Mispronouncing haute couture: A teacher's journey through the literacies of fashion

Abstract
ABSTRACT Popular media often characterizes individuals in the world of fashion design as shallow, frivolous, and lacking intellect. Rather, a fashion designer's job encapsulates knowing the technical aspects of designing, as well as the literacies specific to the discipline. In spite of this reality, fashion instruction emphasizes demonstrations at the expense of attention to fashion literacy. Although research in the areas of multiple and disciplinary literacy are prevalent in the current literature, little research on fashion literacy is available. This autoethnography chronicles a fashion educator's journey towards reconceptualizing and integrating literacy instruction and critical thinking into her instruction. The researcher engages in interactive interviews with her fashion students to record how they experienced a literacy rich curriculum. The following research questions were examined: 1. In what ways has my personal development in the world of fashion shaped my identity and practice as a fashion instructor? 2. In what ways has my personal development in the area of literacy shaped my identity and practice as a fashion instructor? 3. In what ways has my development in these two disparate fields informed my teaching in the collegiate fashion classroom? Personal narratives, a reflexive journal, and instructional and personal artifacts were collected as archival data. In addition, semi-structured and informal interviews were conducted with former students. Data was analyzed by using a constant comparative method to construct narratives and writing through inquiry in order to identify emerging themes. The findings indicated that negative perceptions of fashion and fashion students prompted the author to include literacy-rich curriculum. However, the researcher discovered that, in addition to their content areas, fashion students were well-versed in multiple disciplines. Students mentioned they drew inspiration for their designer collections from literacy texts and multi-literacy assignments. Fashion students further mentioned the literacy assignments that were most instructive were those that applied real world knowledge such as researching fabrics and textiles, learning the fashion terminology, and writing paraphrased instructions for their construction notebooks. Students identified the fashion instructor as a literate fashion professional who also helped them to become literate professionals.

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Teachers have a responsibility, a duty of care and are the role models. Although there is no need for business suits and dresses, they still should dress appropriately. They are the people you look up to ever since you were small, they are the people that set the example. It will make them look like 'a generic business man', not like a teacher. Business is associated with money making and greed, and has nothing to do with the goals of a teacher (to teach and prepare kids for the world). To be accepted and seen as a good teacher, you need to seem knowledgeable, understanding, patient, wise and kind. You could ask kids if they have a certain archetypal version of this in their mind.

MARIA TERESA LEOS DISSERTATION: Mispronouncing Haute Couture: A Teacher’s Journey through the Literacies of Fashion MAJOR PROFESSOR: Sally McMillan. ECONOMICS NEDAL EISA FARHAN AZZAM (In absentia).

DISSERTATION: An Essay on Monetary Policy Asymmetry: An Application on the Central Bank of Jordan’s Reaction Function MAJOR PROFESSOR: Mashaalah Rahnamamogha-dam. Haute Couture is a French phrase for high fashion. Couture means dressmaking, sewing, or needlework and haute means elegant or high, so the two combined imply excellent artistry with the fashioning of garments. The purchase of a haute couture model garment is at the top level of hand customised fashion design and clothing construction made by a couture design house. A model haute couture garment is made specifically for the wearer's measurements and body stance. From the moment a client is received at the salon, the client is helped and humoured through all stages of fitting and sudden difficulties. A difficulty could be another client from the same city who wants the exact same design and colour garment for a prestigious function. How has the fashion industry evolved over the years? Match the key events in the history of fashion (1~) to the geographical region and time period (a-f).

a England. b Paris. 5 Haute couture designers, such as Paul Poiret and Charles Frederick Worth, established. 6 Royal courts created fashion labour rules and laws. Women's Fashion Trends Through the Decades. Dresses changed a lot in this decade. They became shorter, and they had low waists.