

**City University of Hong Kong
Course Syllabus**

**offered by the School of Creative Media
with effect from Semester A 2024/25**

Part I Course Overview

Course Title:	Under the Skin of Fashion
Course Code:	SM6348
Course Duration:	One semester
Credit Units:	3
Level:	P6
Medium of Instruction:	English
Medium of Assessment:	English
Prerequisites: <i>(Course Code and Title)</i>	Nil
Precursors: <i>(Course Code and Title)</i>	Nil
Equivalent Courses: <i>(Course Code and Title)</i>	Nil
Exclusive Courses: <i>(Course Code and Title)</i>	Nil

Part II Course Details

1. Abstract

This module focuses on how we dress based on ideology, belief, propaganda, and latest trends. We view the body as a social, cultural, political, and artistic entity. We will explore female representation, nude and nudity, from the Bible's Genesis to contemporary artists. The course examines the "image" of our body and how it relates to our sense of self and identity. We will also explore how the body can be transfigured through tattoos or plastic surgery, and the functions of additional apparatuses such as armor, rituals, and fantasy. We will expand our research to the built environment, examining how some architectural buildings are conceived as "bodies" through their structure, posture, and transformation. We will discuss couture propositions in fashion, everyday wear, and costumes, and explore the art scene, particularly "body art" or "feminist art." We will also examine the production of garments and accessories, from haute couture to mass market, and their representation and mercantile value.

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.	To differentiate between different forms of fashion practices and their recent history. To assess the aesthetic of fashion in relation with their cultural and technological contexts.		✓		✓
2.	To discuss the creative strategies in fashion. To be able to collaborate with creative people and artists from the fashion sector. To analyse new media artworks and artists in relation to relevant theoretical concepts.			✓	
3.	To have a knowledge of the main writings in the field of fashion and to be able to write critical reports or analyses about fashion in professional journals.			✓	✓
4.	(Where applicable) To assess the relationship between one's own creative activities and those of other artists. To be able to develop the ideation process/conceptual thinking regarding one's artwork and situate their artwork in the current field of fashion.		✓	✓	✓
5.	Be able to articulate creatively concepts and empirical information in a diversity of contexts pertaining to fashion		✓		✓
6.	Be able to collaborate with fellow students to produce an innovative artistic strategy resting on one acceptance of the notion of fashion.			✓	✓
		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 real-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. Learning and Teaching Activities (LTAs)

(LTAs designed to facilitate students' achievement of the CILOs.)

LTA	Brief Description	CILO No.						Hours/week (if applicable)
		1	2	3	4	5	6	
Lectures	Presentation of an extensive number of artists whose practice invoke directly or indirectly the concept and practice of fashion	✓	✓	✓				3 hrs/wk
In class presentation and discussion	Use the material from the lectures and readings to prepare the final project				✓	✓	✓	30mn/wk
Mentoring	Preparing for the final term assignment	✓	✓	✓	✓	✓	✓	3 hrs
Individual search	gathering theoretical and empirical material (online documentation)	✓			✓	✓	✓	1 hrs/wk
Weekly readings	To get familiar with writings presenting fashion practices	✓	✓	✓		✓		2 hrs/wk
Designing an art-project drawing on one of the acception of the notion of fashion	Using critically diverse artistic strategies opened by the notion of fashion.	✓	✓	✓	✓	✓	✓	3 hrs/wk for 3 weeks

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%								
in-class QUIZ	✓	✓	✓				30%	
Final Assignment Practice			✓	✓	✓	✓	35%	
Final Assignment Theory	✓	✓	✓	✓	✓	✓	35%	
Examination: _____% (duration: _____, if applicable)							100%	

5. Assessment Rubrics

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

Applicable to students admitted before Semester A 2022/23 and in Semester A 2024/25 & thereafter

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Quiz	Ability to understand and use the concepts from the weekly readings	Excellent ability to understand and use the concepts from the weekly readings	Good ability to understand and use the concepts from the weekly readings	Below average ability to understand and use the concepts from the weekly readings	Marginal ability to understand and use the concepts from the weekly readings	Lack of ability to understand and use the concepts from the weekly readings
2. Final Assignment Practice	Ability to explain in detail and with accuracy their project	Excellent ability to explain in detail and with accuracy their project	Good ability to explain in detail and with accuracy their project	Below average ability to explain in detail and with accuracy their project	Marginal ability to explain in detail and with accuracy their project	Lack of ability to explain in detail and with accuracy their project
3. Final Assignment Theory	Use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion	Excellent use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion	Good use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion	Below average use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion	Marginal use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion	Lack of use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion

Applicable to students admitted from Semester A 2022/23 to Summer Term 2024

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B)	Marginal (B-, C+, C)	Failure (F)
1. Quiz	Ability to understand and use the concepts from the weekly readings	Excellent ability to understand and use the concepts from the weekly readings	Good ability to understand and use the concepts from the weekly readings	Marginal ability to understand and use the concepts from the weekly readings	Lack of ability to understand and use the concepts from the weekly readings
2. Final Assignment Practice	Ability to explain in detail and with accuracy their project	Excellent ability to explain in detail and with accuracy their project	Good ability to explain in detail and with accuracy their project	Marginal ability to explain in detail and with accuracy their project	Lack of ability to explain in detail and with accuracy their project
3. Final Assignment Theory	Use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion	Excellent use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion	Good use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion	Marginal use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion	Lack of use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion

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

1. Keyword Syllabus

(An indication of the key topics of the course.)

Body; image; clothing; accessories; architecture; 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 and e-journals available from the CityU Library.)

1.	Bari, Shahidha (2016) "What do clothes say?", AEON, https://aeon.co/essays/why-does-philosophy-hold-clothes-in-such-low-regard
2.	Critchley, Simon. (n.d.) "The One True Philosophy of Clothes," <i>A Magazine</i> (Issue #9).
3.	C Bollen, (2012) "Guerrilla Girls" <i>Interview Mag</i> , February 15
4.	-Alison Gill. (1998) "Deconstruction Fashion: The Making of Unfinished, Decomposing and Re-Assembled Clothes," <i>Fashion Theory: The Journal of Dress, Body & Culture..</i> Vol. 2.1. p. 25.
5.	Mower, Sarah (2020) "John Galliano Turns Moviemaker for His Latest Maison Margiela Artisanal Collection" <i>Vogue</i> , July 16
6.	Mitchell, Louise (2005) "Introduction," in <i>The Cutting Edge Fashion from Japan</i> , Lund Humphries Pub.
7.	Founier A.(2012) "Reflections on the Image of the Muslim Veil in Fashion (Chapter 5)" in <i>The Urban Veil Image Politics In Media Culture And Contemporary Art</i>
8.	McLeod M. (1994) "Undressing Architecture: Fashion, Gender, and Modernity in Architecture," in <i>Fashion</i> , Ed. by D. Fausch et al. Princeton: Princeton Architectural Press.

2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

1.	Baudot, F. (2010). <i>Fashion: The Philosophy of Clothes</i> . Flammarion.
2.	Barnard, M. (2013). <i>Fashion theory: A reader</i> . Routledge.
3.	Bolton, A., Hell, R., with Jon Savage (Contributor), John Lydon (Contributor) (2013). <i>Punk: Chaos to couture</i> . The Metropolitan Museum of Art.
4.	Calefato, P. (2004). <i>The Clothed Body</i> . Berg.
5.	Crane, D. (2000). <i>Fashion and its social agendas: Class, gender, and identity in clothing</i> . University of Chicago Press.
6.	Davis, F. (1992). <i>Fashion, culture, and identity</i> . University of Chicago Press.
7.	Dubbs Ball, J., Hehl Torem, D. <i>The Art of Fashion Accessories: A Twentieth Century Retrospective</i> , Schiffer Pub Ltd; 2nd edition
8.	de la Haye, A., & Ribeiro, A. (Eds.). (1998). <i>The cutting edge: 50 years of British fashion, 1947-1997</i> . V&A Publications.
9.	Entwistle, J. (2000). <i>The fashioned body: Fashion, dress, and modern social theory</i> .

	Polity Press.
10.	Fletcher, K. (2013). <i>Sustainable fashion and textiles: Design journeys</i> . Routledge.
11.	Geczy, A., & Karaminas, V. (Eds.). (2012). <i>Fashion and art: Second skins</i> . I. B. Tauris.
12.	Hancock II, J., Toni Johnson-Woods, and Vicki Karaminas (Eds.). (2017). <i>Fashion in popular culture: Literature, media, and contemporary studies</i> . Intellect Books.
13.	Hollander, A. (1993). <i>Sex and suits: The evolution of modern dress</i> . Kodansha International.
14.	Kaiser, S. B. (2012). <i>Fashion and cultural studies</i> . Berg.
15.	Kawamura, Y. (2005). <i>Fashion-ology: An introduction to fashion studies</i> . Berg.
16.	Lipovetsky, G. (1994). <i>The empire of fashion: Dressing modern democracy</i> . Princeton University Press.
17.	McRobbie, A. (1998). <i>British fashion design: Rag trade or image industry?</i> Routledge.
18.	Rocamora, A., & Smelik, A. (Eds.). (2017). <i>Thinking Through Fashion: A Guide to Key Theorists</i> . I. B. Tauris.