EN2837: COMMUNICATING FASHION CULTURE

Effective Term
Semester A 2022/23

Part I Course Overview

Course Title
Communicating Fashion Culture

Subject Code
EN - English
Course Number
2837

Academic Unit
English (EN)

College/School
College of Liberal Arts and Social Sciences (CH)

Course Duration
One Semester

Credit Units
3

Level
B1, B2, B3, B4 - Bachelor's Degree

Medium of Instruction
English

Medium of Assessment
English

Prerequisites
Nil

Precursors
Nil

Equivalent Courses
Nil

Exclusive Courses
Nil

Part II Course Details

Abstract
The course aims to develop the students' understanding of fashion as a complex semiotic system that contributes to the construction of social identities and roles played within the society and orders of discourse. The course will examine the

various debates concerning the production and consumption of fashion and fashion in its various forms – art, media, marketing, popular culture, and cultural identity. Students will be equipped with both critical and practical skills and explore fashion communication and business covering the complete cycle of the fashion industry from the concept and production stages to marketing campaigns, product sales and event planning, and its most recent intersection with the environmental and social issues. Focusing on the lifecycle of the fashion brand, the course will introduce the student to the whole range of professional communication genres that facilitate the positioning and promotion of fashion brands both globally and locally. 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.

Course Intended Learning Outcomes (CILOs)

	CILOs	Weighting (if app.)	DEC-A1	DEC-A2	DEC-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 various forms.		x	x	x
2	Identify and critique the major theories influencing an understanding fashion and the use of fashion to convey certain meanings.			x	
3	Analyse the concepts and contested debates concerning the fashion system from production to consumption and fashion in its many forms and genres.			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
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

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.

Teaching and Learning Activities (TLAs)

	TLAs	Brief Description	CILO No.	Hours/week (if applicable)
1	Lectures and guest talks	The lectures will introduce students to the main concepts underlying the study of fashion and clothing in culture and society.	1, 2, 4, 5	1-12 weeks
2	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, 4, 5	3-11 weeks
3	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
4	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.	4, 5	2-12 weeks
5	Methodology in action activities	Students will be asked to apply fashion industry concepts and appraise them in context during fieldtrip work and will present their findings in class presentations. Students evaluate their classmates' performances.	1, 2, 3, 4, 5	5-12 weeks

Assessment Tasks / Activities (ATs)

	ATs	CILO No.	Weighting (%)	Remarks (e.g. Parameter for GenAI use)
1	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.	1, 2	20	
2	Critique of a fashion exhibition, fashion display or fashion text Students will analyse and critique a fashion text in context, being it an exhibition, a website, a fashion show, a product placement within a cultural artefact such as movies, comic books, or any other brand activation, from a conceptual and professional angle to create a benchmark of effective fashion communication.	1, 2, 3, 4, 5	30	
3	Oral presentation Working in group, students choose a brand or more than one, and create a range of fashion texts to simulate the launch of a collection or exhibition to covey certain values	1, 3	40	
4	Participation & task completion		10	

Continuous Assessment (%)

100

Examination (%)

0

Assessment Rubrics (AR)

Assessment Task

1. Self-reflexive fashion analysis

Criterion

Content & organization

Excellent (A+, A, A-)

- The content is extremely well selected and developed;
- Relevant information is included for analysis and extremely well presented;
- The analysis is extremely comprehensive and accurate;
- The purpose of writing the self-reflective analysis is fully achieved.

Good (B+, B, B-)

- The content is well selected and developed;
- Relevant information is included for analysis and well presented;
- The analysis is comprehensive and accurate;
- The purpose of writing the self-reflective analysis is achieved.

Fair (C+, C, C-)

- The content is satisfactorily selected and developed;
- Relevant information is included for analysis and satisfactorily presented;
- The analysis is satisfactorily comprehensive and accurate;
- The purpose of writing the self-reflective analysis is satisfactorily achieved.

Marginal (D)

- The content is partially selected and developed;
- Relevant information is included for analysis and partially presented;
- The analysis is partially comprehensive and accurate;
- The purpose of writing the self-reflective analysis is partially achieved.

Failure (F)

- The content is significantly underdeveloped;
- Relevant information is included for analysis, but the presentation is underdeveloped;
- The analysis is underdeveloped;
- The purpose of writing the self-reflective analysis is not achieved.

Assessment Task

1. Self-reflexive fashion analysis

Criterion

Language

Excellent (A+, A, A-)

Demonstrates excellent grammatical/lexical range and accuracy. Is easily comprehensible.

Good (B+, B, B-)

Demonstrates good grammatical /lexical range and accuracy. May have occasional errors but does not interfere with comprehensibility.

Fair (C+, C, C-)

Demonstrates an adequate grammatical/lexical range with some evidence of systematic errors that occasionally interferes with comprehensibility

Marginal (D)

Unable to use linguistic resources to complete the task and relies on extremely limited grammar and lexis with evidence of systematic errors that significantly interfere with comprehensibility

Failure (F)

Fails to use language to complete the task with errors interfering with comprehensibility, or does not submit the task.

Assessment Task

2. Fashion Critique

Criterion

Content & organization

Excellent (A+, A, A-)

- The content is extremely well selected and developed;
- Relevant information is included for analysis and extremely well presented;
- The analysis is extremely comprehensive and accurate;
- The purpose of the fashion critique is fully achieved.

Good (B+, B, B-)

- The content is well selected and developed;
- Relevant information is included for analysis and well presented;
- The analysis is comprehensive and accurate;
- The purpose of writing the fashion critique is achieved.

Fair (C+, C, C-)

- The content is satisfactorily selected and developed;
- Relevant information is included for analysis and satisfactorily presented;
- The analysis is satisfactorily comprehensive and accurate;
- The purpose of writing the fashion critique is satisfactorily achieved.

Marginal (D)

· The content is partially selected and developed;
- Relevant information is included for analysis and partially presented;
- The analysis is partially comprehensive and accurate;
- The purpose of writing the fashion critique is partially achieved.

Failure (F)

- The content is significantly underdeveloped;
- Relevant information is included for analysis, but the presentation is underdeveloped;
- The analysis is underdeveloped;
- The purpose of writing the fashion critique is not achieved.

Assessment Task

2. Fashion Critique

Criterion

Language

Excellent (A+, A, A-)

Demonstrates excellent grammatical/lexical range and accuracy. Is easily comprehensible.

Good (B+, B, B-)

Demonstrates good grammatical /lexical range and accuracy. May have occasional errors but does not interfere with comprehensibility.

Fair (C+, C, C-)

Demonstrates an adequate grammatical/lexical range with some evidence of systematic errors that occasionally interferes with comprehensibility

Marginal (D)

Unable to use linguistic resources to complete the task and relies on extremely limited grammar and lexis with evidence of systematic errors that significantly interfere with comprehensibility

Failure (F)

Fails to use language to complete the task with errors interfering with comprehensibility, or does not submit the task.

Assessment Task

3. Oral presentation

Criterion

Content & organization

Excellent (A+, A, A-)

- The content is extremely well selected and developed;
- Relevant information is included to introduce the creative work and is extremely well presented;
- The creative work is extremely well presented through specialised discourse and across different modes;
- The purpose of the narrative is fully achieved.

Good (B+, B, B-)

- The content is well selected and developed;
- Relevant information is included to introduce the creative work and well presented;
- The creative work is well presented through specialised discourse and across different modes;
- The purpose of the narrative is achieved.

Fair (C+, C, C-)

- The content is satisfactorily selected and developed;
- Relevant information is included to introduce the creative work and satisfactorily presented;
- The creative work is satisfactorily presented through specialised discourse and across different modes;
- The purpose of the narrative is satisfactorily achieved.

Marginal (D)

- The content is partially selected and developed;
- Relevant information is included to introduce the creative work and partially presented;

- The creative work is partially presented through specialised discourse and across different modes;
- The purpose of the narrative is partially achieved.

Failure (F)

- The content is significantly underdeveloped;
- Relevant information is included to introduce the creative work, but the presentation is underdeveloped;
- The creative work is not properly presented through specialised discourse and across different modes;
- The purpose of the narrative is not achieved.

Assessment Task

3. Oral presentation

Criterion

Language

Excellent (A+, A, A-)

Demonstrates excellent grammatical/lexical range and accuracy. Is easily comprehensible.

Good (B+, B, B-)

Demonstrates good grammatical /lexical range and accuracy. May have occasional errors but does not interfere with comprehensibility.

Fair (C+, C, C-)

Demonstrates an adequate grammatical/lexical range with some evidence of systematic errors that occasionally interferes with comprehensibility

Marginal (D)

Unable to use linguistic resources to complete the task and relies on extremely limited grammar and lexis with evidence of systematic errors that significantly interfere with comprehensibility.

Failure (F)

Fails to use language to complete the task with errors interfering with comprehensibility, or does not submit the task.

Assessment Task

3. Oral presentation

Criterion

Presentation skills

Excellent (A+, A, A-)

Excellent delivery (pace, fluency, posture, gestures, eye contact); Transitions are extremely adequate and effective.

Good (B+, B, B-)

Good delivery (pace, fluency, posture, gestures, eye contact); Transitions are adequate and effective.

Fair (C+, C, C-)

Satisfactorily delivery (pace, fluency, posture, gestures, eye contact); Transitions are satisfactorily adequate and effective.

Marginal (D)

acceptable delivery (pace, fluency, posture, gestures, eye contact); Transitions are partially adequate and effective.

Failure (F)

Significantly poor delivery (pace, fluency, posture, gestures, eye contact); Transitions are inadequate.

Part III Other Information

Keyword Syllabus

Fashion; Fashion System; Fashion and Language; Fashion and Clothing; Fashion and Identity; Fashion and Culture; Fashion Advertising; Fashion Brands; Fashion and Society; Fashion and Art; Fashion and Cinema; Fashion and Media; Fashion and Sustainability; Fashion and Social Issues; Fashion and Politics; Power Dressing; Multimodality; Visual Communication; Digital Communication; Digital Marketing; Social Media; Globalisation; Localisation; Luxury

Reading List

Compulsory Readings

	Title
1	Barnard, M. (1996). Fashion as communication. London and New York: Routledge.
2	Barnard, M. (1996). Fashion as communication. London and New York: Routledge.
3	Benjamin, W. (1935). The work of art in the age of mechanical reproduction. Arendt, H. (ed.), Illuminations (H. Zohn, Trans.). New York: Schocken Books.
4	Catenaccio, P. (2007). New(s) genres and discursive identity: the changing face of press releases in the age of the Internet. Garzone, G., Poncini, G., Catenaccio, P. (eds.), Multimodality in corporate communication. Web genres and discursive identity. Milan: FrancoAngeli, pp. 55-72.
5	Cook, J. (2000). Consumer culture and television home shopping programming: an examination of the sales discourse. Mass Communication and Society, 3(4), 373-391.
6	Duchêne, A., Heller, M. (2012). Language in late Capitalism: pride and profit. New York: Routledge.
7	Du Gay, P. (1996). Consumption and identity at work. London, Thousand Oaks, New Delhi: Sage Publications.
8	Hall, S. (2006). Encoding/decoding. Durham, M., Kellner, D. (eds.), Media cultural studies: keyworks. Malden: Blackwell Publishing, pp. 163-173.
9	Hopearuoho, A., Ventola, E. (2009). Multisemiotic marketing and advertising: globalization and localization and the media. Ventola, E., Guijarro, A. (eds.), The world shown and the world told. Multisemiotic issues. Oxford: Blackwell, pp. 183-204.
10	Machin, D., & Thornborrow, J. (2003). Branding and discourse: the case of Cosmopolitan. Discourse and Society, 14(4), 453-471.
11	Paganoni, M. (2012). Online branding from hybrid ads to corporate Twittering. Linguistic Insights, 140, 311-330.
12	Page, R. (2010). Re-examining narrativity: small stories in status updates. Text & Talk, 30(4), 423-444.
13	Sheridan, J. (2010). Fashion, media, promotion: the new black magic. Hoboken, New Jersey: Wiley-Blackwell.
14	Tifentale, A., Manovich, L. (2015). Selfiecity: Exploring photography and self-fashioning in social media. Barry, D. (ed.), Postdigital aesthetics. London: Palgrave MacMillan, pp. 109-122.
15	Wilson, E. (1992). Fashion and Postmodern body. Ash, J., Wilson, E. (eds.), Chic thrills. A fashion reader. London: Pandora Press, pp. 3-16.
16	Winter, A. A., & Goodman, S. (1984). Fashion advertising & promotion. (6th ed.). NY: Fairchild Publications.
17	Young, R. (2011). Power dressing. First ladies, women politicians & fashion. London, NYC: Merrel.
18	Zappavigna, M. (2016). Social media photography: construing subjectivity in Instagram images. Visual Communication, 15, 271–292.

Additional Readings

	Title
1	Aaker, J. (1997). Dimensions of brand personality. Journal of Marketing Research , 8, 347–356.
2	Adkins, S. (2000). Cause related marketing: who cares wins. Oxford: Elsevier Butterworth Heinemann.
3	Agins, T. (1999) The End of Fashion: the Mass Marketing of the Clothing Business. New York: William Morrow & Co.
4	Barthes, R. (1993). The language of fashion. Oxford and New York:: Berg.
5	Breward, C. (2003) Fashion. Oxford; New York: Oxford University Press.
6	Craik, J. (1994). The face of fashion: cultural studies in fashion. London: Routledge.
7	Dion, D., Mazzalovo, G. (2016). Reviving sleeping beauty brands by rearticulating brand heritage. Journal of Business Research, 69(12).
8	Dior, C. (1957). Dior by Dior. London: V&A Publications.
9	Engelmeier, R.Engelmeier, P.W. (1990). Fashion in film. Munich: Prestel-Verlag.
10	Entwistle, J. (2000). The fashioned body. Cambridge: Polity Press.
11	Frankel, S. (2001). Visionaries: interviews with fashion designers. London: V&A Publications.
12	Frings, G. S. (1996). Fashion: from concept to consumer. Upper Saddle River, N.J.: Prentice Hall.
13	Goworek, H. (2007) Fashion buying. Oxford, Ames, Iowa: Blackwell Publishing Ltd.
14	Kress, G., van Leeuwen , T. (2001). Multimodal discourse: the modes and media of contemporary communication. London and New York: Oxford University Press.
15	Mendes, V., de la Haye, A. (1999). 20th century fashion. London: Thames & Hudson.
16	Mitchell, W. (1995). Picture theory. Chicago: University of Chicago Press.
17	Mitchell, W. (2005). What do pictures want?. Chicago: University of Chicago Press.
18	Robinson, P (1999). Marketing fashion: strategies and trends for brands. London: Financial Times & Consumer Ltd.
19	Travers-Spencer, S., and Zawan, Z. (2008) The fashion designer's directory of shape and style. Singapore: Page One Publishing Pte Ltd.
20	Watson, L. (1999). VOGUE twentieth century fashion. London: Carlton Books Limited.
21	Wilson, E. (2003). Adorned in dreams: fashion and modernity. New Brunswick, N.J.: Rutgers University Press.