
FASHION THEORY in Fall 2019 (CM5011)

Course Code	CM5011	Professor(s)	Renate Stauss
Prerequisites	None	Office Number	4th Floor Grenelle
Class Schedule		Office Hours	Please email Professor
Credits	4	Email	rstauss@aup.edu
Semester	Fall 2019	Office Tel. Ext.	N/A

Course Description

Dress is representation and objectification of our identity. It enables and supports social roles and structures. It grants us individuality at the same time as confirming our group belongings. Conveyed as the most visible form of consumption, the most pertinent type of non-verbal communication, dress is said to fulfill a decisive role in the construction of social as well as individual identity, the reflexive production of self. This course examines dress and fashion as social and cultural phenomena. It will explore the ways in which different identity categories – social, individual, gender, class – are constructed through dress. Moreover, we will explore dress as a multisensory system in relation to the way we experience and construct our ‘selves’ and the world we live in – a fact often overlooked in our seemingly ocularcentric culture. Focusing on the physical self, the physio-aesthetic effect of cloth/ing on our bodies will be considered, the symbiotic relationship between the moving body, dress, the skin, the senses, and the self. Through the readings of some of the key (fashion) theorists (e.g. Anzieu, Barnard, Barnett, Barthes, Davis, Eicher, Entwistle, Eco, Evans, Featherstone, Finkelstein, Flugel, Foucault, Goffman, Kaiser, König, Lacan, Laver, Lindstrom, Lipovetsky, Pallasmaa, Phelan, Roach-Higgins, Simmel, Stone, Veblen, Vinken, Wilson) we will investigate motivations in dress, the communicative properties of clothes and how we perform ourselves by way of dressing every day, the Western hierarchy of the senses, and the construction of the self as a visual and tactile process and the role of dress within it, and dress as a technology of the self. In addition to textual and visual sources, this course will consider a series of films to explore dress as an embodied and situated practice, investigating the relevance of filmic representation for fashion-related research and analysis.

Course Learning Outcomes

Develop and evidence your understanding of dress and fashion as social and cultural phenomena.

Demonstrate a comprehensive knowledge of the key terms and texts, theorists and discourses of fashion theory, particularly in relation to the subject specialism of fashionable dress and the construction of identity and the relationship between self, senses and dress.

Develop transferable skills with regards to qualitative research, visual and textual analysis, writing and presenting.

Discuss and write critically and independently about the role of dress in the construction and maintenance of identity, and about dress as a situated on globalization, communication and post modernity..

General Education

[PLEASE EDIT OR REMOVE THE FOLLOWING TEXT AS APPLICABLE]

The general education program at AUP consists of four requirements: Speaking the World, Modeling the World, Mapping the World, and Comparing Worlds Past and Present.

This course can be used to fulfill the [INDICATE THE REQUIREMENT(S) FULFILLED BY THE COURSE] requirement and as such has the following learning outcomes:

[INDICATE THE GENERAL EDUCATION LEARNING OUTCOMES]

Course Outline

OUTLINE:

Wednesday, 11 September, 15.20 – 21.25

- introduction & motivations in dress

Introduction to the course and the key texts. Overview of the different levels of relationships that exist between

dress and identity. Identity / self / fashion / dress / clothing – defining and exploring the terminologies involved.

Motivations in dress: Why did human beings originally wear garments? Why do we continue to

wear clothes?

Why do we wear fashion?

background reading:

- Wilson, Elizabeth (1985) 'Explaining it Away' in: *Adorned in Dreams*. London: Virago, pp. 47–66.

further reading (provided):

- Darwin, Charles (1832/2009) 'Tierra Del Fuego' in: *The Voyage of the Beagle*. Washington: National Geographic, pp. 180–203.

- Eicher, Joanne Bubolz & Roach-Higgins, Mary Ellen (1992) 'Definition and Classification of Dress' in: Barnes et al. (eds.)

(1997) *Dress and Gender: Making and Meaning in Cultural Context*. Oxford: Berg, pp. 8–28.

- Flugel, J. C. (1930) 'The Fundamental Motives' in: *The Psychology of Clothes*. The Hogarth Press, pp. 15–24.

- Kaiser, Susanne (1997) 'Early Theories on Why People Wear Clothing' in: *The Social Psychology of Clothing*. New York: Fairchild Publications, pp. 14–22.

- Maslow, Abraham H. (1943) 'A Theory of Human Motivation' in: *Psychological Review*. Vol.50(4), pp. 370–96.

- Maslow, Abraham H. (1954) 'The Hierarchy of Needs' in: *Motivation and Personality*. New York: Harper & Row, pp. 56–61.

- dressing the physical self

An exploration of the inextricable and multifaceted relationship between dress and the body.

Dress as an

'embodied and situated practice'. The role of the body in the formation of self. Material and visual bodies created

through dress and the way clothing has shaped the human form throughout history.

set reading:

- Entwistle, Joanne (2000) 'Dress and the Body' in: *The Fashioned Body*. Cambridge: Polity Press, pp. 6–12.

- Orbach, Susie (2009) 'Introduction' in: *Bodies*. London: Profile Books Limited, pp. 1–14.

further reading (provided):

- Entwistle, Joanne (2001) 'The Dressed Body' in: Entwistle, Joanne & Elizabeth Wilson (eds.) *Body Dressing*. Oxford: Berg, pp. 33–58.

- Featherstone, Mike (1991) 'The Body in Consumer Culture' in: Featherstone et al. (eds.) *The Body: Social Process and Cultural Theory*. pp. 170–97.

- Geczy, Adam & Karaminas, Vicki (2017) 'The Body' in: Palmer, Alexandra (ed.) *A Cultural History of Dress and Fashion: In the Modern Age*. London & New York: Bloomsbury, pp. 63–84.

- Secaur, Emily (1994) 'Remember: One Size Does Not Fit All' in: Roach-Higgins et al (eds.) (1995) *Dress & Identity*. New York: Fairchild Publications, pp.40–1.

Friday, 13 September, 15.20 – 21.25

- exhibition visit: Back Side / Fashion from Behind

'The Palais Galliera presents "Back Side / Fashion from Behind", an off-site exhibition at the

Musée Bourdelle which focuses on clothing seen from behind.

In a society that is obsessed with people's faces, "Back Side / Fashion from Behind" is an original and unexpected theme. By addressing our body's relationship to clothing from a social and psychological point of view, the exhibition questions the perception we have of our own and other people's backs. The back is a reminder of our limitations: it is hidden from view and to some extent from touch. Yet, fashion consistently decorates it, burdens it, or reveals it. On this flattest part of our body, messages and patterns are unambiguously displayed without our ever seeing the glances they attract. The back in fashion:

from the majestic train of a court gown to the weight of a backpack; the sensuality of a plunging backline to complicated fastening systems. This exceptional exhibition of clothing and accessories from the collections of the Palais Galliera presents over a hundred items from the 18th century up to the present day. And to complete the exhibition, a selection of film extracts and photographs. The exhibition spreads across the Great Hall of Plasters, the contemporary Portzamparc extension and Antoine Bourdelle's studio. The models on display establish a dialogue between fashion and sculpture, a dialogue with the works of this great master of the turn of the 20th century. "Back Side – Fashion from Behind" gives us a new take on the works of Bourdelle: we look with new eyes at the powerful, muscular backs and the slender outlines of his sculptures.'

<http://www.bourdelle.paris.fr/en/exhibition/back-side/fashion-behind> meeting point: 15.20 Musée Bourdelle

18 rue Antoine Bourdelle 75015 Paris M: Montparnasse – Bienvenüe

- talking identities: (un)dressing the social self

This session will focus on the major part dress plays in the social construction of identity, its stabilisation and maintenance. An introduction to symbolic interaction theory in relation to dress. Social roles and structures are facilitated and supported through dress, yet it can also deconstruct identity categories such as gender. Daily performances of our selves - sartorial and other. The performativity of dress.

set reading:

- Goffman, Erving (1961) 'Identity Kit' in: *Asylums: Essays on the Social Situation of Mental Patients and Other Inmates*.

Harmondsworth: Penguin Books, pp. 28–9.

- Simmel, Georg (1904 / 1957) 'Fashion' in: *The American Journal of Sociology*. Vol.62(6), pp. 541–58. (obligatory pp. 541–50)

further reading (provided):

- Butler, Judith (1991) 'Imitation and Gender Subordination' in: Diana Fuss (ed.) *Inside/Out: Lesbian Theories, Gay Theories*.

London & New York: Routledge pp. 13–31.

- Goffman, Erving (1971) *The Presentation of Self in Everyday Life*. London: Penguin/Pelican Books, (Introduction & ch.1

'Performances'), pp. 13–82.

- Stone, Gregory P. (1962) 'Appearance and the Self' in: Rose, Arnold M. (ed.) *Human Behavior and Social Processes: An Interactionist Approach*. Boston: Houghton Mifflin Company, pp. 86–118.

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- the performance of the self through dress

A discussion of the notion of self as performance and the role dress plays in this – on the basis of the documentary

Paris is Burning.

- film screening: Paris is Burning, dir. Jennie Livingston, 1990 (71min)

Paris is Burning is a documentary which explores the gay and transgender ball culture in New York in the 1980s.

Filmed over several years and released in 1990, the film alternates between interviews and ball scenes, where

the contestants walk to a particular theme and are judged for the “realness” of their performance, beauty and

dress. Paris is Burning gives an intimate insight into the lives of some of the members of the ball community,

while exploring gender, race and class in the America of the late Eighties. The film was released to great critical

acclaim and has won several awards, among them: 1991 Grand Jury Prize Documentary at the Sundance Film

Festival and the 1991 Teddy Award for best Documentary Film at the Berlinale in Germany.

set reading:

- Phelan, Peggy (1993) 'The Golden Apple: Jennie Livingston's Paris is Burning' in:

Unmarked - The Politics of Performance.

London: Routledge, pp. 93–111.

Saturday, 14 September, 10.00–18.00

- does dress speak? the communicative properties of dress

Dress is said to constitute a primary means of communicating our identities. Before, or even without ever speaking to a person, we apparently establish identifications on the basis of appearances and adjust our behaviour

accordingly. Clothes are conveyed to us as sign-vehicles that encode information about our social, cultural and

individual identities. An exploration of the communicative functions and symbolic properties of dress – signifying practice and sign-system, and the limits of current theories.

set reading:

- Davis, Fred (1992) 'Do Clothes Speak? What makes them Fashion?' in: Fashion, Culture and Identity. Chicago: The University of Chicago Press, pp. 1–18.

- Lurie, Alison (1983) 'Clothing as Sign System' in: The Language of Clothes. London: Bloomsbury, pp. 3–36.

further reading (provided):

- Calefato, Patrizia (1997) 'Fashion and Worldliness: Language and Imagery of the Clothes Body' in: Fashion Theory. Vol.1(1), pp. 69–90.

- Eco, Umberto (1973) 'Social Life as a Sign System' in: Structuralism: An Introduction. Oxford: Clarendon Press, pp. 57–72.

- Martinez, Alejandro Nestor García (2012) 'The proliferation of fashion and the decline of its code of meanings' in: Gonzales, Ana Marta & Bovone, Laura (eds.) Identities through Fashion: A Multidisciplinary Approach.

London: Berg, pp. 94–108.

- Tseëlon, Efrat (2012) 'How successful is communication via clothing? Thoughts and evidence on an unexamined paradigm'

in: Gonzales, Ana Marta & Bovone, Laura (eds.) *Identities through Fashion: A Multidisciplinary Approach*. London: Berg, pp.

109–37.

- dressing the individual & the consuming self

The birth of the individual. From modernity to postmodernity. Styling lives – “choosing” identities. An analysis of dress, the most visible form of consumption, as a central element of the reflexive production of the self - and the risks involved, in our ‘postmodern’ consumer culture at the ‘age of heightened self-consciousness’.

In how far does the consuming self constitute the basis of our understanding of who we are or wish to

be? What role does dress play in this process? A discussion on the basis of the documentary *The Century of the Self*.

- film screening: *Happiness Machines - The Century of the Self*, dir. Adam Curtis, 2002 (60min) *The Century of the Self* tells the untold and sometimes controversial story of the growth of the mass-consumer

society in Britain and the United States. How was the all-consuming self created, by whom, and in whose

interests? Part One: *Happiness Machines*, explores the relationship between Sigmund Freud and his American

nephew, Edward Bernays. Bernays invented the public relations profession in the 1920s and was the first person

to take Freud's ideas to manipulate the masses. He showed American corporations how they could make people

want things they didn't need by systematically linking mass-produced goods to their unconscious desires. Bernays

was one of the main architects of the modern techniques of mass-consumer persuasion.

set reading:

- Lipovetsky, Gilles (2008) 'The Hyperconsumer Society: Are we happier?' in: Barragan, Paco (ed.) *Sustainabilities*.

Milan: Charta, pp. 49–52.

- Miller, Daniel (2010) 'Why Clothing is not Superficial' in: *Stuff*. Cambridge: Polity Press, pp. 12–41.

further reading (provided):

- Baudelaire, Charles (1859) 'The Painter of Modern Life' in: (1964) *The Painter of Modern Life and Other Essays*. London:

Phaidon Press, pp. 1–15.

- Ehrenfeld, John R. (2008) 'Consumption: A Symptom of Addiction' in: *Sustainable by Design. A Subversive Strategy for Transforming Our Consumer Culture*. New Haven and London: Yale University Press, pp. 35–47.

- Emberley, Julia (1988) 'The Fashion Apparatus and the Deconstruction of Postmodern Subjectivity.' in: Kroker, Arthur & Marilouise (eds.) *Body Invaders: Sexuality and the Postmodern Condition*. Basingstoke: Macmillan Education, pp. 47–60.

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- Finkelstein, Joanna (1991) 'The Self as Sign' in: *The Fashioned Self*. Cambridge: Polity Press, pp. 177–93.
 - Fromm, Erich (1976) 'Introduction: The Great Promise, Its Failure, and New Alternatives' in: *To Have or to Be?* New York: Harper & Row, pp. 1–12.
 - Gonzales, Ana Marta (2012) 'Fashion, Image, Identity' in: Gonzales, Ana Marta & Bovone, Laura (eds.) *Identities through Fashion: A Multidisciplinary Approach*. London: Berg, pp. 23–47.
 - Negrin, Llewellyn (1999) 'The Self as Image: A Critical Appraisal of Postmodern Theories of Fashion' in: *Theory, Culture and Society*. Vol.16(3), pp. 99–118.
 - Wilson, Elizabeth (1992) 'Fashion and the Postmodern Body' in: Ash, Juliet & Wilson, Elizabeth (eds.) *Chic Thrills*. London: Pandora, pp. 3–16.
 - Wilson, Elizabeth (2003) 'Changing Times / Altered States' in: *Adorned in Dreams*. New Brunswick: Rutgers University Press, pp. 248–77.

Wednesday, 13 November, 15.20 – 21.25

- the hierarchy of the senses & the act of getting dressed: mirrors, sensations and affects
An exploration of the Western hierarchy of the senses, which seemingly privileges vision. What does this
ocularcentrism mean for our understanding of fashion and dress, for the cultural intermediaries within these
industries, which could be considered to be part of a wider industry of touch? The sense of touch in its particular
relevance to cloth and clothing will be analysed in relation to the self, and will also be positioned within the
hierarchy of the senses.
This session also explores the predominant role of the mirror in the act of dressing. It challenges a
common understanding of the mirror as a neutral reflective surface which contributes to a prevalent equation of
“feeling good” with “looking good”. Just as our three-dimensional bodies are flattened into partial two dimensional surfaces in front of the mirror, so is the multi-sensorial and affective experience of dress reduced to an image.
The multi-sensorial and affective dimensions of the encounter between bodies and garments tend to get lost and
the subjectivity of the wearer is posited as a consciousness intentionally creating a “meaningful” self through
clothes. We will draw insights derived from phenomenology and theories of affect to consider mutual implications of bodies and garments together participating to a flux of becoming, exploring ways to move beyond the mirror and foreground the extra-visual engagements we feel with our clothes by incorporating the multi-sensorial and affective dimensions of dress practices.
set reading:
 - Pallasmaa, Juhani (2005) 'Touching the World' in: *The Eyes of the Skin*. London: John Wiley & Sons, pp. 9–13.
 - Seely, Stephen D. (2013) 'How Do You Dress a Body Without Organs? Affective Fashion and

Nonhuman Becoming' in: *Women's Studies Quarterly*. Vol. 41(1/2), Fashion (Spring/Summer 2013), pp. 247–65.

further reading (provided):

- Corbin, Alain (2005) 'Charting the Cultural History of the Senses' in David Howes (ed.), *Empire of the Senses: The Sensual Culture Reader*. Oxford: Berg, pp. 128–39.
- DeLong, Marilyn & Wu, Juanjuan & Bao, Mingxin (2007) 'May I touch it?' in: *Textile*. Vol. 5(1), pp. 34–49.
- Jay, Martin (1992) 'Scopic regimes of modernity' in: Lash, Scott & Friedman, Jonathan (eds.) *Modernity and Identity*. Oxford: Blackwell, pp. 178–95.
- Lindstrom, Martin (2005) 'From 2-D to 5-D Branding' in: *Brand Sense: how to build powerful brands through touch, taste, smell, sight & sound*. London: Kogan Page, pp. 67–101.
- Ruggerone, Lucia (2016) 'The Feeling of Being Dressed: Affect Studies and the Clothed Body' in: *Fashion Theory*. Vol. 21(5), pp. 573–93.
- Solomon, Michael R. & Rabolt, Nancy J. (2004) 'Consumer Perception' in: *Consumer Behavior: in Fashion*. Upper Saddle River (NJ): Pearson/Prentice Hall, pp. 289–320.
- Tuan, Yi-Fu (2005) 'The Pleasures of Touch' in: Classen, Constance (ed.) *The Book of Touch*. Oxford: Berg, pp. 74–9.

- the construction of the self as a multi-sensory process and the role of dress

We experience our bodies through cloth. Our body image is closely related and negotiated through what we wear.

Any physical change is felt through clothing. The loss or gain of weight or muscles is first mediated through the

fit of our garments, pressing closer on our flesh or hanging more loosely allowing for a stroke of air. But also other daily textile encounters determine the way we feel and see ourselves. Each fabric acts differently on the skin, a mixture of chemical and sensory processes determine highly individual ways of experiencing cloth. Its texture – soft or coarse, its elasticity and finish, all affect our tactile encounters, which are enhanced and heightened by cut and construction when translated into dress. We will explore the physio-aesthetic effect of cloth on our bodies, the role of vision, touch, sound, taste and smell in our sensory perception of the clothed self. An analysis of the relationship between the self, the skin and clothing; between touch, textiles and memory.

set reading:

- Eco, Umberto (1976/1998) 'Lumbar Thought' in: *Faith in Fakes – Travels in Hyperreality*. London: Vintage, pp. 191–5.
- Hegland, Jane E. & Nelson Hodges, Nancy (2007) 'Embodying the Feminine: Male-to-Female Cross-Dressing' in: Johnson, Donald Clay & Helen Bradley Foster (eds.) *Dress Sense: Emotional and Sensory Experiences of the Body and Clothes*. Oxford: Berg, pp.156–69.

further reading (provided):

- Anzieu, Didier (1989) 'The Notion of a Skin Ego' in: *The Skin Ego: A Psychoanalytic Approach to the Self*. translated by Chris Turner, New Haven and London: Yale University Press, pp. 36–45.
- Barnett, Pennina (1999) 'Folds, Fragments, Surfaces: Towards A Poetics of Cloth' in: *Textures of Memory: The Poetics of Cloth*. Nottingham: Angel Row Gallery, pp. 25–34.
- Hauser, Kitty (2005) 'The Fingerprint of the Second Skin' in: Breward, Christopher & Evans,

Caroline (eds.) *Fashion and Modernity*. pp. 153–70.

- Lacan, Jacques (1977) 'The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience' in: *Écrits: A Selection*. translated by Alan Sheridan London: Tavistock, pp. 1–7.

Friday, 15 November, 15.20 – 21.25

- the optimization of self / case study: dress as therapy – working with dress on the self in therapeutic settings

In recent decades, dress has been employed to work on the self in several psycho-medical institutions. Both

historically and contemporaneously it is used to re-socialize, normalize and discipline the bodies and minds of

patients, put forward as a 'technology of the self' (Foucault 1982).

This session will introduce the phenomenon of "dress therapy" – a number of dress-related therapeutic

approaches to body image and self-concept, rooted in different countries and medical disciplines: 'Therapy of

Fashion' in a mental hospital in the US, sensory stimulation treatment for people with eating disorders in Germany, and *vêtothérapie* in France. Introducing "dress therapy" as a cultural phenomenon rather than clinical technique, it will be explored as part of Western therapy culture, as a phenomenon that brings together two of the key coordinates currently said to define our experience and understanding of ourselves: fashionable dress and therapy.

set reading:

- Foucault, Michel (1982) 'Technologies of the Self' in: Martin, L. & Gutman, H. & Hutton, P. (eds.) (1988) *Technologies of the Self: A Seminar with Michel Foucault*. Amherst: University of Massachusetts Press, pp. 16–49. (obligatory pp. 16–30)
- Miller, Theo K. & Carpenter, Lewis G. & Buckley, Robert B. (1960) 'Therapy of Fashion' in: *Mental Hospitals: Hospital Journal of the American Psychiatric Association*. Vol.11(8), October, pp. 42–3.

further reading:

- Greco, Monica (1993) 'Psychosomatic Subjects and the 'Duty to Be Well': Personal Agency Within Medical Rationality' in: *Economy and Society*. Vol.22(3), pp. 357–72.
- Rabinovitch, Dina (2005) 'Battle Dress' in: *Vogue UK*. February, pp. 55–6.
- Tynan, Jane (2016) 'Michel Foucault: Fashioning the Body Politic' in: Rocamora, Agnès & Smelik, Anneke (eds.) *Thinking Through Fashion: A Guide to Key Theorists*. London & New York: I.B. Tauris, pp.184–99.

Saturday, 16 November, 10.00–18.00

- student presentations of final papers
- conclusion
- feedback

Textbooks

This course doesn't have any textbook.

Attendance Policy

ATTENDANCE:

Class attendance and active participation on all days of this intensive course are very important. Absence will be reflected in the final grade.

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

GRADING:

1. Class participation, including preparation of set reading & reading diary: 40%
(Please refer to the Reading Diary Brief on page 12 for requirements.)
2. Presentation of a set text: 20%
(Please refer to the Presentation Brief on page 11 for requirements.)
3. Presentation of final paper: 20%
(Requirements will be discussed in class.)
4. Final paper: 20%
(Subjects and requirements for the final paper will be discussed in class.)

Other

PRESENTATION BRIEF

Each student is asked to give a presentation of one of the set readings during this course. You will be given your

presentation text one week before the start of the course (see List of Presentations, p.11).

Please prepare a ten

minute presentation of that text, giving a critical analysis of it, considering its academic, historical and cultural

context, author and audience, aim and approach, use of evidence and style of writing.

Furthermore you are asked

to prepare three questions about the text to be posed to your fellow students as a basis for a group discussion.

Presentations are to be delivered as a form of spoken discussion – concise (timing is important), informal

and lively. Think about use and analysis of visuals in your presentation and the visualisation of theories, concepts

and text. Make it interesting for yourself and the rest of the group. Please provide a handout with a summary of

your presentation and references of all your sources. Think about the visual presentation of key information.

format

- presentations are to be delivered as a form of spoken discussion, concise and lively
- make it interesting for yourself and the rest of the group length
- presentations should be 10 minutes in length (excluding group discussion)
- the timing is an essential part of the task and should be planned carefully resources
- think about use and analysis of visuals in your presentation (still and moving) and the visualisation of key ideas
- try to concentrate on very few images in order to discuss them in some depth
- visuals should be in an accessible form for the entire group
- relevant sources should be quoted in support of your discussion

handouts

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- please provide a handout with a summary of your presentation and references of all your sources
 - the handout should be emailed to the class prior to your presentation & two printouts should be brought in
 - think about the visual presentation of key information
 - please include the three questions aims of the presentations
 - engagement with textual and visual sources
 - developing research, critical, analytical and communication skills
 - verbal and visual presentation of theories, ideas and thoughts
 - developing the mutual learning experience
- Please do not hesitate to contact me with any questions.

LIST OF PRESENTATIONS

Friday, 13 September: talking identities: (un)dressing the social self

- Simmel, Georg (1904 / 1957) 'Fashion' in: *The American Journal of Sociology*. Vol.62(6), pp. 541–58. (obligatory pp. 541–50)

Friday, 13 September: the performance of the self through dress

- Phelan, Peggy (1993) 'The Golden Apple: Jennie Livingston's Paris is Burning' in: *Unmarked - The Politics of Performance*. London: Routledge, pp. 93–111.

Saturday, 14 September: dressing the individual & the consuming self

- Lipovetsky, Gilles (2008) 'The Hyperconsumer Society: Are we happier?' in: Barragan, Paco (ed.) *Sustainabilities*. Milan: Charta, pp. 49–52.

- Miller, Daniel (2010) 'Why Clothing is not Superficial' in: *Stuff*. Cambridge: Polity Press, pp. 12–41.

Wednesday, 13 November: the hierarchy of the senses & the act of getting dressed: mirrors, sensations and affects

- Seely, Stephen D. (2013) 'How Do You Dress a Body Without Organs? Affective Fashion and Nonhuman Becoming' in: *Women's Studies Quarterly*. Vol. 41(1/2), Fashion (Spring/Summer 2013), pp. 247–65.

Wednesday, 13 November: the construction of the self as a multi-sensory process and the role of dress

- Hegland, Jane E. & Nelson Hodges, Nancy (2007) 'Embodying the Feminine: Male-to-Female Cross-Dressing' in: Johnson, Donald Clay & Helen Bradley Foster (eds.) *Dress Sense: Emotional and Sensory Experiences of the Body and Clothes*. Oxford: Berg, pp.156–69.

Friday, 15 November: the optimization of self / case study: dress as therapy – working with dress on the self in therapeutic settings

- Foucault, Michel (1982) 'Technologies of the Self' in: Martin, L. & Gutman, H. & Hutton, P. (eds.) (1988) *Technologies of the Self: A Seminar with Michel Foucault*. Amherst: University of Massachusetts Press, pp. 16–49. (obligatory pp. 16–30)

