Contemporary fashion: practice and theory, 7,5 hp

COURSE GUIDELINES AND LITERATURE LIST
Spring semester 2015

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Content of the course
The course aims to explore the relationship between practices of contemporary fashion and the theories that can help to interpret and understand them. By investigating different practices in contemporary fashion (production, communication and dissemination), its agents (fashion designers, curators, photographers, models, stylists, journalists, bloggers etc.), its objects and physical manifestations (garments, accessories, magazines, exhibitions, blogs), the course aims to introduce new ways of thinking about contemporary fashion. It aims at re-thinking fashion theory by looking at contemporary fashion practice and vice versa. The dialogue between theory and practice will be reflected in the teaching schedule where theoreticians i.e. fashion scholars will alternate and discuss with fashion practitioners such as designers, photographers and stylists etc. Furthermore the course will include excursions to museums and/or design schools.

Learning outcomes
Upon successful completion of the course, the student shall be able to:

- Critically understand and investigate contemporary fashion, its practices and its agents in Western culture.
- Analyse and interpret empirical materials in contemporary fashion from various theoretical perspectives.
- Show thorough knowledge and critically reflect upon recent theories and interpretation models used in fashion studies.

**Teaching**
The teaching consists of lectures, group seminars and study visits and is held in English. The lectures include theoretical lectures given by lecturers from the Centre for Fashion studies and practitioners’ panels with invited practitioners’ from the fashion industry such as designers, photographers, journalists and PR managers. Each theoretical lecture is followed by a related panel where fashion practitioners present their work and experiences and answer/discuss questions asked by the students and the moderator. At the course start the students will be divided into discussion groups in order to prepare questions for those panels beforehand.

The teaching even includes one compulsory study visit to a fashion show displayed by Beckmans design school which will be held in late May during one hour, daytime. For those who cannot attend the daytime visit there will be an alternative option. Building on this visit the students will have small group discussions according to certain instructions and prepare presentations of their reflections.

All of the teaching activities demand proper preparation through thorough reading of the course literature and small group discussions concerning both the theoretical and practical aspects given by the lectures.

**Literature**
The main literature consists in Caroline Evans’ book *Fashion at the Edge* (see literature list). This book is mainly related to and crucial for the first half of the course, but will have to be kept in mind and read as a whole during the entire course. Furthermore academic texts published on the course site on Mondo/Resources and a few digital articles
are important preparatory reading. It is important to be well prepared before each lecture/panel in order to formulate questions for the speakers. All of the academic articles will be published at the latest a week before the related lecture or panel.

**Examination and assessment**

The course is assessed by a final paper answering three essay questions related to both theoretical and practical/empirical aspects. Furthermore each student has to participate in the study visit in order to pass. Analysing the experience given by the study-visit will be part of the final assessment.

In order to pass the course the student has to

- participate in the study visit and group presentation.
- submit a paper with at least the grade E.

**Assessment criteria:**

**A = Excellent.**

The learning outcomes have been reached on an excellent level. The assignment shows deep and original critical reflection on contemporary fashion in theory and practice and profound knowledge on its different aspects. Thorough and highly creative analysis formulated in excellent language and relevantly related to course literature.

**B = Very good.**

The learning outcomes have been reached on a very high level. The assignment shows deep critical reflection on contemporary fashion in theory and practice and profound knowledge on its different aspects. Thorough and well-reflected analysis formulated in good language and relevantly related to course literature.
C = Good.
The learning outcomes have been reached on a high level. The assignment shows critical reflection on contemporary fashion in theory and practice and broad knowledge on its different aspects. Thorough analysis formulated in good language and properly related to course literature.

D = Satisfactory.
The learning outcomes have been reached on a satisfactory level. The assignment shows a certain amount of critical reflection on contemporary fashion in theory and practice and a satisfactory amount of knowledge on its different aspects. Clearly formulated analysis related to course literature.

E = Sufficient.
The learning outcomes have been reached on an acceptable level. The assignment shows an acceptable amount of critical reflection on contemporary fashion in theory and practice and some knowledge on its different aspects. Clearly formulated analysis related to course literature.

Fx = Not sufficient.
The learning outcomes have not been reached in all aspects. The assignment may be completed in certain points in order to gain an E.

F = Fail.
The learning outcomes have not been reached at all.

**Plagiarism**
As a student you will be writing and handing in different types of written tasks. It is therefore fundamental that you know that all kind of plagiarism is strictly forbidden! Plagiarism consists of:
· Students copying from each other;
· Students copying from the internet, books, articles or other sources without a clear reference;
· Students passing on a work or a citation as their own when it is not;
· All kinds of cut-and-paste writing strategies involving other texts.

Any incident of this kind will be reported to the Disciplinary committee of Stockholm University. In case you are found guilty you might be suspended from the University for a period of time.

In order to avoid plagiarism you need to:
· Specify your sources by referring to the author, the book and the page in question;
· Mark that you are using someone else’s words by marking it with a quotation mark;
· Specify whose thoughts you are presenting if they are not your own;
· Not pass your work on to others.
Literature

Articles and further readings (published on Mondo or accessible on digital bases):


Celant, Germano, ”To Cut is to Think”, Looking at Fashion, catalogue of the Biennale of Florence 1996, Florence: Skira, 1996, pp. 31-36


