FDN 430 Materiality and Construction (4)
Fall Friday 12-5:40pm

Location: IFT 141

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Office	by Appointment
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COURSE DESCRIPTION:
This course is an exploration of textiles, materials, and construction techniques in the creation of garments and wearable designs. It offers a collaborative environment where creatives from diverse disciplines come together to master the techniques, technologies, and strategies that define the multisensory world of fashion.

Students will gain hands-on experience in transforming concepts into expressive designs, learning to visualize, construct, and craft designed pieces through a blend of traditional methods and innovative approaches. Coursework will cover from concept to construction.

OVERVIEW
FDN 430 Professional Practice in Fashion is a semester long studio-based course that explores the use of different forms of textiles and materials in the creation of garments and other forms of wearable designs. The course is built around workshops that cover the studies of silhouettes in body form, pattern making, fashion sketching, drapery, and clothing construction. Student projects are expected to work at the creative intersection between materials (traditional and experimental), making and meaning. Projects and workshops will explore a variety of means

Prerequisite: DES 102, DES 313 or instructor's approval

OBJECTIVES

Students are expected to complete the class with an advanced understanding of garment construction utilizing textiles and materials including:

• Mastering techniques for understanding and utilizing textiles and materials in garments and wearables.
• Learning clothing repair techniques such as mending, darning, hemming, and alterations for a more sustainable practice.
• Receiving instruction on draping and constructing garments, including sewing, weaving, printing, dyeing, knitting, embroidery/punch stitching, and felting.
• Experimenting with other materials for making and wearing.
• Exploring and developing a deeper understanding of best practices and sustainability.
• Altering fabric through printing, dyeing, and other forms of modification.

USC ROSKI'S LEARNING OBJECTIVES

1. Analysis: Increase your ability to analyze fashion design (along with related fields of graphic design, art and other cultural production) including describing them with appropriate vocabulary, examining their formal elements, and engaging in research to understand their contexts (both contemporary and historical).

2. Making: Expanding your knowledge about the creative process, as exemplified by the study of specific works in fashion design history, with a focus on understanding various creative methodologies. These methodologies become apparent in the historical projects, yet they can be applied in any contemporary, creative pursuit.

3. Connectivity: Deepen your understanding of how political, cultural, and social conditions effect the practice of fashion design. You will have an opportunity to see how various practitioners in the field create work to speak to specific audiences using innovative forms of creation (both through images, objects, and writing).

4. Context: Enrich your discernment of fashion design by understanding the theoretical, historical, and aesthetic decisions behind a range of work.

5. Engagement: Increase your understanding of the field of fashion design in order to enhance your ability to create work and establish a practice that is engaged with the world at large.

COURSE NOTES GRADE OPTION
Letter Grade or Pass/No Pass

TECHNOLOGICAL PROFICIENCY AND HARDWARE/SOFTWARE REQUIRED
All Roski Students have access to Adobe CS. This is a studio-based course so traditional forms of creation (sewing, building) may be combined with tech (digital). Students should have access to laptops, image capturing (cameras or cellphones with cameras).
Computer loans are available through USC Computing Center Laptop Loaner Program. Additional USC Technology Support Links Zoom information for students, Blackboard help for students, Software available to USC Campus.]

REQUIRED READINGS AND SUPPLEMENTARY MATERIALS (See Reading Packets)
Gail Baugh, *The Fashion Designer's Textile Directory: A Guide to Fabrics' Properties, Characteristics, and Garment-Design Potential, Sourcebooks Publisher*
Steven Faerm, *Fashion Design Course: Principles, Practice, and Techniques: The Practical Guide to Aspiring Fashion Designers*, *Sourcebooks Publisher*
Excerpts from The Point of the Needle: Why Sewing Matters by Barbara Burman

RECOMMENDED READING AND OTHER MATERIALS
Clive Hallett, *Fabric for Fashion: The Swatch Book Revised Second Edition, Laurence King Publisher*
Anette Fischer, *Construction for Fashion Design (Basic Fashion Design), Bloomberg Visual Arts*
Elizabeth Liechtry, Della Pottbert, Judith Rasband, *Fitting and Fashion Altercations, Bloomberg Publishing*
Hilde Jaffe and Nurie Relis, *Draping for Fashion Design, Prentice Hall*
Claire Shaeffer, *Couture Sewing Techniques, Taunton Press*
Claire Shaeffer, *Claire Shaeffer's Fabric Sewing Guide, Krause Publication*

Fashion Design and Related Subjects:
Aspelund, K. Designing: An introduction. Fairchild Books: New York City.
Emily Angus, *Fashion Encyclopedia: A Visual Resource for Terms, Techniques and Styles, B.E.S. Publishing*
Roland Barthes, *The Fashion System, University of California Press*
Malcom Barnard, *Fashion Theory: A Reader, Routledge Taylor and Francis Group*
Peggy Blum, Circular Fashion: A Supply Chain for Sustainability in the Textile and Apparel Industry, *Laurence King Publishing*
Kate Fletcher and Lynda Grose, *Fashion and Sustainability: Designing for Change, Laurence King Publishing*
Mary Gehhar, *The Fashion Designer Survival Guide, Kaplan Test Prep*
Tom Kelley, *The Art of Innovation: Lessons in Creativity Tom Kelley, Crown Business*

Victor Papanek, *Design for the Real World, Victor Papanek, Academy Chicago Publishers*
Rothman, S. The Fashion Designer's Sketchbook. Fairchild Books: New York City.
Linda Tain, *Portfolio Presentation for Fashion Designers, Fairchild*

Apps
Pinterest
Vogue Runway
Prêt A Template
Pantone Studio
Fashion Design

YouTube Channels
With Wendy – diy and thrift flips
Nava Rose – upcycle and flips

DESCRIPTION AND ASSESSMENT OF ASSIGNMENTS
Overall learning outcomes expected for students will be assessed in knowledge of essential ideas, theories and applied skills and understanding of textiles, materials used in fashion and garment construction. Studio and desk critiques are the primary assessment tools.

GRADING BREAKDOWN

Assessment Tool (assignments)	Points	% of Grade
Studio work + Projects (5 Workshops)	10 each	50%
Attendance + Participation		20%
Midterm and Final Critiques		20%
Final Project		10%
TOTAL		100%

GRADING SCALE
Course final grades will be determined using the following scale.
A   95-100
A-   90-94
B+   87-89
B   83-86
B-   80-82
C+   77-79
C   73-76
C-   70-72
D+   67-69
D   63-66
D-   60-62
F   59 and below

ADDITIONAL POLICIES + ASSIGNMENT SUBMISSION POLICY
Attendance is mandatory. This is a studio and skill-based class and students should be aware of: late assignments, missed classes, attendance expectations. In addition to assigned projects, it is expected that student will keep and maintain a sketchbook, process notes and mood boards to show the creative research of each project. All assignments will be reviewed in critiques and finished project must be submitted with process notes. See weekly schedule for deadlines.

GRADING TIMELINE
Project grades will be given at the midterm and final weeks of class.

STANDARD PROCEDURES AND GROUND RULES
Students are expected to attend all classes and arrive promptly. Due to the limited number of class hours and contact time, the in-class instruction will focus on meetings with the group, client visits, and final critiques. Students are expected to complete studio work independent of the class times. Studio access will be made available for the project. Additional skill-based instruction and offsite field trips may be assigned. A complete listing of fashion construction studio time/computer labs/ hours on campus will be provided. Mutual respect in the classroom is critical. During field trips and client visits, professional attire is required. Critique is inevitable. Criticism will be constructive and is based in the appropriateness of the idea and not the dignity of the individual. It is imperative to meet the deadlines given.

All students are expected to engage in class discussion. Students must complete required readings before the class meeting to participate in discussion and in preparation of client visits. This may include videos and other media.

Attendance policy: Participation is REQUIRED for every class meeting. In the event a meeting is scheduled via Zoom you're expected to show up prepared and engaged. All videos must be on, and student should be visible during scheduled remote class. Students are expected to use their video camera and be visible during class. Attend class in appropriate attire.
You must email your instructor ahead of a missed class and if you have any issues it is important that you follow up by email regardless if you've had an in person discussion.

Zoom Etiquette: FADN 430 is a studio-based class. In the event of illness, Zoom may be made available. MUTE your sound unless you are called on or have something to contribute. Turn off cell phones before class. Laptops may be used to make notes and for Zoom only. Students who are obviously surfing, checking email, watching videos/television, or similar will be asked to leave Zoom and marked absent for that day with results per the above.

Behavior Violating University Standards: https://policy.usc.edu/scampus-part-b/

11.12 (section B&C)
B. Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

C. Recording a university class without the express permission of the instructor and announcement to the class. Recording can inhibit future free discussion and thus infringe on the academic freedom of other students as well as the instructor.

ACADEMIC INTEGRITY
The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the USC Student Handbook. All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

Academic dishonesty has a far-reaching impact and is considered a serious offense against the university. Violations will result in a grade penalty, such as a failing grade on the assignment or in the course, and disciplinary action from the university itself, such as suspension or even expulsion.

For more information about academic integrity see the student handbook or the Office of Academic Integrity's website, and university policies on Research and Scholarship Misconduct.

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment or what information requires citation and/or attribution.

Use of AI Generators

This course aims to develop creative, analytical, and critical thinking skills. Therefore, all assignments should be prepared by the student working individually or in groups.

The use of artificial intelligence (AI)-powered programs will be allowed however you should be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content.

Learning to use AI is an emerging skill, and I welcome the opportunity to meet with you to provide guidance with these tools during office hours or after class. Keep in mind the following:

- AI tools are permitted to help you brainstorm topics or revise work you have already made.
- If you provide minimum-effort prompts, you will get low-quality results. You will need to refine your prompts to get good outcomes. This will take work.
- Proceed with caution when using AI tools and do not assume the information provided is accurate or trustworthy. If it gives you a number or fact, assume it is incorrect unless you either know the correct answer or can verify its accuracy with another source. You will be responsible for any errors or omissions provided by the tool. It works best for topics you understand.
- AI is a tool, but one that you need to acknowledge using. Please include a paragraph at the end of any assignment that uses AI explaining how (and why) you used AI and indicate/specify the prompts you used to obtain the results and what prompts you used to get the results. Failure to do so is a violation of academic integrity policies.
- Be thoughtful about when AI is useful. Consider its appropriateness for each assignment or circumstance. The use of AI tools requires attribution. You are expected to clearly attribute any material generated by the tool used.

Also keep in mind that a large percentage of the projects assigned will be in a studio setting and the use of AI may not be applicable. As with collaborations and other types of creative or studio produced projects, you are expected to submit work that demonstrates your individual mastery of the course concepts.

COURSE CONTENT DISTRIBUTION AND SYNCHRONOUS SESSION RECORDINGS POLICIES

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. (Living our Unifying Values: The USC Student Handbook, page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course

materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. (Living our Unifying Values: The USC Student Handbook, page 13).

COURSE EVALUATIONS
Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. The process and intent of the end-of-semester evaluation should be provided. In addition, a mid-semester evaluation is recommended practice for early course correction.

Week 1 AUGUST 30	**Course Introduction** Meet + Greet with Class, Instructor's Intro Expectation of class. **Basic Terms** Materials Exercise	Packet A – Reading Packet	Project One: Body Clone Workshop
Week 2 SEPT 6	Noon – 5pm **Guest Designer** **Mung Lar**		
Week 3 SEPT 13	**Sewing Basics**: Handsewing and Stitch Techniques Fiber: natural v. synthetic **Garment Deconstruction**	Homework - TBA	Project ONE Assigned Body Clone Cover Project Two: Simple Geometric Shapes and the Design Process
Week 4 SEPT 20	**Materials Overview** **Textiles** What is Fabric	Reading Packet B	Field Trip Downtown – Michael Levine and Fabric District Reverse Patternmaking
Week 5 SEPT 27	**Materials Exploration 2** prints printing and weaving	Packet B	Project Three: Fabric Exploration, Design Process Books Brainstorm, Sketch, Comprehensives, Mockups Sketches and moodboard
Week 6 OCT 4	**Garment Construction** **Pattern Making, Draping** **and Construction** Noon – 3pm Guest Designer – Jan Ardell	Packet B	Sample Weaving, Materials, and Color Theory
Week 7 OCT 11	**FALL RECESSS**		
Week 8 OCT 18	**Construction Techniques**		Noon – 3pm Guest Designer – Jan Ardell
Week 9 OCT 25	**CRITIQUE Projects 1 - 3#**	Packet C	Guest Critique Guest TBA

Week 10-12 NOV 1	Textile Techniques Heat Set Vinyl, Silkscreen, Block Printing Dyeing and Fabric Exploration (Dyeing, Printing, Surface Design) Alternative materials (vegetable-based, recycled materials, non-cloth, felting)	Packet C	Workshop: Organic Dyeing Indigo + Shibori Dye Garden Project Four: Fabric Samples Project
Week 13-15 NOV 8 – DEC 6	**Final Project** **NOVEMBER 29TH#** **THANKSGIVING OFF#**	Homework TBA	Project Five: Garment Construction in 3 Parts with Textile Samples and Mock-up
FINAL	**Process Book and Final Project DUE**		Refer to the final exam schedule in the USC Schedule of Classes at classes.usc.edu.

Note: there may be changes in the schedule

IMPORTANT: In addition to in-class contact hours, all courses must also meet a minimum standard for out-of-class time, which accounts for time students spend on homework, readings, writing and other academic activities. Homework and out of class time studio work should be 1:1.

STATEMENT ON ACADEMIC CONDUCT AND SUPPORT SYSTEMS

ACADEMIC CONDUCT

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Statement on University Academic and Support Systems

Students and Disability Accommodations:
USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Student Financial Aid and Satisfactory Academic Progress:
To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the Financial Aid Office webpage for undergraduate- and graduate-level SAP eligibility requirements and the appeals process.

Support Systems:
Counseling and Mental Health - *(213) 740-9355 – 24/7 on call*
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

988 Suicide and Crisis Lifeline - *988 for both calls and text messages – 24/7 on call*
The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline consists of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - *(213) 740-9355(WELL) – 24/7 on call*
Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - *(213) 740-5086*
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - *(213) 740-2500*
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - *(213) 740-0776*
OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - *(213) 740-0411*
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - *(213) 740-2101*
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - *UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - *UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call*
Non-emergency assistance or information.

Office of the Ombuds - *(213) 821-9556 (UPC) / (323-442-0382 (HSC)*
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

BIBLIOGRAPHY

Clive Hallett, *Fabric for Fashion: The Swatch Book Revised Second Edition, Laurence King Publisher*
Anette Fischer, *Construction for Fashion Design (Basic Fashion Design), Bloomberg Visual Arts*
Elizabeth Liechtry, Della Pottbert, Judith Rasband, *Fitting and Fashion Altercations, Bloomberg Publishing*
Hilde Jaffe and Nurie Relis, *Draping for Fashion Design, Prentice Hall*
Claire Shaeffer, *Couture Sewing Techniques, Taunton Press*
Claire Shaeffer, *Claire Shaeffer's Fabric Sewing Guide, Krause Publication*

Fashion Design and Related Subjects:
Aspelund, K. Designing: An introduction. Fairchild Books: New York City.
Emily Angus, *Fashion Encyclopedia: A Visual Resource for Terms, Techniques and Styles, B.E.S. Publishing*
Roland Barthes, *The Fashion System, University of California Press*
Malcom Barnard, *Fashion Theory: A Reader, Routledge Taylor and Francis Group*
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Victor Papanek, *Design for the Real World, Victor Papanek, Academy Chicago Publishers*
Rothman, S. The Fashion Designer's Sketchbook. Fairchild Books: New York City.
Linda Tain, *Portfolio Presentation for Fashion Designers, Fairchild*