LSC Use Only
Number:
Submission Date: _____
Action-Date: _____

CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

App—3/19/96
Sen App—4/2/96

I.   CONTACT

Contact Person _Mary E. Swinker_ _____ Phone _2336_

Department _Human Development & Environmental Studies_

II.   PROPOSAL TYPE (Check All Appropriate Lines)

FM 110 COURSE   Intro to Fashion
_____
Suggested 20 character title

_____ New Course* _____
Course Number and Full Title

_X_ Course Revision   CS 216 Clothing & Culture
_____
Course Number and Full Title

_____ Liberal Studies Approval + _____
for new or existing course   Course Number and Full Title

_____ Course Deletion _____
Course Number and Full Title

_X_ Number and/or Title Change Cs 216 Clothing & Culture
_____
Old Number and/or Full Old Title

FM 110 Introduction to Fashion
_____
New Number and/or Full New Title

_____ Course or Catalog Description Change _____
Course Number and Full Title

_____ PROGRAM: _____ Major   _____ Minor   _____ Track

_____ New Program* _____
Program Name

_____ Program Revision* _____
Program Name

_____ Program Deletion* _____
Program Name

_____ Title Change _____
Old Program Name

_____
New Program Name

III.   Approvals (signatures and date)

_____ 4-17-95   _____ 4/17/95
Department Curriculum Committee   Department Chair

4/24 _____   _____
College Curriculum Committee   College Dean

_____   _____
+ Director of Liberal Studies (where applicable)   *Provost (where applicable)

Part IV. COURSE PROPOSALS
B. Revised courses
    1. FM110 Introduction to Fashion
        b. Description of Curriculum Change
           1) New Syllabus of Record

CATALOG DESCRIPTION

FM110 Introduction to Fashion   (3c-01-3sh)

Prerequisite: none

Survey of aesthetic, cultural, socio-psychological, and economic factors related to the meaning and use of clothing and fashion for the individual and society.

INTRODUCTION TO FASHION
COURSE REVISION

I. CATALOG DESCRIPTION

FM110 Introduction to Fashion   3 credits
                                             3 lecture hours
Prerequisite: none   0 lab hours
                                             (3c-01-3sh)

Survey of aesthetic, cultural, socio-psychological, and economic factors related to the meaning and use of clothing and fashion for the individual and society.

II. COURSE OBJECTIVES

Upon completion of this course the student will:

1.   demonstrate an understanding of the nature of fashion.

2.   identify and explain the social, psychological, economic, cultural, and technological factors influencing fashion adoption.

3.   evaluate the communicative nature of clothing and its effects on social interaction.

4.   analyze the decision-making processes that consumers go through when making clothing purchases.

5.   evaluate clothing and textiles as a medium of artistic expression.

6.   identify career opportunities available in the various segments of the textile and apparel industry.

III. COURSE OUTLINE

A.   Nature of Fashion (4 hours)
     1.   Theories of Origin of Dress
     2.   Definition of Fashion
     3.   Fashion Terminology
     4.   Fashion Importance

B.   Fashion Change (4 hours)
     1.   Cultural Context of Fashion Change
     2.   Social, Economic, Political, and Technological Influences of Fashion
     3.   Agents of Change
     4.   Resistance to Change
     5.   Fashion Life-Cycle Curves
     6.   Merchandising Acceptance Curve

C. Fashion Leadership (1 hour)
   1. Upper-Class Leadership Theory
   2. Mass-Market Theory
   3. Subcultural Leadership Theory
   4. Innovativeness and Collective Selection Theory

D. The Birth of New Fashions (7 hours)
   1. Historical Perspective on Fashion
   2. Creators of Fashion within the Fashion Industry
   3. The Flow of Fashion Production and Marketing
   4. Textile Production
   5. Apparel Production
   6. Clothing Retailing

E. Social Process of Fashion Diffusion (3 hours)
   1. Emergent Social Norms and Group Behavior
   2. Fashion Diffusion in Small Groups
   3. Individuality Versus Conformity

F. The Symbolic Dimension of Fashion (3 hours)
   1. Fashion as a Symbol
   2. Fashion Symbols as Nonverbal Communication
   3. Process of Perceiving and Interpreting Appearance Symbols

G. Fashion Communications (3 hours)
   1. Sources of Information
   2. Role of Impersonal Communication
   3. Role of Personal Communication

H. Consumer Decision-Making Processes (5 hours)
   1. Information Used During the Adoption Process
   2. Information Seeking at the Point of Purchase
   3. Patterns of Information Seeking

I. Artistic Perception of Clothing (3 hours)
   1. Elements of Design Related to Clothing
   2. Principles of Design Related to Clothing

J. Forecasting Future Trends (2 hours)
   1. Principles of Forecasting
   2. Types of Forecasts
   3. Future of Fashion

K. Fashion Careers (3 hours)
   1. Careers in Textiles
   2. Careers in Apparel Design and Production
   3. Careers in Fashion Merchandising
   4. Careers in Fashion Promotion
   5. Other Careers

NOTE: Three of the remaining hours will be used for hour

exams. The remaining hour will be divided over the semester (3-20 minute periods) to discuss results from written assignments.

IV. EVALUATION METHODS

70%   There will be four exams evenly spaced throughout the semester. The exams will consist of objective (multiple choice, true and false, and matching) and short answer questions. Last exam will be given on the final exam day. Each exam will consist of at least 50 questions. The exams will test the students comprehension and application of major concepts addressed in the course.

30%   The students will complete a minimum of three written assignments approximately 4 to 6 pages each. Assignments will be based on relevance to course content presented. Possible assignments could include, Clothing Etiquette, Fashion Count, Closet Exploration, Clothing Cue Manipulation, Garment Labels and Clothing Advertisements, and Career Exploration Paper. The assignments will be evaluated on the completeness of assignment, evidence of adequate research, and the understanding of material.

Grading Scale
- 90% – 100%   = A
- 80% – 89%   = B
- 70% – 79%   = C
- 60% – 69%   = D
- 59% & Below = F

V. REQUIRED TEXT

Burns, L. D. (1994). Changing Appearances: Understanding Dress in Contemporary Society. New York: Fairchild.

VI. SPECIAL RESOURCE REQUIREMENTS

None

VII. BIBLIOGRAPHY

Davis, M. L. (1987). Visual design in dress. (2nd ed.). Englewood Cliffs, NJ: Prentice Hall.

Diamond, J. & Diamond, E. (1994). Fashion Apparel & Accessories. Albany NY: Delmar.

Diamond, J. & Diamond, E. (1990). The world of fashion. San Diego: Harcourt Brace Jovanovich.

Frings, G. S. (1991). Fashion from concept to consumer. (3rd ed.). Englewood Cliffs, NJ: Prentice Hall.

Hollander, A. (1994). Sex and suits. New York: Alfred A. Knopf.

Horn, M. J. (1981). The second skin: A interdisciplinary study of clothing. Boston: Houghton Mifflin.

Humphries, M. Roberts, A. & Aljoe, J. (1986). Apparel anatomy. Scarborough, Ontario: Mary Humphries.

Kaiser, S. B. (1989). The social psychology of clothing. (2nd. ed.). New York: Macmillan.

Kefgen, M. & Touchie-Specht, P. (1986). Individuality in clothing selection and personal appearance: A guide for the consumer. (4th ed.). New York: Macmillan.

Mueller, C. S. & Smiley, E. L. (1995). Marketing today's fashions. (3rd ed.). Englewood Cliffs, NJ: Prentice-Hall.

Storm, P. (1987). Functions of dress: Tool of culture and the individual. Englewood Cliffs, NJ: Prentice Hall.

Wolfe, M. G. (1989). Fashion! A study of clothing design and selection, textiles, the apparel industries, and careers. South Holland, IL: the Goodheart-Wilcox.

HISTORICAL REFERENCES
(1984 or earlier)

Anspach, K. (1967). The why of fashion. Ames, Iowa: The Iowa State University Press.

Hollander, A. (1978). Seeing through clothes. New York: The Viking Press.

Langner, L. (1959). The importance of wearing clothing. New York: Hastings House.

Roach, M. E. & Eicher, J. B. (1973). The visible self: Perspectives on dress. Englewood Cliffs, NJ: Prentice Hall.

Rosencranz, M. L. (1972). Clothing concepts, A social-psychological approach. New York: Macmillan.

Ryan, M. S. (1966). <u>Clothing, A study of human behavior</u>. New York: Holt, Rinehart and Winston.

Sones, M. (1984). <u>Getting into Fashion, A career guide</u>. New York: Ballantine Books.

Sproles, G. B. (1979). <u>Fashion: Consumer behavior toward dress</u>. Minneapolis: Burgess.

Stegemeyerk, A. (1980). <u>Who's who in fashion</u>. New York: Fairchild.

Watkins, J. E. (1975). <u>Fairchild's who's who in fashion</u>. New York: Fairchild.

2)   Summary of the Proposed Revisions

    a)   Number and Title Change
        Old: CS216 Clothing and Culture
        New: FM110 Introduction to Fashion

    b)   Catalog Description Change
        Addition: the word "fashion"

    c)   Pre-requisite Change
        Old: PC101 General Psychology
        New: None

    d)   Objectives and Outline Change
        Changing objectives and outline to be in
        University accepted format and in line with the
        course content.

3)   Justification/Rationale for Revision

    a)   Number and Title Change
        The original course CS216 was named Clothing and
        Man. In the Fall 1989 semester the University
        requested that the course title be changed because
        of its sexist connotation. At that time the
        Interior Design/Housing major had a similar
        course, Housing and Man. The department approved
        that the two courses should have similar names:
        Housing and Culture and Clothing and Culture. The
        course name is not representative of the course
        content. Students enter the class expecting to be
        studying the cultural nature of clothing. It is
        important that the course be renamed and
        objectives updated to be in line with the nature
        of the course content. An objective has been
        added to accommodate the career component from CS
        121 Introduction to Consumer Services (a deleted
        course in this proposal).

    b)   Catalog Description Change
        It is important in this course that not only the
        topic of clothing be examined but also the topic
        fashion in relation to aesthetic, cultural, socio-
        psychological, and economic factors.

    c)   Pre-requisite Change
        Because the course is intended as an entry level
        freshman course it is not feasible for students to
        have taken PC101 General Psychology. The course
        content also does not require students to have a
        knowledge of General Psychology to understand the
        material presented.

d) Objectives and Outline Change
   Changing objectives and outline to be in
   University accepted format and in line with the
   course content offered.

B.   Revised. courses
1.   FM110 Introduction to Fashion
b.   Description of Curriculum Change
4)   Old syllabus of record

CS 216
CLOTHING AND CULTURE

Credits: 3
Lecture Hours: 3

CATALOG DESCRIPTION

Survey of aesthetic, cultural, socio-psychological, economic, and physical factors related to the meaning and use of clothing for the individual and society.

COURSE OBJECTIVES

1.   To understand the inter-relationship between clothing and culture and appreciate cultural diversity.

2.   To build a knowledge of the role clothing plays in the development of the self and of others.

3.   To be sensitive to the communicative nature of clothing and its effects on social interaction.

4.   To explore and utilize clothing and textiles as a medium for artistic perception, expression, and experience.

5.   To make functional applications of the physical principles in the utilization of clothing and textiles.

TEXT

Horn, Marilyn J. and Lois M. Gurel. THE SECOND SKIN: AN INTERDISCIPLINARY STUDY OF CLOTHING. Boston: Houghton Mifflin Company.

BASIS FOR EVALUATION

Four examinations	80% (20% each)
Special Project	(See Procedures)
Class/Group Assignments	20%

Failure to take an examination at the appointed time will result in an automatic "0" for that exam. In the event of an EMERGENCY, no make-up exam will be given UNLESS the instructor has been contacted PRIOR to the exam. [A message given to the departmental secretary (x-2336) will be acceptable in a TRUE emergency situation.] If the absence is found not to have been an emergency, the student will receive a "0" for the exam. The make-up exam may be an oral exam. Grade reduction will be determined by the instructor.

PROCEDURES

ASSIGNMENTS

Assignments are GROUP projects. The assignment will usually be given in one class period with the due date in a later class period. Any student not in class when the project is assigned and/or presented will NOT receive credit for that assignment.

Presentations are to be coordinated - not just each student reading their part of the project. Evaluations will include method of presentation, originality, and professionalism as well as the items listed on the presentation evaluation included in this packet.

POP TESTS

Pop tests may be given at any time. They are more likely to be given in the event preparations for class (not reading the text assignments prior to class, no response to questions, no class discussion, tardiness) are lacking.

Any student not in class when a pop test is given may NOT make up the test.

SPECIAL PROJECT

The special project is an OPTIONAL activity. Extra credit will be given upon the successful completition of the project. (Up to ten points will be added to the course grade.)

TOPIC

The topic must be an individual designer. There will be no duplicate topics. Proposals for topics must be submitted by Thursday, March 21, 1991. However, the earlier the proposal is submitted, the more likely the first choice will be available.

The proposal must be completed - three choices must be given along with the requested supporting information. There will be no repetition of topics. The earlier you turn in your proposal the better the chance of getting your choice. Incomplete proposals will be returned with no action taken on topic requests.

A topic, once approved, cannot be changed without written approval of the instructor.

2

1. Failure to submit typed project on November 27, 1990 and/or to give oral presentation on the assigned day at the assigned time will result in no evaluation of the project. (There will NOT be an opportunity to give presentation at another time.)

2. Do NOT enter the room during a presentation. Wait in the hall until the presentation has been completed and then enter quickly and quietly along the back of the room.

3. The topic must be thoroughly researched.

4. The oral presentation must be professional. Visuals should be used when appropriate. Know your information well enough that you do not have to read every word. Suits are not necessary, but avoid torn jeans.

5. The oral presentation must be at least five minutes in length and may not exceed ten minutes. Your presentation will be stopped at the end of ten minutes.

6. The written presentation MUST:

   a. be the original copy.
   b. be typed (word processor acceptable).
   c. have a cover and/or title page.
   d. not exceed three pages (body).
   e. be completely and accurately documented.
      (1) footnotes
      (2) end notes
      (3) any accepted form
   f. have a bibliography.

      NOTE: Only references cited in the body of the paper may be listed in the bibliography (other sources researched may be listed in a supplemental bibliography)

7. Write in the third person.

8. Invest in a dictionary and a writer's guide if you do not have them. After you own them, use them.

9. You must schedule a conference with the instructor no later than one week prior to the presentation date.

10. As a precaution, make a copy of your paper before you submit it.

JL/216/905

This is a two-part project. Both parts must be successfully completed in order for the project to be evaluated.

ORAL

The student will present information in class. There will be a five minute minimum and a ten minute maximum time limit.

1. Make arrangements through the instructor one week in advance for the use of any audio-visual equipment that you need.

2. Consider the need and importance of any handouts as well as the timing of distribution. Discuss them with the instructor at least one week prior to your presentation.

3. Each presenter is responsible for the physical arrangement of the room. Be sure that chairs, etc. are returned to their correct positions.

4. Before you begin, write your name and topic on the board, give any audience role to be played, give other pertinent instructions, and remember to present in a PROFESSIONAL manner.

WRITTEN

A paper must be submitted Tuesday, November 27, 1990. The body of the paper must be three pages or less.

EVALUATION

Depth of research, authenticity, completeness, documentation, organization, accuracy, neatness, clarity, uniqueness of presentation, and appeal will be used to evaluate the project.

DUE DATES

The written presentation is due Tuesday, November 27, 1990. Be prepared for oral presentation Tuesday, November 27, 1990. The instructor will make the final determination of oral presentation date.

DOCUMENTATION

Any standard form of documentation is permissible. However, there is one that is relatively simple and easy to use.

The bibliography is complied in the normal manner. Then it is numbered. The "footnotes" use the bibliographical entry number.

For example, if documentation were needed for the statement "...that cotton is a natural cellulosic fiber." (5, p. 233) the sentence would look like this. The "5" refers to the fifth bibliographical entry, "p." is page, and "233" is the page number. The "footnote" is enclosed in parentheses and is not above or below the line. If the reference comes at the end of a sentence it would be treated like another word and look like this. (3, pp. 345-350) Spacing is the same as if the documentation were a word.

Remember that a direct quotation over three lines in length is to be indented and single spaced.

WRITTEN — Good   Adequate   Poor

1. Typed
2. Within Length Limitations
3. Cover/title page
4. Thorough Research
5. Written in Third Person
6. Documentation
   Utilization
   Format
7. Bibliography
   Utilization
   Format
8. Complete
9. Organization
10. Clarity
11. Transition
12. Well written
13. Neatness
14. Uniqueness/Appealing

ORAL

Speaker
    poise, confidence, warmth, enthusiasm, convincing, etc.

Content and Organization
    introduction, not dependent on notes, transition, logical, thorough,
    conclusion, use of own words, etc.

Language and Body Communication
    clear, concise, good grammar, easily heard and understood, posture,
    eye contact, effectiveness of gestures, etc.

Visuals and/or Handouts
    used, if appropriate, organization, correct use, contribution, etc.

General Effectiveness
    over all impression, subjective evaluation