City University of Hong Kong
Course Syllabus

offered by Department of English
with effect from Semester A 2016/17

Part I   Course Overview

Course Title:	Communicating Fashion Culture
Course Code:	EN2837
Course Duration:	1 semester
Credit Units:	3
Level:	B2
Proposed Area: *(for GE courses only)*	☐Arts and Humanities ☐Study of Societies, Social and Business Organisations ☐Science and Technology
Medium of Instruction:	English
Medium of Assessment:	English
Prerequisites: *(Course Code and Title)*	Nil
Precursors: *(Course Code and Title)*	Nil
Equivalent Courses: *(Course Code and Title)*	Nil
Exclusive Courses: *(Course Code and Title)*	Nil

Part II   Course Details

1.   Abstract

The course will introduce students to the fascinating world of fashion and its relationship to the cultures and societies of which it forms an important part. Students will examine the role that fashion plays in the formation of individual and collective identities through style, aesthetics and self-presentation. Fashion will also be examined as a visual communication system and will explore its expressive properties in terms of our individual self, body and society to improve an understanding of what it is and why it is important in our lives. The course will examine the various debates concerning the production and consumption of fashion and fashion in its various forms – art, media, spectacle, display, marketing, decoration, cultural identity, style, sexuality and ambiguity. This course also offers students both a critical and practical exploration of the fashion communication business covering the complete cycle of the fashion industry from the concept and production stages to marketing campaigns, product sales and events planning. Focusing on the lifecycle of the fashion brand, the course introduces the student to the whole range of professional communication techniques that facilitate the positioning and promotion of fashion brands and accessories both globally and locally in a series of case studies.   The use of visual and verbal (oral and written) communication will be examined and practiced across a range of professional fashion contexts including fashion journalism, photography, marketing, advertising, public relations, promotions, management, retailing and direct sales in the business of communicating fashion brands and lines. The course will enable students to take the viewpoint and role of their particular professional specialism from fashion journalism to marketing, public relations, business communication, sales or management, with the aim of preparing them as communication professionals in the creative industries and in wider business sectors.

2.   Course Intended Learning Outcomes (CILOs)
(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	*A2*	*A3*
1.	**Explain and discover** the socio-cultural role of fashion and the part that fashion plays in the creation and development of individual and collective identities through dress, fashion style, aesthetics and self-presentation.		X	X	X
2.	**Identify** and critique the major theories influencing an understanding fashion and their discipline based differences and similarities.		X	X	X
3.	**Analyse** the concepts and contested debates concerning the fashion system from production and consumption of fashion and fashion in its many forms and genres.		X	X	X
4	**Evaluate** various aspects of the global and local fashion industry as a process across a range of professional fashion contexts from the concept and production stages to marketing campaigns, product sales and events planning.		X	X	X
5	**Apply** visual and verbal (oral and written) discourse models in the production of a range of professional mediated fashion texts and as a way of unlocking the meaning of fashion communication both informational and rhetorical.		X	X	X
If weighting is assigned to CILOs, they should add up to 100%.		100%			

A1: Attitude
   Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability
   Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.

A3: *Accomplishments*
   Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

3. Teaching and Learning Activities (TLAs)
(TLAs designed to facilitate students' achievement of the CILOs.)

TLA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
Lectures, tutorial discussions.	The lectures will introduce students to the main concepts underlying the study of fashion and clothing in culture and society. The tutorials will enable students to critically discuss these theories more subjectively and with grounded application to the fashion industry.	✓	✓		✓	✓		1-12 weeks
Case Study analysis	In-class individual and group analysis of fashion case studies and readings with guided comprehension questions will enable students to become acquainted with the major theories influencing an understanding of fashion and various aspects of the global and local fashion industry as a process across a range of professional fashion contexts.			✓	✓	✓		3-11 weeks
Viewing and analysis	Students **watch excerpts of films** and documentaries featuring the fashion industry and discuss and review the content and implication of these texts.						✓	4-10 weeks
Problem based learning activities.	A series of in-class, individual and group-based exercises throughout the semester will enable students to discuss and debate fashion theories and fashion examples covered in lectures and readings.				✓	✓		2-12 weeks
Methodology	Students will be asked to apply fashion industry concepts and	✓	✓	✓	✓	✓	✓	5-12 weeks

in action activities	appraise them in context during fieldtrip work and will present their findings in class presentations.Students evaluate their classmates' performances.									

4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3	4	5	6		
Continuous Assessment: 100 %								
Self reflexive analysis of a fashion experience This is an individual paper requiring the student to discover how fashion has impacted on their own life and its wider socio-cultural and economic implications	✓	✓					35%	
Critique of a fashion exhibition, fashion display or fashion text Students will analyse and critique fashion in context at an exhibition, website point of sale display from a conceptual and professional angle to create a benchmark of effective fashion communication.	✓	✓	✓	✓	✓		30%	
Fashion group report and presentation Working in groups students choose, critically evaluate and present a range of fashion texts or focus on an individual fashion brand, personality or fashion item.	✓		✓			✓	35%	
Examination: ____% (duration: , if applicable)								
							100%	

* The weightings should add up to 100%.

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Adequate (C+, C, C-)	Marginal (D)	Failure (F)
1. **Self-reflexive fashion analysis**		Able to reflect highly insightfully on the impact of fashion on their life, using words and/or images extremely to competently to communicate their ideas. Highly creatively expressed in extremely clear and accurate English.	Able to reflect insightfully on the impact of fashion on their life, using words and/or images competently to communicate their ideas. Very creatively expressed in clear and accurate English.	Able to reflect reasonably well on the impact of fashion on their life, using words and/or images reasonably well to communicate their ideas. Creatively expressed in reasonably accurate English.	Able to reflect to a limited degree on the impact of fashion on their life, using some words and/or images to communicate their ideas. Expressed overall with inaccurate English.	Unable to reflect at all on the impact of fashion on their life, unable to use words and/or images to communicate their ideas. Expressed in incomprehensible and highly inaccurate English.
2. **Fashion Critique**		Able to identify the highly relevant fashion concepts and professional criteria to analyse a fashion text in context in an extremely competent manner. Highly creatively expressed using both words and images, highly competently executed in extremely clear and accurate English.	Able to identify the relevant fashion concepts and professional criteria to analyse a fashion text in context in a competent manner. Creatively expressed using both words and images, very competently executed in clear	Able to identify most fashion concepts and professional criteria to analyse a fashion text in context in a moderately competent manner. Expressed using both words and images, moderately competently executed in	Able to identify some fashion concepts and professional criteria to analyse a fashion text in context in an almost competent manner. Expressed overall with inaccurate English language.	Unable to identify the relevant fashion concepts and professional criteria and unable to analyse a fashion text in context in any manner. Unable to creatively express points using both words and images. Expressed in incomprehensible and highly inaccurate English.

			and accurate English.	moderately clear and accurate English.		
3. **Fashion Report**		Able to critically analyze the fashion theme highly competently by describing and analyzing the fashion trend, theme, brand, providing highly developed arguments and evidence in very clear and highly accurate English.	Able to critically analyze the fashion theme by describing and analyzing the fashion trend, theme, brand, providing developed arguments and evidence in clear and accurate English.	Able to analyze the fashion theme by describing and analyzing the fashion trend, theme, brand, providing moderately well developed arguments and some evidence in moderately clear and accurate English.	Able to analyze the fashion theme in an almost competent manner. Expressed overall with inaccurate English language.	Unable to analyze the fashion example unable to express ideas in accurate English.

Part III Other Information (more details can be provided separately in the teaching plan)

1. **Keyword Syllabus**

1. Defining Fashion in Context - the world of fashion; 2. Fashion change and dynamics: cultural and historical perspective of fashion; 3. Fashion and Clothing - conceptual models of fashion; 4. Clothing and communication – the language of clothes; 5. Fashion Roles and Identity; 6. Youth fashion and subcultural styles; 6. The Fashion System: cultural intermediaries – designer, models, stylists, and media; 7. Local, Global and Glocal Fashion: the Hong Kong scene, 8. Fashion advertising and the power of fashion brands; 10. The fashion market and fashion marketing; 11. Fashion in film, and fashion as film 12. Future of fashion

2. **Reading List**
2.1 **Compulsory Readings**
    (Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	
2.	
3.	
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2.2 **Additional Readings**
    (Additional references for students to learn to expand their knowledge about the subject.)

Agins, T. (1999) *The End of Fashion: the Mass Marketing of the Clothing Business.* New York: William Morrow & Co.
Barnard, M. (1996) *Fashion as Communication.* London; New York: Routledge
Breward, C. (2003) *Fashion.* Oxford; New York: Oxford University Press.
Craik, J. (1994) *The Face of Fashion: Cultural Studies in Fashion.* London: Routledge
Dior, C. (1957) *Dior By Dior*. London: V&A Publications
Engelmeier, R. and Engelmeier, P.W. (1990) *Fashion in Film.* Munich: Prestel-Verlag.
Entwistle, J. (2000) *The Fashioned Body.* Cambridge: Polity Press.
Frankel, S. (2001) *Visionaries: Interviews with Fashion Designers.* London: V&A Publications.
Frings, G. S. (1996) *Fashion: From Concept to Consumer.* Upper Saddle River, N.J.: Prentice Hall.
Goworek, H. (2007) *Fashion Buying*. Oxford; Ames, Iowa: Blackwell Publishing Ltd.
Mendes, V., and de la Haye, A. (1999) *20th Century Fashion.* London: Thames & Hudson
Robinson, P (1999) *Marketing fashion: strategies and trends for brands*. London: Financial Times & Consumer Ltd
Travers-Spencer, S., and Zawan, Z. (2008) *The Fashion Designer's Directory of Shape and Style.* Singapore: Page One Publishing Pte Ltd.
Watson, L. (1999) *VOGUE Twentieth Century Fashion.* London: Carlton Books Limited.
Wilson, E. (2003) *Adorned in Dreams: Fashion and Modernity.* New Brunswick, N.J.: Rutgers University Press
Winters, A. A., and Goodman, S. (1994) *Fashion Advertising and Promotion.* New York: Fairchild Publications