accurate for all enrolled courses throughout the semester. You should check your MyCEA Account at the beginning of the semester and at the end of course enrollment to ensure you are properly enrolled in all of your desired courses. If a course is missing or an additional course is present, you must resolve the issue with CEA onsite academic staff immediately.

ADD/DROP POLICIES: You may make adjustments to your course schedule during the designated Add/Drop period. Add/Drop periods will be opened according to the scheduling of the CEA Study Center you are attending. All Add/Drop periods will close at the end of the first week of classes for semester programs or on the second day of classes for summer programs. Some limitations may apply to use of the Add/Drop period depending on your offering and/or course enrollments. You are responsible for notifying your home institution of any schedule changes.

COURSE WITHDRAWAL: If you wish to withdraw from a course after the conclusion of the CEA Add/Drop period, you must do so by completing the [*Change of Course Petition*](#) form. You must also notify your instructor in writing of your intent to withdraw from the course. Course withdrawals filed after the end of the first week of classes until the Course Withdrawal Deadline will be reported as a “W” on your academic transcript. The

Withdrawal Deadline for a semester program is the Friday of the ninth week of classes. The Course Withdrawal Deadline for a summer program is at the end of the first week of classes. Course withdrawals may vary or not be available for special programs such as Early Start programs. Please see the Academic Calendar for specific course withdrawal dates for your session. After the Course Withdrawal Deadline, any student effectively withdrawing from a course by virtue of not attending will be given an “F” in accordance with the CEA Attendance Policy. You must remain academically eligible in all cases by complying with the minimum number of credits required to maintain full-time student status. No tuition or course fee refunds or adjustments will be made due to course withdrawals.

MONITORING GRADES & ATTENDANCE: You are responsible for monitoring your grades and attendance records throughout the course. Any questions or concerns should be discussed immediately with your instructor and/or onsite academic staff. Your grading and attendance records can be accessed via your MyCEA Account at any time throughout your program. You are responsible for adhering to the attendance policy as outlined earlier in this syllabus.

ACADEMIC INTEGRITY: CEA is an academic community based on the principles of honesty, trust, fairness, respect, and responsibility. Academic integrity is a core value which ensures respect for the academic reputation of CEA, its students, faculty, and staff. CEA expects that you will learn in an environment where you work independently in the pursuit of knowledge, conduct yourself in an honest and ethical manner, and respect the intellectual work of your peers and faculty. Students, faculty and staff have a responsibility to be familiar with the definitions contained in, and adhere to, the [CEA Academic Integrity Policy](#). Violations of CEA’s Academic Integrity Policy may result in serious consequences, including course failure and/or program dismissal. CEA reserves the right to share information of such violations with your home institution.

ACADEMIC & SPECIAL NEEDS ACCOMMODATIONS: CEA is supportive of students who require academic and/or special needs accommodation(s) while studying abroad. If you would like to request accommodations while abroad, you must notify CEA in advance and provide documentation no later than one month prior to the start of classes. Students requesting academic and/or special needs accommodation(s) must submit CEA’s Academic & Special Needs Accommodation(s) form. CEA will review requests to determine whether accommodation(s) can be granted. The extent to which accommodations can be provided depends on the nature of the accommodation needed, the availability of accommodations in the host country, and the costs of available services. Late requests for accommodations are subject to review, and CEA may not be able to provide accommodations without sufficient notice. Retroactive requests for accommodations will not be considered. You can learn more about academic and special needs accommodations by reviewing the [CEA Disability Policy](#).

RELIGIOUS HOLIDAYS: CEA is sensitive to, and supportive of, the fact that faculty, staff and students constitute a rich mixture of religious and ethnic groups. CEA recognizes that many religious holidays merit and/or require absence from scheduled classes. CEA instructors will make reasonable accommodations for any students who must miss a class, exam, or other academic exercise because of a required religious observance. In order to request religious accommodations, you must complete the CEA Religious Observance Request form and submit the form to your instructor and/or CEA onsite academic staff. To be considered eligible for religious accommodations, you must submit this form by the end of the second week of classes for semester programs or by the end of the second day of classes for summer programs. Students participating in religious accommodations must submit any missed work in advance of the holiday and will be required to make up missed class time through alternate assignments to receive full credit for time out of class.

ACADEMIC ELIGIBILITY: You must remain academically eligible to participate in CEA classes. Factors determining eligibility are outlined in the CEA Student Policies and include: full-time student status, satisfactory academic progress, and complying with academic and attendance policies. Whether you plan to transfer course grades back to your home institution or not, CEA expects that you will complete all graded assessment categories for each course in which you are enrolled. Failure to complete course requirements will result in

grade penalties, and may lead to academic probation and/or program dismissal if you are unable to maintain satisfactory academic progress or full-time student status in your program.

EARLY PROGRAM DEPARTURE: CEA understands that occasionally unforeseen circumstances warrant a temporary leave of absence or a program withdrawal from your study abroad program. CEA is committed to working with students to ensure each case is carefully evaluated and all academic options within reason are considered. All students requesting a temporary leave of absence (not to exceed 2 weeks in a semester program, some exceptions apply), or those wishing to withdraw from their academic program for medical or other reasons, must complete the Leave of Absence and Withdrawal Form at the time of the request. Academic credit may/may not be available, depending upon the request. All requests are subject to review by CEA Academic Staff.

COURSE & INSTRUCTOR EVALUATIONS: You will have the opportunity to evaluate both the class and the instructor at the conclusion of the course. Your constructive participation in the evaluation process is important and appreciated.

TRANSCRIPTS: Academic transcripts for this course will be available approximately 90 days following your program's end date. Transcripts for all CEA Study Center courses will be provided by CEA's School or Record, the University of New Haven (UNH) of West Haven, Connecticut. For any questions regarding your academic transcript, please contact: Transcripts@ceaStudyAbroad.com

GRADE APPEALS: If you would like to appeal your earned grade for a CEA Study Center course, you may do so by completing the CEA Grade Appeal Application form and submitting it to Academics@ceaStudyAbroad.com. For students participating in semester programs, you must submit the request form within the 60-day period following your program end date. For students participating in yearlong programs, (or, for academic year students, the end of the semester in which the course was taken). Upon receiving course grades through the MyCEA Account, you may initiate the appeal process by filling out and submitting to Academics@ceastudyabroad.com and your onsite academic staff the CEA Grade Appeal Application Form.

The grade appeal must concern an end-of-semester form of assessment calculated after your program's end date. It is your responsibility to address all interim grading issues directly with your instructor(s) while onsite. The appeal procedure and the grade re-evaluation it requires do not guarantee a change in grade and could result in an increase, no change, or decrease in the final grade. Any change is subject to a ruling by the course instructor in consultation with the onsite Academic Director and must be based on the academic evidence provided by you. Please note that you may need to submit copies of your work and/or emails conversations with your instructor if you are disputing a grade. CEA recommends keeping records of your academic work and communication with instructors until your academic records have been recorded at your home institution which may take 3 – 12 months after program completion.

Upon receiving the results of the review and the decision of the instructor, CEA staff will inform you of the outcome of the appeal. Students who decide to submit a secondary appeal must submit a Grade Appeal Review Petition to the Department of Academic Affairs at academics@ceaStudyAbroad.com within 15 days of being informed of the initial appeal decision. Secondary appeals will be reviewed by CEA's Academic Review Board. All decisions from the Academic Review Board are final.

ALL CEA POLICIES: As a CEA student, you are expected to adhere to the policies outlined in this syllabus as well as all CEA policies located at <http://www.ceastudyabroad.com/student-policy/cea-policies>. If you are participating in a hybrid program with CEA, you are similarly expected to adhere to all policies at the foreign partner institution you attend. Regardless of programming option chosen, all students are expected to adhere to the policies of their home institutions while studying abroad with CEA.