

SM6348: UNDER THE SKIN OF FASHION

Effective Term

Semester A 2025/26

Part I Course Overview

Course Title

Under the Skin of Fashion

Subject Code

SM - School of Creative Media

Course Number

6348

Academic Unit

School of Creative Media (SM)

College/School

School of Creative Media (SM)

Course Duration

One Semester

Credit Units

3

Level

P5, P6 - Postgraduate Degree

Medium of Instruction

English

Medium of Assessment

English

Prerequisites

Nil

Precursors

Nil

Equivalent Courses

Nil

Exclusive Courses

Nil

Part II Course Details

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.

Course Intended Learning Outcomes (CILOs)

CILOs	Weighting (if app.)	DEC-A1	DEC-A2	DEC-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.	x		x
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.		x	
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.		x	x
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.	x	x	x
5	Be able to articulate creatively concepts and empirical information in a diversity of contexts pertaining to fashion.	x		x
6	Be able to collaborate with fellow students to produce an innovative artistic strategy resting on one conception of the notion of fashion.		x	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.

Learning and Teaching Activities (LTAs)

LTAs		Brief Description	CILO No.	Hours/week (if applicable)
1	Lectures	Presentation of an extensive number of artists whose practice invoke directly or indirectly the concept and practice of fashion	1, 2, 3	3 hrs/wk
2	In class presentation and discussion	Use the material from the lectures and readings to prepare the final project	4, 5, 6	30mn/wk
3	Mentoring	Preparing for the final term assignment	1, 2, 3, 4, 5, 6	3 hrs
4	Individual search	Gathering theoretical and empirical material (online documentation)	1, 4, 5, 6	1 hrs/wk
5	Weekly readings	To get familiar with writings presenting fashion practices	1, 2, 3, 5	2 hrs/wk
6	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.	1, 2, 3, 4, 5, 6	3 hrs/wk for 3 weeks

Assessment Tasks / Activities (ATs)

ATs		CILO No.	Weighting (%)	Remarks ("- for nil entry)	Allow Use of GenAI?
1	In-class QUIZ	1, 2, 3	30	-	No
2	Final Assignment Practice	3, 4, 5, 6	35	-	Yes
3	Final Assignment Theory	1, 2, 3, 4, 5, 6	35	-	Yes

Continuous Assessment (%)

100

Examination (%)

0

Minimum Continuous Assessment Passing Requirement (%)

0

Minimum Examination Passing Requirement (%)

0

Assessment Rubrics (AR)**Assessment Task**

Quiz (for students admitted before Semester A 2022/23 and in Semester A 2024/25 & thereafter)

Criterion

Ability to understand and use the concepts from the weekly readings

Excellent

(A+, A, A-) Excellent ability to understand and use the concepts from the weekly readings

Good

(B+, B, B-) Good ability to understand and use the concepts from the weekly readings

Fair

(C+, C, C-) Below average ability to understand and use the concepts from the weekly readings

Marginal

(D) Marginal ability to understand and use the concepts from the weekly readings

Failure

(F) Lack of ability to understand and use the concepts from the weekly readings

Assessment Task

Final Assignment Practice (for students admitted before Semester A 2022/23 and in Semester A 2024/25 & thereafter)

Criterion

Ability to explain in detail and with accuracy their project

Excellent

(A+, A, A-) Excellent ability to explain in detail and with accuracy their project

Good

(B+, B, B-) Good ability to explain in detail and with accuracy their project

Fair

(C+, C, C-) Below average ability to explain in detail and with accuracy their project

Marginal

(D) Marginal ability to explain in detail and with accuracy their project

Failure

(F) Lack of ability to explain in detail and with accuracy their project

Assessment Task

Final Assignment Theory (for students admitted before Semester A 2022/23 and in Semester A 2024/25 & thereafter)

Criterion

Use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion

Excellent

(A+, A, A-) Excellent use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion

Good

(B+, B, B-) Good use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion

Fair

(C+, C, C-) Below average use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion

Marginal

(D) Marginal use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion

Failure

(F) Lack of use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion

Assessment Task

Quiz (for students admitted from Semester A 2022/23 to Summer Term 2024)

Criterion

Ability to understand and use the concepts from the weekly readings

Excellent

(A+, A, A-) Excellent ability to understand and use the concepts from the weekly readings

Good

(B+, B) Good ability to understand and use the concepts from the weekly readings

Marginal

(B-, C+, C) Marginal ability to understand and use the concepts from the weekly readings

Failure

(F) Lack of ability to understand and use the concepts from the weekly readings

Assessment Task

Final Assignment Practice (for students admitted from Semester A 2022/23 to Summer Term 2024)

Criterion

Ability to explain in detail and with accuracy their project

Excellent

(A+, A, A-) Excellent ability to explain in detail and with accuracy their project

Good

(B+, B) Good ability to explain in detail and with accuracy their project

Marginal

(B-, C+, C) Marginal ability to explain in detail and with accuracy their project

Failure

(F) Lack of ability to explain in detail and with accuracy their project

Assessment Task

Final Assignment Theory (for students admitted from Semester A 2022/23 to Summer Term 2024)

Criterion

Use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion

Excellent

(A+, A, A-) Excellent use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion

Good

(B+, B) Good use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion

Marginal

(B-, C+, C) Marginal use the material of the class in a creative manner to conceive an artwork drawing from the notion of fashion

Failure

(F) 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

Keyword Syllabus

Body; image; clothing; accessories; architecture; fashion.

Reading List**Compulsory Readings**

	Title
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," A Magazine (Issue %239).
3	C Bollen (2012) "Guerrilla Girls' " Interview Mag February 15
4	Alison Gill. (1998) "Deconstruction Fashion: The Making of Unfinished, Decomposing and Re-Assembled Clothes," Fashion Theory: The Journal of Dress, Body & Culture.. Vol. 2.1. p. 25.
5	Mower, Sarah (2020) "John Galliano Turns Moviemaker for His Latest Maison Margiela Artisanal Collection' " Vogue July 16
6	Mitchell, Louise (2005) "Introduction," in The Cutting Edge Fashion from Japan Lund Humphries Pub.
7	Founier A.(2012) "Reflections on the Image of the Muslim Veil in Fashion (Chapter 5)" in The Urban Veil Image Politics In Media Culture And Contemporary Art
8	McLeod M. (1994) "Undressing Architecture: Fashion, Gender, and Modernity in Architecture," in Fashion, Ed. by D. Fausch et al. Princeton: Princeton Architectural Press.

Additional Readings

	Title
1	Baudot F. (2010). Fashion: The Philosophy of Clothes. Flammarion.
2	Barnard M. (2013). Fashion theory: A reader. Routledge.
3	Bolton A. Hell R. with Jon Savage (Contributor), John Lydon (Contributor) (2013). Punk: Chaos to couture. The Metropolitan Museum of Art.
4	Calefato P. (2004). The Clothed Body. Berg.
5	Crane, D. (2000). Fashion and its social agendas: Class, gender, and identity in clothing. University of Chicago Press.
6	Davis, F. (1992). Fashion, culture, and identity. University of Chicago Press.
7	Dubbs Ball, J., Hehl Torem D. The Art of Fashion Accessories: A Twentieth Century Retrospective, 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.