



MARK-E0058 SOCIOLOGY OF CONSUMPTION AND FASHION

INTRODUCTION TO THE COURSE

Henri Weijo
Linda Turunen

AGENDA

- Faculty
- Course Learning Goals
- Course Practicalities and Schedule
- Deliverables

RESPONSIBLE PROFESSOR:

Dr. Henri Weijo

Assistant professor in Marketing at the Department of
Marketing at Aalto University

WITH THE SUPPORT OF...

Dr. Linda Turunen

Postdoctoral Researcher with a specialization in luxury, fashion and sustainability (Aalto University)

Dr. Alexei Gloukhovtsev

Assistant Professor at the Department of Marketing (Aalto University)

Laura Rosenberg

Doctoral Candidate at the Department of Marketing (Aalto University)

CORE COURSE CONTENT

Aim of the course: to illuminate what fashion means to contemporary consumer culture

- How is the world of fashion culturally constructed?
- What roles do consumers play within it?
- Students should consider this an advanced-level (and highly focused) consumer behavior course
- Topics relating to identity, gender, semiotics, sociology consumption
- Cutting edge theory and empirics on fashion consumption

BROAD LEARNING GOALS

Students will gain

... the ability to analyze different fields of fashion and map out their constituting elements as well as their relations

...valuable insights on consumers' preferences, projects, and desires (relating to fashion)

...analytical abilities to explain what consumers “do” in the world of fashion

...skills for developing consumer brand strategies, both in fashion and beyond

... new perspectives on the culture and production of fashion

CORE COURSE CONTENT

Who should take this course?

- Those wanting to work in the fashion industry
- Cultural industry practitioners
- Aspiring market researchers
- Future trend scouts or journalists specializing in culture
- Potential brand managers
- Would-be creative industry professionals

SCHEDULE

LECTURE 1: Tue 27.10.2020 at 14:15-15:45

Course Introduction and Practicalities

LECTURE 2: Fri 30.10.2020 at 14:15-15:45

Fashion in Consumer Culture

LECTURE 3: Tue 3.11.2020 at 14:15-15:45

The Fashion System & Semiotics in Fashion

LECTURE 4: Fri 6.11.2020 at 14:15-15:45

Fashion in Consumer Culture: Sociological Perspectives, the Body and Gender

LECTURE 5: Tue 10.11.2020 at 14:15-15:45

Guest Lecture - Natalia Särmäkari, Aalto ARTS

mandatory attendance

LECTURE 6: Fri 13.11.2020 at 14:15-15:45

Buying, Using & Disposing of Fashion

LECTURE 7: Tue 17.11.2020 at 14:15-15:45

Consumers as Groups: Demographics, Subcultures, and Consumption Communities in Fashion

LECTURE 8: Fri 20.11.2020 at 14:15-15:45

Changing Spaces in Fashion

LECTURE 9: Tue 24.11.2020 at 14:15-15:45

Fashion in a Digital Consumer Culture

LECTURE 10: Fri 4.12.2020 at 14:15-15:45

Video case presentations & comments

DEADLINES

- Tuesday 3.11** **Deadline for picking group work topic**
- Sunday 8.11** **Deadline for first assignment (lectures 1,2,3)**
- Sunday 22.11** **Deadline for second assignment (lectures 4,6,7)**
- Sunday 29.11** **Deadline for third assignment (lectures 8,9)**
- Tuesday 1.12** **Deadline for group work presentations in video format**
- Sunday 13.12** **Deadline for finalized (written) group assignment**

CHANGES TO THE COURSE

Changes made based on feedback for our our fall fashion course and last year's course:

1. Online execution > Zoom-lectures; Perusall & group presentation submission
2. Reduction in amount of class readings (moved to “recommend readings”)
3. Group-work presentations organized in video format
4. Better balance between individual and group work
5. Role of visualization task specified in the individual assignment submission
6. Additional peer-review added to check work-load balance in groups

COURSE READINGS

- Course readings are entirely article-based
- All articles corresponding to each lecture will be available on the course website or Perusall
- We expect you to familiarize yourself with the articles independently **before each class** (in Perusall), make it obvious by your in-class participation, and apply the relevant theories in your group and individual assignments.

Guides



Strategies for Reading Academic Articles

[23 Ways to Improve Your Draft](#)[Active and Passive Voice](#)[Advice on Setting Up and Working with a Writing Group](#)[Advice for Writing Personal Statements](#)[All About Counterarguments](#)[All About Resume Writing](#)[APA Style Quick-Guide](#)[Avoiding Fragments with Dependent Clauses](#)[Brainstorming](#)

This handout is adapted from Karen Rosenberg's article "Reading Games: Strategies for Reading Scholarly Sources"

Reading scholarly sources can be difficult. This handout provides strategies to help you read dense, lengthy academic articles efficiently and effectively.

1: Examine the article for its audience

Examine the article and its publisher for clues. Peer-reviewed academic journals are intended for scholars in that field, whereas popular titles (like *Time* or *Newsweek*) are intended for a more general audience. You may not be the primary audience for the text, and that's OK. If this is the case, the author may reference other scholarly works assuming that you've read them, or they may cite facts or events that you haven't learned about. If you encounter these elements, notice them, but try to keep moving through the article – sometimes you can keep moving without looking everything up. Also remember that if you are not the primary audience, you may not enjoy the writing style – so a little perseverance may be necessary!

- [Download this guide as a PDF](#)

- [Return to all guides](#)

Reading Practices

[Critical Reading](#)[Strategies for Reading Academic Articles](#)[Tips for Note Taking](#)[Tips for Active Reading](#)

WORKLOAD AND GRADING

Breakdown of the final grade

100 points max

- Two individual essays + visualizations 40 points
- Activity points (at online sessions + Perusall) 20 points
- Group work (written assignment + presentation) 40 points

Approx. course workload:

6 ETCS / 160 hours

- Lectures 22 h
- Individual assignments and preparation for lectures 90 h
- Group work + presentation 48 h

LECTURES

Organized in zoom.

- **Link:** <https://aalto.zoom.us/j/65604132043>
- Session preparation: read the class readings & discuss at Perusall prior each lecture.
- Online sessions supported with **JamBoard** & **Presemo** – tasks. Links send during the session.

ACTIVITY POINTS

The maximum of activity points is 20p.

- Active participation during the lectures (organized in zoom) max. 10 points
 - Presence in online sessions, active participation in discussions and contributing to a good learning environment
- Active participation through Perusall 10 points (see next slide)
- *Extra* - Course feedback given after the course through the official form: 1p

- Course home
- My scores
- Add to my calendar

Readings

Documents

- College E&M Textbook

Assignments

- Feb 12: Assignment 1: ...

Chats

Groups

- Announcements
- General discussion

One-on-One

- Describe how a lightning rod works.
 - Explain how a metal car may protect passengers inside from the dangerous electric fields caused by a downed line touching the car.
- 18.8. Applications of Electrostatics**
- Name several real-world applications of the study of electrostatics.

Introduction to Electric Charge and Electric Field

The image of American politician and scientist Benjamin Franklin (1706–1790) flying a kite in a thunderstorm is familiar to every schoolchild. (See Figure 18.2.) In this experiment, Franklin demonstrated a connection between lightning and static electricity. Sparks were drawn from a key hung on a kite string during an electrical storm. These sparks were like those produced by static electricity, such as the spark that jumps from your finger to a metal doorknob after you walk across a wool carpet. What Franklin demonstrated in his dangerous experiment was a connection between phenomena on two different scales: one the grand power of an electrical storm, the other an effect of more human proportions. Connections like this one reveal the underlying unity of the laws of nature, an aspect we humans find particularly appealing.



Figure 18.2 When Benjamin Franklin demonstrated that lightning was related to static electricity, he made a connection that is now part of the evidence that all directly experienced forces except the gravitational force are manifestations of the electromagnetic force.

Much has been written about Franklin. His experiments were only part of the life of a man who was a scientist, inventor, revolutionary, statesman, and writer. Franklin's experiments were not performed in isolation, nor were they the only ones to reveal connections.

For example, the Italian scientist Luigi Galvani (1737–1796) performed a series of experiments in which static electricity was used to stimulate contractions of leg muscles of dead frogs, an effect already known in humans subjected to static discharges. But Galvani also found that if he joined two metal wires (say copper and zinc) end to end and touched the other ends to muscles, he produced the same effect in frogs as static discharge. Alessandro Volta (1745–1827), partly inspired by Galvani's work, experimented with various combinations of metals and developed the battery.

During the same era, other scientists made progress in discovering fundamental connections. The periodic table was developed as the systematic properties of the elements were discovered. This influenced the development and refinement of the concept of atoms as the basis of matter. Such submicroscopic descriptions of matter also help explain a great deal more.

Atomic and molecular interactions, such as the forces of friction, cohesion, and adhesion, are now known to be manifestations of the electromagnetic force. Static electricity is just one aspect of the electromagnetic force, which also includes moving electricity and magnetism.

All the macroscopic forces that we experience directly, such as the sensations of touch and the tension in a rope, are due to the electromagnetic force, one of the four fundamental forces in nature. The gravitational force, another fundamental force, is actually sensed through the electromagnetic interaction of molecules, such as between those in our feet and those on the top of a bathroom scale. (The other two fundamental forces, the strong nuclear force and the weak nuclear force, cannot be sensed on the human scale.)

This chapter begins the study of electromagnetic phenomena at a fundamental level. The next several chapters will cover static electricity, moving electricity, and magnetism—collectively known as electromagnetism. In this chapter, we begin with the study of electric phenomena due to charges that are at least temporarily stationary, called electrostatics, or static electricity.

+18 ? I didn't realize that lightning was due to static electricity - is this true? I thought static electricity means electrons that are still -with lightning - the electrons are clearly moving quickly as the lightning strikes. Lightning travels 2.8×10^8 m/s - that's almost as fast as the speed of light - clearly not static!

Jun 28 10:21 pm

good question! lightning itself is not static (as it is moving). however - lightning strikes when there is enough of a build-up on charge (in the clouds - compared to the ground) that there is a breakdown of the air that separates the clouds from the air. Lightning doesn't happen without enough of a build-up of static charge.

Jun 28 10:39 pm

B I A

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Enter your comment or question and press Enter. Mention a friend by typing @

PERUSALL INSTRUCTIONS

1. Create an account on Perusall.com
2. Join the course by inserting the course code: **WEIJO-J39U6**
3. Complete the assignments before each class (check the deadlines!)

Your Persuall score depends on:

1. Contributing thoughtful questions and comments to the class discussion, spread throughout the entire reading
2. Starting the reading early
3. Breaking the reading into chunks (instead of trying to do it all at once)
4. Reading all the way to the end of the assigned reading
5. Posing thoughtful questions and comments that elicit responses from classmates
6. Answering questions from others
7. Upvoting thoughtful questions and helpful answers

PERUSALL INSTRUCTIONS

Note! Comments similar to...

”I agree!”

”Great point!”

”So true!”

...etc.

... will be deleted!

INDIVIDUAL ASSIGNMENTS

- You will write two essays on three possible topics
- The topics are: 1) *post-gender*, 2) *consumers shaping fashion*, and 3) *spaces in/of fashion*
- **Note!** The three essays have different deadlines!
- There are only limited “slots” for each essay!
 - i.e., students cannot all just pick the last two deadlines
 - this ensures a more balanced grading load and timely feedback for you!
 - you can book your essay slots via MyCourses assignment page



**INDIVIDUAL ASSIGNMENT
OPTION 1: POST-GENDER**



WHAT IS POST-GENDER?

Post-genderism is a sociopolitical and cultural movement which arose from the eroding of the cultural, biological, psychological and social role of gender. Fashion has traditionally been highly gendered phenomenon, but the erosion of binary gender has blurred the boundaries and liberated the fashion from gender expressions.

In fashion field, post-gender has concretized as unisex approach or androgynous fashion.

ASSIGNMENT 1: POST-GENDER

WRITTEN ESSAY

- Identify a recent instance of post-gender in fashion and analyze it through the readings.
 - For example, something that has received significant news/blog coverage
 - It can relate to a brand, person, outfit, fashion collection...
- Write max 1.200 words application of learnings, which uses at least two articles from lecture reading packages (lectures 1,2,3). Use the theories to unwrap and analyze the post-genderism.

ASSIGNMENT 1: POST-GENDER

VISUALIZATION

To support your written essay, use also visual storytelling of the examined topic. Visualization and written task should form a coherent whole, and be submitted as one pdf file through MyCourses submission box. For the visualization you can use whatever means you wish – photographs, digital art, video, or else.

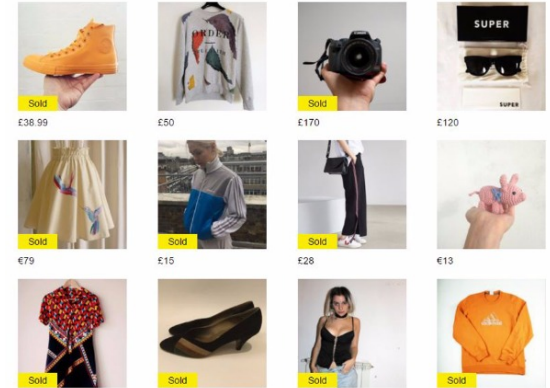
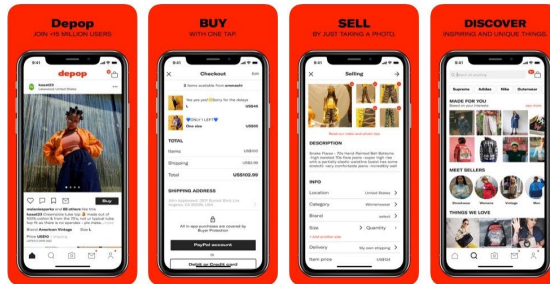
ASSIGNMENT 1: INSTRUCTIONS

- The assignment will be completed **individually**.
- The submission deadline is **8.11.2020 by midnight** through MyCourses. Submit the assignment in pdf-format.
- Maximum length is 1.200 words, excluding appendixes (e.g. visualization, if not incorporated in text) and references.
- Evaluation: max score of the written assignment is 15 points, and visualization 5p. Together they represents 20% of the final grade.



**INDIVIDUAL
ASSIGNMENT OPTION 2:
CONSUMERS SHAPING
FASHION**

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ASSIGNMENT 2: CONSUMERS SHAPING FASHION

Background & Motivation

Fashion is not just created on the tables of fashion designers, commercialized by fashion houses, and spread to the masses by fast fashion chains. Fashion is a power structure—a system influenced by many, also consumers. The fashion system comes alive in multiple forms and contexts, with their own rules. Who decides what is in fashion and where is fashion actually born?

ASSIGNMENT 2: CONSUMERS SHAPING FASHION

WRITTEN ESSAY

- Identify a fashion phenomenon which is mostly driven by consumers (instead of designers & marketers) and analyze it through the readings.
- Write max 1.200 words application of learnings, which uses at least two articles from lecture reading packages (lectures 4,6,7). Use the theories to discuss and support your arguments how consumers are actively involved in constructing fashion.

ASSIGNMENT 2: CONSUMERS SHAPING FASHION

VISUALIZATION

To support your written essay, use also visual storytelling of the examined topic. Visualization and written task should form a coherent whole, and be submitted as one pdf file through MyCourses submission box. For the visualization you can use whatever means you wish – photographs, digital art, video, or else.

ASSIGNMENT 2: INSTRUCTIONS

- The assignment will be completed **individually**.
- The submission deadline is **22.11.2020 by midnight** through MyCourses. Submit the assignment in pdf-format.
- Maximum length is 1.200 words, excluding appendixes (e.g. visualization, if not incorporated in text) and references.
- Evaluation: max score of the written assignment is 15 points, and visualization 5p. Together they represents 20% of the final grade.



**INDIVIDUAL
ASSIGNMENT OPTION 3:
SPACES IN/OF FASHION**



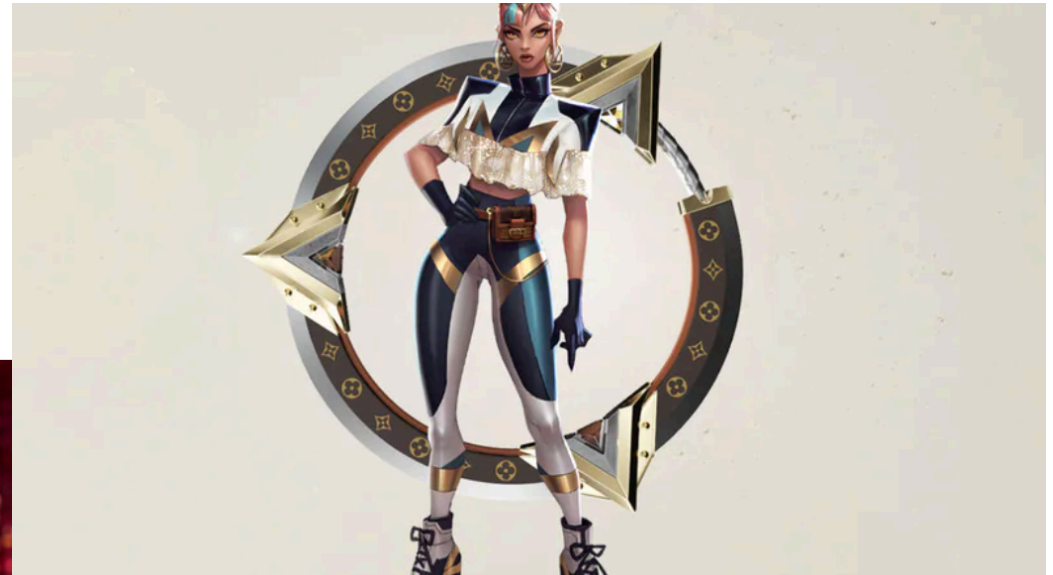
LOUIS VUITTON X LEAGUE OF LEGENDS

Louis Vuitton and Riot Games have collaborated on several fronts for the 2019 League of Legends World Championship Finals in Paris: a bespoke travel case for the Summoner's Cup trophy, prestige skins designed by Nicolas Ghesquière, along with other digital assets.



VOGUEBUSINESS

<https://www.voguebusiness.com/technology/fashion-esports-gaming-monetisation>
<https://eu.louisvuitton.com/en-e1/magazine/articles/louis-vuitton-x-league-of-legends#>



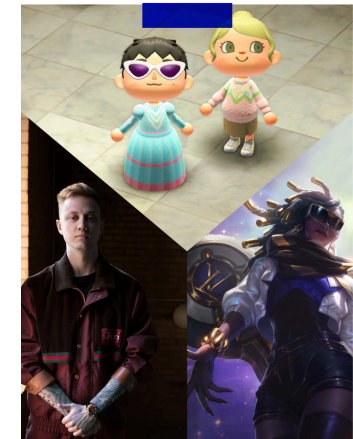
TECHNOLOGY

Fashion's new playground: Esports and gaming

BY ANNACHIARA BIONDI

28 AUGUST 2020

Video games and esports have become key to connect with Gen Z and millennial consumers, but monetisation is also on the horizon for luxury brands.



ASSIGNMENT 3: SPACES IN/OF FASHION

Background & Motivation

Fashion exists in multiple spaces and contexts. Traditionally fashion shows, retail spaces and websites have played central role for creating, promoting and exchanging fashion. In contemporary fashion context there exists variety of emerging spaces both physical & online – that have an influence on fashion and its exchange. Think about fashion pop-up stores, friends-sale / stock sales, sample sales, or even channels that are not managed by the fashion brand, e.g. second-hand and vintage stores. But beyond the sale of fashion items, also think of art and culture events where fashion is created, disseminated, and evaluated.

ASSIGNMENT 3: SPACES IN/OF FASHION

WRITTEN ESSAY

- Identify an example of a new space in fashion and analyze it through the readings.
- Write max 1.200 words application of learnings, which uses at least two articles from lecture reading packages (lectures 8,9). Use the articles to critically explore the spatiality of fashion from alternative perspectives; rethink where consumers encounter fashion. *What is the degree of autonomy here? Are these spaces and interactions created by consumers or by marketers?*

ASSIGNMENT 3: SPACES IN/OF FASHION

VISUALIZATION

To support your written essay, use also visual storytelling of the examined topic. Visualization and written task should form a coherent whole, and be submitted as one pdf file through MyCourses submission box. For the visualization you can use whatever means you wish – photographs, digital art, video, or else.

ASSIGNMENT 3: INSTRUCTIONS

- The assignment will be completed **individually**.
- The submission deadline is **29.11.2020 by midnight** through MyCourses. Submit the assignment in pdf-format.
- Maximum length is 1.200 words, excluding appendixes (e.g. visualization, if not incorporated in text) and references.
- Evaluation: max score of the written assignment is 15 points, and visualization 5p. Together they represents 20% of the final grade.

INDIVIDUAL ASSIGNMENT EVALUATIONS

Measurable attributes	0 = insufficient	1= satisfactory	2	3 = good	4	5 = excellent	evaluation 0-5	weighted points
Reflection of two articles	Essay does not cover some section or provides a vague reflection of the articles and their key areas. Fails to logically summarize the articles in the essay.	Reports on earlier literature without analysis, or point out some practical examples, but essay stays in descriptive level. Some appropriate concepts are covered, but the reflection is not consistent and theoretical understanding stays vague.		Logically analyses the articles and succeeds well to point out the key findings and relevant theoretical concepts. Provides a clear reflection and summary which draws logical conclusions. At some places, the theoretical knowledge may stay distant from the topic of the assignment. Essay covers all relevant parts, but reflection does not exceed them.		Demonstrates critical thinking, creativity and insight in reflection essay. Ties skillfully the key findings of academic literature with the examined topic. Finds the connections between the articles. Identifies and discusses problematic issues. Develops a clear and consistent conceptual structure through synthesis of concepts.		/5p
Relevance to the examined topic	Essay does not answer to the questions.	Identifies shortly the relevant topic, but essay fails to explicitly show and explore the it from the perspective of articles.		Explores well the assignments' topic and provides clear interpretations its connection to the literature. The chosen exemplifying case is new and relevant.		In addition to the description for "good": explicates the relationship in an insightful manner. Manage to critically discuss about the implications of the topic through variety of lenses. The chosen case shows creativity and indepth understanding about the topic.		/5p
Conclusions and academic coherence, structure, usage of relevant referrences	Uses non-academic style. Inaccurate language use interferes with reading and comprehension. Citation format not observed. No conclusion and coherence.	Uses language sufficiently accurately and appropriately for comprehension, but does not fully form a coherent whole. Some problems with paragraph and section structure. Citation format not always observed.		Uses appropriate academic language well. Fluent reading and comprehension. Forms a balanced and coherent whole; some internal linkages are implicit rather than explicit. Citation format almost always observed.		Essay meets academic writing standards. Forms a coherent whole with consistent and explicit internal linkages; the essay has a logical flow of argumentation with clear conclusions and suggestions. Citation format consistently.		/5p
Visualisation								/5p
General comments							0	/20p

**GROUP WORK:
FASHION + TECH**



GROUP WORK: FASHION + TECH

Background & Motivation

Traditionally, technology and fashion have been topics far apart. Tech is regarded something cold and rational, yet, innovative, and often driven from utility. Fashion, instead, is irrational, emotional and carries symbolic value.

In fashion field, technology plays a crucial role in different stages: besides design phase, tech has also integrated into fashion space for example in material production, retailing, and sales forecasting. Thus, the boundaries between fashion and tech are diffusing. The group assignment focus on the most concrete marriage of fashion and tech; wearable technology.



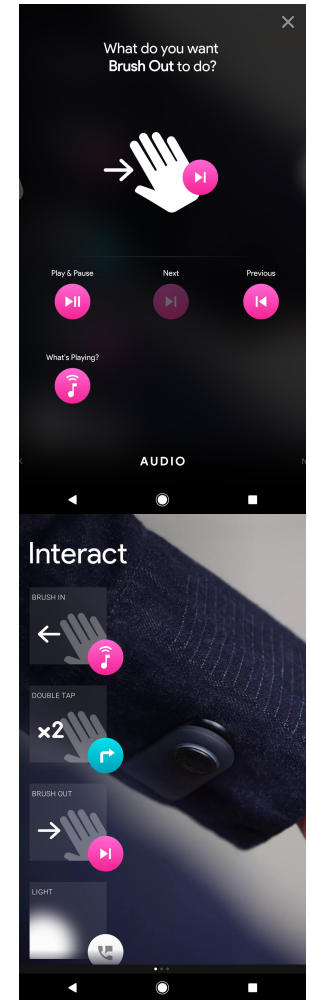
THE FABRICANT



<https://www.thefabricant.com/>



<http://global.levi.com/jacquard/jacquard-with-buy-link.html>











REMOVABLE
AND INFLATABLE
INNER HOOD
+ EYE MASK
+ FACE MASK
+ 8 CLEVER POCKETS

OURA

MEET OURA

WHY OURA

THE PULSE

UNDERSTAND WHAT'S
HAPPENING WITHIN.

READINESS

92



GROUP WORK: FASHION + TECH

Your task is to **examine the relationship of tech and fashion.**

Identify a contemporary manifestation where fashion and technology intersects and collect secondary/primary data about the topic. Explain how tech and fashion come together in this case, using the course literature. Examine for example the boundary conditions:

- When does tech stop being fashionable? When does it begin to be?
- How does a good “marriage” of technology and fashion prove valuable to consumers?

Tie concrete examples from the field with the learnings from the articles to root your arguments. Choose the relevant frameworks or academic discussions to capture your exploration.

Deliverable/format: written essay (max. 4.000 words) + video / case presentation (max. 10min)

ADDITIONAL READING FOR GROUP ASSIGNMENT

Behr, O. (2018). Fashion 4.0-Digital Innovation in the Fashion Industry. *Journal of Technology and Innovation Management*, 2(1), 1-9.

Belk, R., Weijo, H., & Kozinets, R.V. (2020). Enchantment and perpetual desire: Theorizing disenchanting and technology adoption, *Marketing Theory*.

Kozinets, R. V. (2008). Technology/ideology: How ideological fields influence consumers' technology narratives. *Journal of Consumer Research*, 34(6), 865-881.

Scaturro, S. (2008). Eco-tech fashion: Rationalizing technology in sustainable fashion. *Fashion Theory*, 12(4), 469-488.

GROUP WORK: INSTRUCTIONS

- **The assignment will be completed in groups of 4-5 students.**
 - The groups are in charge of allocating their workload in a balanced manner. If there are any problems, contact Linda.
- **Group work deliverables: 1) video / case presentation, max. 10min, 2) written essay**
 - **Please pick a topic for your group work by next Tuesday's lecture!**
 - **Submit your (max. 10min) video/case presentation by 1.12 by midnight through MyCourses.** On 2.12 the opponent groups will be announced. All groups will prepare comments & questions for assigned group.
 - **All videos are presented on final zoom-lecture on Friday 4.12.2020.** After each video, opponent groups will have possibility to give comments, ask questions and offer feedback.
 - **The submission of written assignment deadline is 13.12.2020 by midnight through MyCourses.** Submit the assignment in pdf-format.
 - **Maximum length of the essay is 4.000 words excluding appendixes and references.** Recommended to have visual examples in the text (as in a magazine), also possible to use appendices if many.
- **Evaluation:** max score of the group assignment is 40 points (*written 30p + presentation 7p + opponent comments 3p*), which represents 40% of the final grade

GROUP WORK EVALUATION RUBRIC

Measurable attributes	0 = insufficient	1= satisfactory	2	3 = good	4	5 = excellent	evaluation 0-5	weight	weighted points
Reflection of articles and readings	Assignment does not cover some section or provides a vague reflection of the articles and their key areas. Fails to logically summarize the articles in the assignment.	Reports on earlier literature without analysis, or point out some practical examples, but assignment stays in descriptive level. Some appropriate concepts are covered, but the reflection is not consistent and theoretical understanding stays vague.		Logically analyses the articles and succeeds well to point out the key findings and relevant theoretical concepts. Provides a clear reflection and summary which draws logical conclusions. At some places, the theoretical knowledge may stay distant from the topic of the assignment. Assignment covers all relevant parts, but reflection does not exceed them.		Demonstrates critical thinking, creativity and insight in reflection essay. Ties skillfully the key findings of academic literature with the examined topic. Finds the connections between the articles. Identifies and discusses problematic issues. Develops a clear and consistent conceptual structure through synthesis of concepts.		x 1,5	/ 7,5p
Relevance to the examined topic	Assignment does answer to the questions.	Identifies shortly the topic, but assignment fails to explicitly show and explore the it from the perspective of articles.		Explores well the topic and provides clear interpretations its connection to the literature.		In addition to the description for "good": explicates the relationship in an insightful manner. Manage to critically discuss about the implications of the topic through variety of lenses.		x 1,5	/ 7,5p
Data collection and analysis	Fails to clarify what material/data is used or how it is used. Does not collect any material (visual/secondary /primary..).	The appropriate material/data is identified and collected, but the data and analysis stays separate section in the assignment.		Clearly identifies appropriate material/data and explains how it is used. The material/data is used in consistent way and it is clearly supports the argumentation.		In addition to the description for "good": Identifies problematic issues and limits to the use of the material/data. If collected primary data, the transcriptions/raw-data is presented in appendix.		x 1	/ 5p
Conclusions and academic coherence, structure, usage of relevant refererenses	Uses non-academic style. Inaccurate language use interferes with reading and comprehension. Citation format not observed. No conclusion and coherence.	Uses language sufficiently accurately and appropriately for comprehension, but does not fully form a coherent whole. Some problems with paragraph and section structure. Citation format not always observed.		Uses appropriate academic language well. Fluent reading and comprehension. Forms a balanced and coherent whole; some internal linkages are implicit rather than explicit. Citation format almost always observed.		Written assignment meets academic writing standards. Forms a coherent whole with consistent and explicit internal linkages; the assignment has a logical flow of argumentation with clear conclusions and suggestions. Citation format consistently.		x 1	/ 5p
Innovativeness & creativity, depth and visualisation									/ 5p
Video / Case presentation									/ 7p
Opponent task & comments in final lecture									/ 3p
General comments							0		/ 40p

GRADING AND WORKLOAD

Grading (100 points max):

91 >	5	Excellent
81 – 90	4	Very good
71 – 80	3	Good
61 – 70	2	Very Satisfactory
50 – 60	1	Satisfactory
> 50	0	Failed

You must obtain **at least 50 points** and **complete all assignments** to pass the course.

COURSE LOGISTICS AND PRAXIS

Course website and announcements:

MyCourses:

<https://mycourses.aalto.fi/course/view.php?id=29496>

Submission of all assignments:

Through MyCourses (no emails) in **PDF format.**

CONTACT INFO

Should you have a question about the course or the practical arrangements:

Ask yourself: “Is it possible that the question or issue may concern other students as well?”

Yes: Post your question in MyCourse Forum.

No: Email Linda at linda.turunen@aalto.fi

Alternatively, please feel free to come talk to Linda / Henri after a lecture.

NEXT: GET TO KNOW JAMBOARD + PERUSALL

1. Create a google-account for your Aalto-email (needed for JamBoard):
<https://www.aalto.fi/en/services/google-drive-registration-and-closing-of-an-account>
 1. After registration, you can sign in with your account via the <http://gdrive.aalto.fi> link.
2. Go to JamBoard:
<https://jamboard.google.com/d/1oCIInaPGgX4Y8KdNLAQG52tbSxVOcXOwxyhRYMk4JmgE/edit?usp=sharing>
 1. Find a group for group assignment (Write your name) – prefer variety in BIZ/ARTS
 2. Book 2 (out of three) of individual assignment slots from table.
3. Create an account in Perusall.com & use the course code: **WEIJO-J39U6**

FOR NEXT TIME, READ ON PERUSALL

Class readings:

- Tokatli, N. (2018). “Fashion, functionality, and the contemporary consumer”, *Journal of Consumer Culture*, 1469540518773814.
- Belk, R. (2019). “On Standing Out and Fitting In”, *Journal of Global Fashion Marketing*, 10(3): 219-227.

Recommended:

- Miller, D. (2004). “The little black dress is the solution. But what’s the problem?” Berg.
- Östberg, J. (2011). “Style”, In D. Southerton (Ed.), *The encyclopedia for consumer culture*. Thousand Oaks, CA: Sage
- McCracken, G. (2009). “Culture Fast and Slow”, in *Chief Culture Officer*.