



**MARK-E0058 SOCIOLOGY OF CONSUMPTION AND FASHION**

**INTRODUCTION TO THE COURSE**

Oscar Ahlberg

## **Fashion Marketing**, Period II

- Understanding how marketing strategy works in the context of fashion



# **AGENDA**

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





# *RESPONSIBLE TEACHER:*

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- **Oscar Ahlberg**
  - Doctoral Researcher 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. Joel Hietanen**

Professor at the Centre for consumer society research (University of Helsinki)

## **Petra Paasonen**

Doctoral Researcher 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 be able to:**

- 1) Analyze different fields of fashion and map out their constituting elements as well as their relations.
- 2) Produce valuable insights on consumers preferences, projects, and desires relating to fashion.
- 3) Demonstrate analytical abilities to explain what consumers do in the world of fashion
- 4) Produce consumer brand strategies, both in fashion and beyond
- 5) Demonstrate knowledge on the interplay of consumer culture, technological developments, and the production of fashion.
- 6) Assess critically the role of fashion in wider societal issues such as, gender norms, sustainability, and communal belonging.



# ***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: Tuesday 10.01.2023 at 14:15-16:00**

Course Introduction and Practicalities

**LECTURE 2: Thursday 12.01.2023 at 14:15-16:00**

Fashion in Consumer Culture

**LECTURE 3: Tuesday 17.01.2023 at 14:15-16:00**

The Fashion System & Semiotics in Fashion

**LECTURE 4: Thursday 19.01.2023 at 14:15-16:00**

Guest Lecture – Petra Paasonen: Fashion, Body and Gender

**LECTURE 5: Tuesday 24.01.2023 at 14:15-16:00**

Guest Lecture – Joel Hietanen: Authenticity and Fashion

**LECTURE 6: Thursday 26.01.2023 at 14:15-16:00**

Guest Lecture – Linda Turunen: Buying, Using & Disposing of Fashion

***mandatory attendance***

**LECTURE 7: Tuesday 31.01.2023 at 14:15-16:00**

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

**LECTURE 8: Thursday 02.02.2023 at 14:15-16:00**

Changing Spaces in Fashion

**LECTURE 9: Tuesday 07.02.2023 at 14:15-16:00**

Fashion in a Digital Consumer Culture

**LECTURE 10: Thursday 09.02.2023 at 14:15-16:00**

Fashion at the end of the world. **CANCELLED**

(Group work time + extra chance for Perusall activity points)

**LECTURE 11: Tuesday 14.02.2023 at 14:15-16:00**

**LECTURE 12: Thursday 16.02.2023 at 14:15-16:00**

Group presentations & comments

# Attendance

## What if I miss or can't make it to one of the guest lectures?

- If you miss one with good reason, that will be okay.  
**But** if you miss a 2<sup>nd</sup> or (heavens forbid) a 3<sup>rd</sup> you have to do a substitute assignment on that lecture topic.
  - A 500 words learning diary on the topic using at least 2 readings from the recommended package.



# DEADLINES

- Tuesday 17.01.**      **Deadline for picking group work topic**
- Sunday 22.01.**      **Deadline for first assignment (lectures 2,3,4)**
- Sunday 05.02.**      **Deadline for second assignment (lectures 6,7)**
- Sunday 12.02.**      **Deadline for third assignment (lectures 8,9)**
- Sunday 26.02.**      **Deadline for finalized (written) group assignment**

# *Feedback from last year*

## **General notions from “What would you change in the course and how?”:**

- Perusal articles take time to read, and as the more people read them the more you get out of it), there should be more points for active participation.
- Do it in person rather than online
- Faster feedback if possible
- Change individual deadline from Friday to Sunday to give more time.
- Clearer instructions for group assignment
- Readings were hard and took time to get through, especially as there’s wasn’t much time in-between lectures.

# CHANGES TO THE COURSE

## **Changes made based on feedback from our our fall fashion course and last year's course:**

1. Reduction in amount of class readings
  1. Articles moved to “recommend readings”
2. More points and increased flexibility for participation activity
  1. you can now receive full points from either perusal or in-class participation or a combination of both)
3. Better balance between individual and group work
  1. Better connection between the individual essay and the group work. Individual essays should create a starting point for the group work)
4. Completely changed group work assignment
5. Changed days of lectures (from Monday's & Wednesday's to Tuesday's and Thursday's)
6. I'll prioritize speed and general feedback in order to do my best to give you feedback before the next essay deadline!
7. The individual essay deadline has been moved from Friday to Sundays to give more time to complete it.
8. Introduced better opportunities for giving feedback
  1. Presemo during the middle of the course
  2. I'll stay at the end of lectures to answer any questions or concerns



# ***Feedback from last year***

## **People have generally liked the course:**

- Teacher was on point and we had a very inclusive atmosphere throughout the course.
- Interesting lectures and topics, awesome lecturer and good guest lecturers. Very insightful articles and a nice variety of topics.
- I think the readings are very interesting. And also lectures, individual assignments are all based on the literatures. So, it is very concrete and well-structured.
- The learning environment was good, and assignments were intriguing, despite the fact the course was delivered via Zoom.

**I hope you do too!**

# COURSE READINGS

- Course readings are entirely article-based
- All articles corresponding to each lecture will be available on the course website.
- I expect you to familiarize yourself with the articles independently **before each class** (in Perusall), draw on them in your in-class participation, and apply the relevant theories in your group and individual assignments.
  - Perusall **deadline** for **mandatory readings** 14:00 on the same day as the lecture (15min before the lecture starts)

## 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 (in class + 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

# ACTIVITY POINTS

**The maximum of activity points is 20p.**

**2 ways to receive activity points!**

- Active participation during the lectures
  - Presence in class, active participation in discussions and contributing to a good learning environment
- Active participation through Perusall (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 (1737–1798) 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  $2.8 \times 10^8$  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

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: **AHLBERG-CRZGH**
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

# INDIVIDUAL ASSIGNMENTS

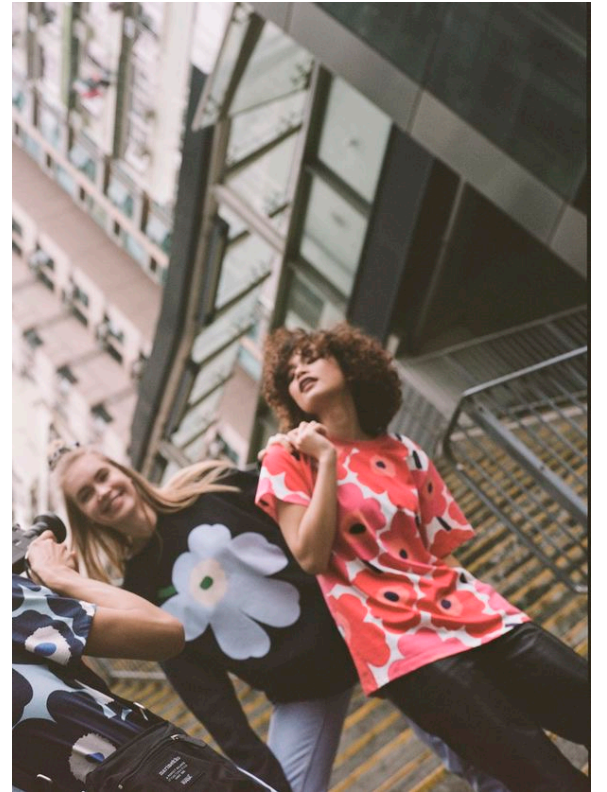
- You will write two essays on three possible topics
- The topics are: 1) *post-gender*, 2) *consumers shaping fashion*, and 3) *spaces in/of fashion*
- **Note!** The three essays have different deadlines!
- There are only limited “slots” for each essay!
  - i.e., students cannot all just pick the last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



A circular collage of images with a torn-paper edge. The background features a light gray grid pattern. In the center, there is a person's face with dark hair. To the left and right of the face are abstract, colorful shapes in shades of green, yellow, and blue. The overall composition is layered and artistic.

***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 2,3,4). 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***

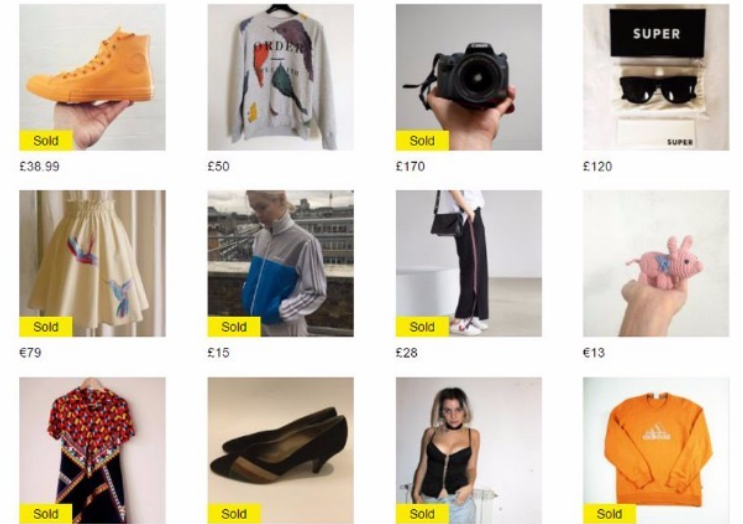
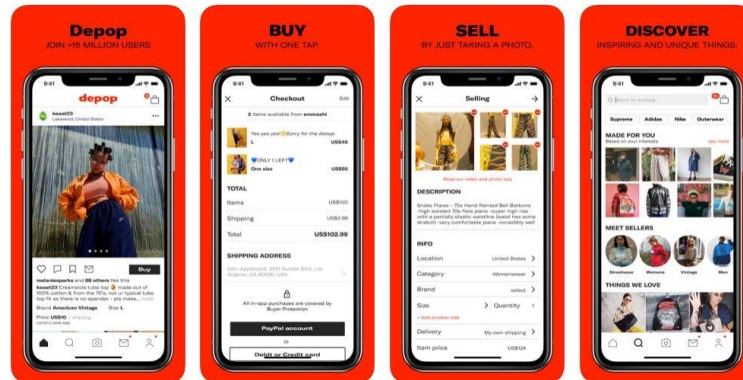
- The assignment will be completed **individually**.
- The submission deadline is **22.01 by midnight** through MyCourses. Submit the assignment in pdf-format.
- Maximum length is 1.200 words, excluding appendixes (e.g. visualization, if not incorporated in text) and references.
- Evaluation: max score of the written assignment is 15 points, and visualization 5p. Together they represents 20% of the final grade.
- Relevant readings and lectures: 2,3,4





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

depop  
depop  
depop  
depop





# ***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 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 **05.02. 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.
- Relevant readings and lectures: 6,7.



**INDIVIDUAL  
ASSIGNMENT OPTION 3:  
SPACES IN/OFF 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/eng-e1/magazine/articles/louis-vuitton-x-league-of-legends#>



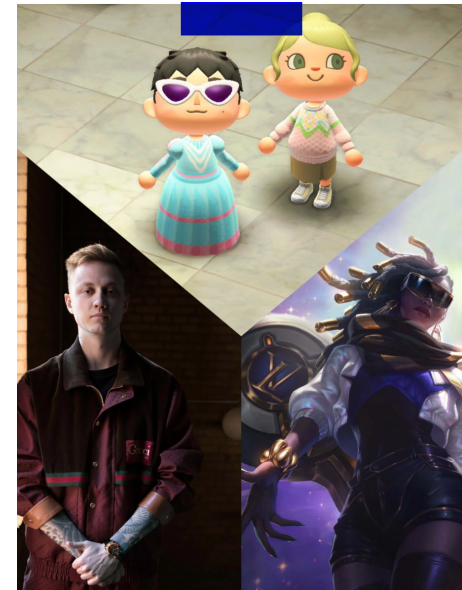
TECHNOLOGY

## 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 **12.02 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.
- Relevant readings and lectures: 8,9.

# INDIVIDUAL ASSIGNMENT EVALUATIONS

Measurable attributes	0 = insufficient	1= satisfactory	2	3 = good	4	5 = excellent	evaluation 0-5	weighted points
<b>Reflection of two articles</b>	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
<b>Relevance to the examined topic</b>	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
<b>Conclusions and academic coherence, structure, usage of relevant referenses</b>	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
<b>Visualisation</b>								/5p
<b>General comments</b>							<b>0</b>	<b>/ 20p</b>

# GROUP WORK: VOGUE

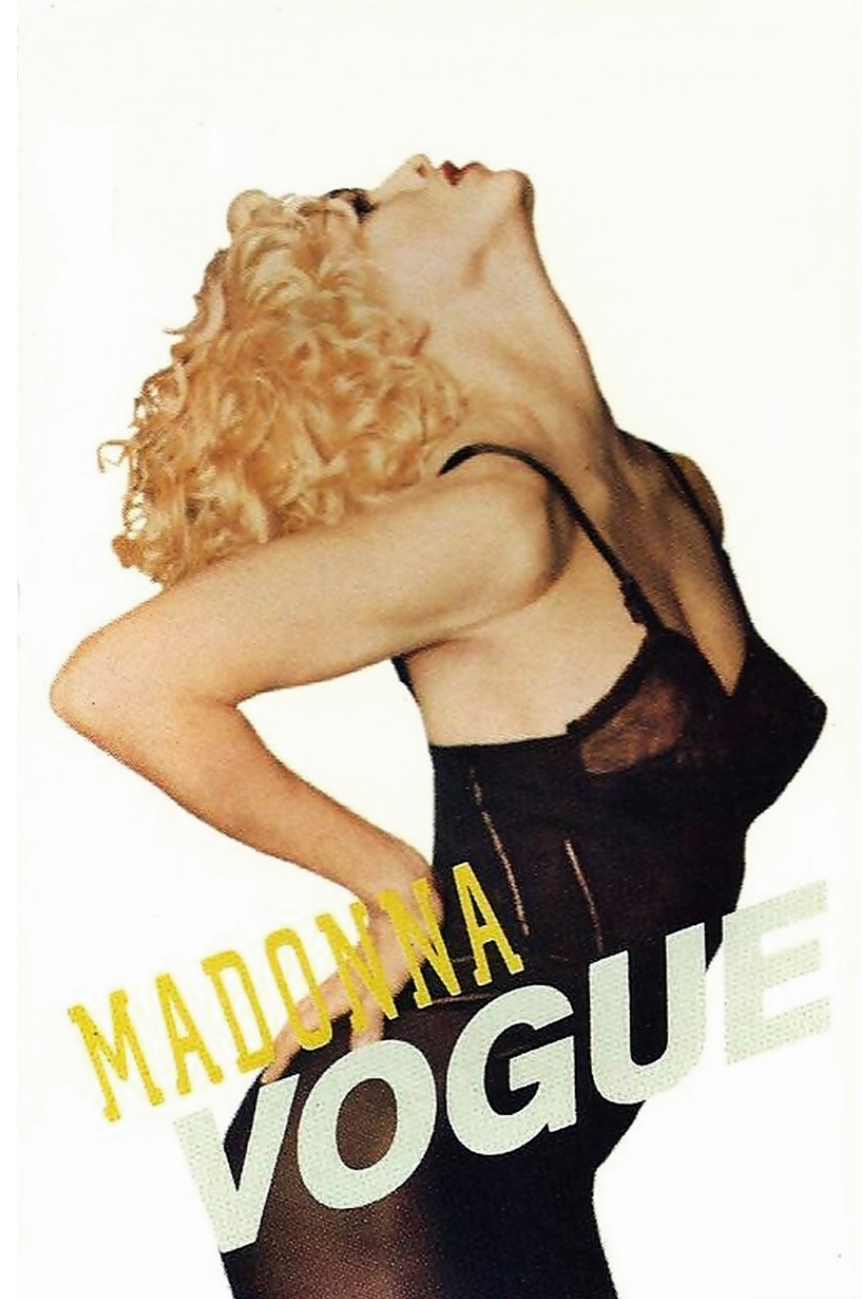
Your task is to apply what we have learned throughout the course by **selecting one of the perspectives/topics discussed** (i.e., gender, sustainability, authenticity, body, communities,) **to either the 2022 or 2002 (September) issue of Vogue Magazine, US edition** (online link to the magazines will be on mycourses).

Analyze how your topic is visible, manifested and produced in Vogue (look at pictures, text and advertisements), using the course literature. Regarding your topic, examine for example:

- How are **gender** norms produced, upheld and/or challenged in the magazine?
  - How is femininity and masculinity produced, presented and communicated?
- How are **fashionable bodies** presented displayed and articulated? What bodies are (in)visible?
  - E.g. age, body types, ethnicities etc.
- How is **sustainability** presented, displayed and communicated? What marks a sustainable fashion?
- How is **authenticity** created, displayed and communicated?
  - E.g. How are spatial locations, craft techniques, stories and myths drawn upon?
- What **communal identities** and **subcultures** are communicated?
  - Profession, social status, class, hobby, values etc.
  - How are subcultures present and used to construct what is fashionable?
  - Social class ( How is taste and class distinctions communicated? What fashionable items signify taste and class? What Capital is required?)

**OR!!!! If you have your own idea of a topic you'd like to work on, please come and discuss with me!**

Tie concrete examples, images, texts from the magazine with the learnings from the articles to root your arguments.



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

# 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.
- **Group work deliverables: 1) Presentation, max. 10min, 2) written essay**
  - **Presentations will be held on Tuesday 14.1.2023 and Thursday 16.1.2023.** After each presentation, opponent groups will give comments, ask questions and offer feedback. Groups submit their presentation material (slides) through MyCourses on the day of the presentation.
  - **The submission of written assignment deadline is 26.2.2023 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 (from the magazine), also possible to use appendixes if many.
- 5 groups will analyze the **Vogue 2022** September issue and 5 groups the **Vogue 2002** September issue.
- **Evaluation:** max score of the group assignment is 40 points (*written 30p + presentation 10p*), which represents 40% of the final grade

# ***ADDITIONAL READING FOR GROUP ASSIGNMENT***

Look at the recommended articles of your topic!

Also feel free to include other articles and academic sources you may find!

# 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 refererences	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



# SUMMARY OF DEADLINES

Assignment	Covers readings	Deadline
1. Assignment (Post-gender)	Lectures 2, 3, 4	Jan 22, midnight
2. Assignment (Consumers shaping fashion)	Lectures 6, 7	Feb 5, midnight
3. Assignment (Spaces in/of fashion)	Lectures 8, 9	Feb 12, midnight
Group work (presentations)	All lectures & readings	Feb 14/16
Group work opponent task	Assigned presentation	Feb 14/16, during lecture
Group work (written work)	All lectures & readings	Feb 26, midnight

- Chosen two individual assignments will be completed individually
- Individual assignments contain both written essay (15p) and visualization (5p)
- Group work assignment will be completed in teams of 4-5. Groups are self-formed by the students

# GRADING AND WORKLOAD

**Grading** (100 points max):

91 >	<b>5</b>	Excellent
81 – 90	<b>4</b>	Very good
71 – 80	<b>3</b>	Good
61 – 70	<b>2</b>	Very Satisfactory
50 – 60	<b>1</b>	Satisfactory
> 50	<b>0</b>	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](#)

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 MyCourses Forum.

**No:** Email me at [Oscar.ahlberg@aalto.fi](mailto:Oscar.ahlberg@aalto.fi)

Alternatively, please feel free to come talk to me after a lecture.

# ***THURSDAY'S READINGS:***

## **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*.

# FOR THE NEXT WEEK..

## **Class readings:**

- Barthes, R. (2013). “On the Fashion System”, in *The Language of Fashion*. Bloomsbury.
- McCracken, G.D. & Roth, V.J. (1989). “Does clothing have a code? Empirical findings and theoretical implications in the study of clothing as a means of communication”, *International Journal of Research in Marketing*, 6(1), 13-33.

## **Recommended:**

- Barthes, R. (2013). “Fashion and the Social Sciences”, in *The Language of Fashion*. Bloomsbury.
- Barthes, R. (1977). “*Elements of Semiology*”, Palgrave Macmillan, Cham.
- Berger, A.A. (2016). “Signs: Fashion”, In *Applied Discourse Analysis* (pp. 51-60). Palgrave Macmillan, Cham.