COURSE SYLLABUS

COURSE TITLE:	The Fashion Design Process	COURSE CODE:	FASH 113
PREREQUISITES:	None		
INSTRUCTOR:	Ana Maria SANCHEZ R.	CREDITS:	3
EMAIL:	sanca249@newschool.edu	SCHEDULE:	Wednesday 8h30 - 11h30

COURSE DESCRIPTION:

In this course we explore the creative process behind fashion design. In it we see why it is not just about what is made or how it is made but why? We will see that even if trends, and the designer's creative freedom are key to the design of a collection, a clothing collection responds to socio-cultural phenomena given by the place, and time in which it is created. This course provides students with practical knowledge of the fashion design process, while shedding light on how critical thinking is an essential component in the creative process of fashion.

EXPECTED LEARNING OUTCOMES:

Upon completion of this course, students should be able to:

– Understand fashion design as a cultural phenomenon that affects the body, identity, social relations, and cultural narratives of people
– Develop a critical approach to the creative process of fashion design
– Engage with primary and secondary sources as main sources of research, and inspiration.
– Translate research findings into creative outcomes
– Conceptualize and articulate design ideas through inspiration-, mood- and story-boards

REQUIRED TEXTBOOK:

None

ASSESSMENT:

The final grade will be determined as follows:

Participation 20%

Group Work 15%

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Midterm Exam 20%

Project 30%

Project 15%

GRADING CRITERIA:

The final grade issued for a course is a letter grade, at times followed by a + or a – sign. Each letter grade has a point value and The American Business School of Paris uses the following grading scale:

100-93	A	4.00
92-89	A-	3.67
88-86	B+	3.33
85-83	B	3.00
82-79	B-	2.67
78-76	C+	2.33
75-73	C	2.00

72-69	C-	1.67
68-66	D+	1.33
65-63	D	1.00
62-60	D-	0.67
<60	F	0.00

Any grade below a C (73%) is considered a failing grade and students are required to retake the class.

Grades will be based on the standard ABS Grading Rubrics.

COURSE SCHEDULE:

Dates	Reading/Homework	Session Content
Session 1 Wednesday 11 September 2024 8h30 - 11h30	Due work: Prepare a visual mood-board regarding a fashion designer or a fashion collection that you particularly like.	What is Fashion Design? Syllabus and content overview. Students will be presented with the final project.
Session 2 Wednesday 18 September 2024 8h30 - 11h30	Reading: - Elizabeth Wilson, "Explaining it Away" in Adorned Dreams, pp. 47-66, Tauris, 1985.	Fashion Context: Introduction to contextual perspectives and theoretical debates that critically inform fashion design. We will examine ethical and sustainable issues involving fashion design considering its environmental, social and political impacts.
Session 3 Wednesday 25 September 2024	Readings: - Maxwell Hearn, "A Dialogue between East and	Research and Inspiration:

Time	Reading	Topic
8h30 - 11h30	West", China Through the looking glass, Yale University Press, 2015. - Min-HaT. Phanm, "Fashion's Cultural-Appropriation Debate: Pointless" The Atlantic, May 15, 2014.	By means of different case studies, we will analyze and discuss possible sources of inspiration for fashion collections. We will also look at different methodologies of research and sources.
Session 4 Wednesday 2 October 2024 8h30 - 11h30		Conceptualization Practical Exercise: Exploring different perspectives for Fashion Inspiration.
Session 5 Wednesday 9 October 2024 8h30 - 11h30	Reading: - John Flugel, "Protection", The Psychology of Clothes, 1930.	Fashion and Social Norms: We will examine how fashion relates to different levels of identity.
Session 6 Wednesday 23 October 2024 8h30 - 11h30		Mid-Term: An hour and a half mid-term, and first group presentation of the work-in-progress final project.
Session 7 Wednesday 6 November 2024 ONLINE	Reading: - Lauren Downing Peters, "You are what you Wear: How Plus-Size Fashion Figures in Fat Identity Formations", Fashion Theory 18.1, pp. 45-72, 2014.	Silhouettes: Fashion Design and the Body: We will question the idea of the body in fashion design and its relation to gender looking at forms of representation in relation to ideals of beauty.
Session 8 Wednesday 13 November 2024 8h30 - 11h30	Readings: - Coats, Matthew. "Chanel: A Historical Analysis of the Iconic Tweed on the Contemporary Fashionscape", in Bloomsbury Fashion Video Archive. London: Bloomsbury	Fabric, Color and Texture: We will consider color forecasting and review color theory, psychology, and cycles. We will look at the physical properties of fibers and textiles from a design perspective but also as promoters of social change.

	Academic, 2021. - Ravhel Deeley, "Fashion's Sustainable Materials Strategy Needs a Glow-Up", Business of Fashion, 27 June 2022.	
Session 9 Wednesday 20 November 2024 8h30 - 11h30		Beyond the Drawing Board: Introduction to the fashion figure, and the diverse aesthetic viewpoints. Students will learn how to create story-boards to communicate a collection.
Session 10 Wednesday 27 November 2024 8h30 - 11h30	Readings: - Caroline Elenowitz-Hess, "Reckoning with Highland Rape: Sexuality, Violence, and Power on the Runway", Fashion Theory 26.3, pp. 399-417, 2022.	Presenting a Collection: Through different case studies, we will analyze different ways in which fashion designers choose to present, and promote their work, looking in particular at catwalks, look books and branding.
Session 11 Wednesday 4 December 2024 8h30 - 11h30	Readings: - Valerie Steele, "A Fashion Museum is more than a Clothes-bag", Fashion Theory 2.4, (1998): 327-335	What happens next? Fashion Exhibitions Exhibition Visit Palais Galliera, La Mode en Mouvement II
Session 12 Wednesday 11 December 2024 8h30 - 11h30		Word Due: Student's final project group presentations and individual submission of the supportive article.

The last day of the semester is 11 December 2024. DO NOT PLAN ANY TRAVEL BEFORE THIS DATE AS THERE ARE NO MAKE-UP EXAMS.

ATTENDANCE POLICY:

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Presence in class is mandatory. More than 3 absences may result in failure. More than 10 minutes late equals a half absence. Beyond 3 absences equals 1 letter grade reduction in the final grade per additional absence.

ADD/DROP POLICY:

BBA students have the option to add or drop a course during the first week of the semester by emailing their Academic Advisor. Students can add/drop courses without penalty until **18h00 on 16 September 2024**. Students may attend as many classes as they like during the add/drop period. If the student adds a course, but has not attended the first session of the term, it will be counted as an absence.

WITHDRAWAL POLICY:

BBA students may withdraw from a class up until **18h00 on 28 October 2024**. Withdrawing from a course does not exempt the student from the fees associated with the course. Withdrawal requests must be submitted to the Academic Advisor in writing. No withdrawal requests will be acknowledged without a written and signed request. Students may not withdraw from a class after the 7th week deadline.

ACADEMIC INTEGRITY & PLAGIARISM POLICY:

ABS Paris expects its students to meet and maintain the highest ethical standards in all areas of their academic and professional behavior. Therefore, compliance to academic integrity means that students use reputable sources of information and the proper acknowledgement of authors and sources of information whose ideas, materials, data, and research have informed one's own work. This entails that if ideas, data or words of others have been used, this must be clearly and rigorously indicated using agreed scholarly conventions.

All work submitted by students is to be subjected to plagiarism checks through the software, Turnitin. TURNITIN is the plagiarism detection software used by ABS Paris. Each professor has an account with TURNITIN, and are to submit any assignment worth more than 20% of the final grade through the software. They must inform the Academic team if the plagiarism is more than the allotted 20%. Any suspicious assignment is subject to being passed through Turnitin.

Any work that is found to contain more than 20% similarity, excluding proper citations, will receive an F grade, and the student will not be given an opportunity to rewrite the work. The first violation will result in a written warning, of which a copy will be placed in the student's permanent record. A second offence will result in a summons to a meeting of the Academic Disciplinary Committee where the sanction will be deliberated. Sanctions include: retaking and repaying for ENGL101 Academic Methodology, retaking and repaying for the failed course, and expulsion from the school for the most egregious forms of academic dishonesty.

Collusion is a specific type of academic dishonesty that occurs when students work together on an assignment that is intended to be individual. Some examples of collusion include:

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- Collaborating in any way not expressly authorized by the instructor
- Copying any work belonging to another student without proper citation
- Sharing or allowing access to assignments, including past assignments, to "help" another student

Claims of assisting a student with work or an exam that copies work of another student or shares answers in a formally assessed, individual assignment—whether an exam, essay, case study, or other task, may also face consequences of academic dishonesty. Even if there was no intent to aid another student to plagiarize or cheat by sharing their work, students will still be held accountable for their actions. Therefore, students are encouraged to never share their current or previous work.

Self-plagiarism involves recycling one's own previously submitted work in a new course without proper citation or acknowledgement. However, it is also important to note that submitting previous assignments from another course (even if it is your own work) without permission from the current instructor is also considered self-plagiarism and is not acceptable. This is because each course has its own learning objectives and requirements, and reusing work from another course may not meet the expectations of the current instructor. To avoid self-plagiarism, students are to always cite the source of any material that has been previously published or disseminated, including their own work. A citation management tool can help to keep track of all sources and their proper citation format. Additionally, always review the guidelines of the assignment or project to ensure compliance with policies on self-plagiarism. By avoiding self-plagiarism, academic integrity is maintained.

SPECIFIC GUIDANCE ON THE USE OF GENERATIVE AI:

In addition to the traditional forms of academic dishonesty, ABS Paris recognizes the threat posed by the increasing use of generative AI (e.g. OpenAI ChatGPT). While ABS Paris does not impose a blanket restriction on the use of generative AI, it puts a strong emphasis on the expectation that all assessed assignments should be students' own original work. The unethical use of generative AI for assessed assignments may not only undermine the fundamental principles of academic integrity, but is also a form of academic misconduct that will not be tolerated. More importantly, students' reliance on generative AI can reduce their opportunity to practice and develop critical thinking, writing, and analytical skills required to succeed in and beyond their studies at ABS Paris. Students should also be aware that most employers have very strict policies on the use of generative AI.

If students choose to use generative AI, they must do so in a way that is ethical and responsible and does not compromise higher education learning and academic integrity. Generative AI has the potential to support students' data collection and help improve their writing style and technique. However, it must not be used to write – partially or fully – assessed academic work. It is imperative that students understand the limitations of generative AI and the risks of relying on it as a single or key source of information and infringing on intellectual property rights. For example, such AI-powered chatbot tools are prone to producing written work without proper attribution of sources or original authorship, containing inaccurate information, and producing false citations and references. Therefore, students should use it judiciously in conjunction with other reliable sources.

Depending on the course, students may be asked to sign a declaration of own work. This will be determined at the discretion of the course instructor. If any submitted academic work is suspected to be AI-generated content, the student in question will be required to defend it in an oral presentation before the examiner panel. Students who fail to demonstrate original work or sufficient intellectual ownership of the ideas or materials submitted will receive an F grade for the assignment and, in the most egregious cases, a F grade for the entire course.

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