

The Hong Kong Polytechnic University

Subject Description Form

Please read the notes at the end of the table carefully before completing the form.

Subject Code	ENGL2CN23
Subject Title	Does Cinderella Wear <i>Prada</i> or <i>Zara</i> ? – Fashion and the World in Short Stories
Credit Value	3
Level	2
Pre-requisite/ Co-requisite/ Exclusion	The following students are not allowed to take this subject: Students of programme-streams: 71418
Objectives	<p>Which brand are Cinderella’s glass slippers - <i>Prada</i> or <i>Zara</i>? Most readers of the fairy tale often purely focus on its literal meaning and the moral within, instead of reading the meaning of characters’ clothes. However, story writers never present their characters naked – at least we all know that Cinderella’s slippers are made of glass. In fact, “Fashion” is an indispensable element in “Fiction” – and in human life. To respond to the fashion-related question above, one has to move beyond literal comprehension to explore the various factors contributing to the construction of the story, including its historical, social and economic contexts, to name but a few. In short, examining how writers dress their characters not only will promote readers’ understanding of fiction, but also their global and social knowledge, their understanding of one’s lifestyle, as well as their awareness of the pattern and rhythm from which the modern world has evolved. Eventually, the entire story reading experience will become more globalised, interactive and rewarding.</p> <p>In view of the above, this subject seeks to:</p> <ul style="list-style-type: none"> • foreground the importance of clothing fashion in famous short stories from all over the world: Europe, Americas, Asia-Pacific • explore the historical, cultural and socio-economic values of dress in chosen texts with appropriate analytical frameworks • enrich students’ understanding of the past and the present • highlight the interrelation between different social entities • assist students with the formation of their own views on the globalised world • enable students to appreciate the multiple advantages of short stories: their brevity, simplicity and intensity
Intended Learning Outcomes (Note 1)	<p>Upon completion of the subject, students will be able to:</p> <p>Category A: Professional/academic knowledge and skills</p> <p>a. critically interpret fiction and, by extension, other forms of literary genre, drawing on essential historical, cultural and social knowledge,</p> <p>b. write coherent reviews and critiques of literary and other creative works, and</p>

	<p>c. read English texts with confidence, especially literary texts, and become self-motivated readers</p> <p>Category B: Attributes for all-roundedness</p> <p>d. demonstrate a global vision and sensitivity in understanding and analysing historical, cultural and social issues as a critical reader and world citizen,</p> <p>e. appreciate the role of fiction as a powerful and creative medium to share thoughts, feelings and insights into the world, and</p> <p>f. develop a more reflective attitude to life and the world, including being more understanding of their own strengths and shortcomings, as well as those of others.</p>
<p>Subject Synopsis/ Indicative Syllabus</p> <p><i>(Note 2)</i></p>	<ol style="list-style-type: none"> 1. “You are what you wear”: Defining “Fashion” and the relationship between “Fashion” and “Fiction”? 2. Dress being the dominant form of “fashion” 3. Fashioning “close reading”: Looking for fashion elements in stories 4. Fashion, Fiction and ... <ul style="list-style-type: none"> - History and politics - Culture and society - Social class 5. Fashionable novels VS Fashion magazines: blurring boundaries between advertising and literary writing 6. “The Big Four” fashion capitals in shorts stories: <ul style="list-style-type: none"> - London - Milan - New York - Paris 7. Dress in Asia-Pacific: Its presentation in creative writing 8. Application of fashion and sociological concepts/theories in the analysis of stories <ul style="list-style-type: none"> - Roland Barthes’s “The Fashion System” - Raymond Williams’s “The Structure of Feeling” - Thorstein Veblen’s “The Leisure Class”
<p>Teaching/Learning Methodology</p> <p><i>(Note 3)</i></p>	<p>Input will be in the form of lectures, seminars, pre-lecture reading tasks and guided tour to the PolyU Fashion & Textiles Resource Centre and/or library. Lectures will be illustrated with PowerPoint slide shows and supplementary materials including extracts from fashion magazines, print handouts, videos and images, while interactive activities are expected during lecture and seminar discussion. Students will be required to read independently outside class, and to research background information when requested by the lecturer.</p> <p>Guided tour to the PolyU Fashion Gallery and/or library will be organised for students to locate relevant references and study fashion magazine as academic resources.</p> <p>Note: The PolyU Fashion & Textiles Resource Centre (MN109) offers increased access to comprehensive fashion information in many different formats. It stores and makes accessible data for textiles and fashion products, supplying current, historical, technical, legal and aesthetic support for a range of users in the clothing industry.</p>

Assessment Methods in Alignment with Intended Learning Outcomes (Note 4)	Specific assessment methods/tasks	% weighting	Intended subject learning outcomes to be assessed (Please tick as appropriate)					
			a	b	c	d	e	f
	1. Task 1: Dressing a character (Mid-Term assignment) [500 words] (ER)	20%	✓	✓	✓	✓	✓	✓
	2. Task 2: Oral Presentation (ER)	20%	✓		✓	✓	✓	✓
	3. Task 3: Critical analysis of short stories (Final paper) [1500 - 2500 words] (EW & ER)	60%	✓	✓	✓	✓	✓	✓
	Total	100 %						
<p>Explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes:</p> <p>Tasks 1 (“Dressing a character”) and 3 (“Critical analysis of short stories”) are assessed through individual contribution, while Task 2 (Oral presentation) requires collaborative efforts.</p> <p>The mid-term assignment (“Dressing a character”) draws on students’ ability to interpret and identify themes related to clothing fashion in a given short story. It also requires their creativity to characterise selected fictional characters vestimentarily, through written and/or graphical illustrations. Building on the mid-term assignment, the final paper (“Critical analysis of short stories”) constitutes an extended writing task involving an extensive literary research, synthesis and evaluation of theories and cultural-historical issues covered in the subject.</p> <p>Oral presentation is a theme-based group oral task where students are required to analyse a story in groups and present their ideas to audience interactively</p>								
Student Study Effort Expected	Class contact:							
	<ul style="list-style-type: none"> Lectures (13 x 2 hours) 		26 Hrs.					
	<ul style="list-style-type: none"> Seminars (13 x 1 hour) 		13 Hrs.					
	Other student study effort:							
	<ul style="list-style-type: none"> Assignments and Individual reading / Private study 		78 Hrs.					

	Total student study effort	117 Hrs.
Reading List and References	<p>This subject should have an “R” Designation.</p> <p>The following reading materials fulfil the ER designation and form an integral component of the mid-term assignment and the final paper:</p> <ol style="list-style-type: none"> 1. Barthes, Roland. <i>The Fashion System</i>. Translated by Matthew Ward and Richard Howard, Hill and Wang, 1967. pp. 1-55 (55 pages) 2. Veblen, Thorstein. <i>The Theory of the Leisure Class: An Economic Study of Institutions</i>. Ed., Macmillan & Co., Ltd., 1899. pp. 35-102, 167-188 (90 pages) 3. Williams, Raymond. <i>The Long Revolution</i>. Chatto & Windus, 1961. pp. 57-120 (64 pages) <p style="text-align: center;">*****</p> <p>A. Reading list</p> <ol style="list-style-type: none"> 1. Selected fairytales and short stories by (some of) the following authors from all over the world: <ul style="list-style-type: none"> - Margaret Atwood, Ann Beattie, Italo Calvino, Elizabeth Jane Howard, Charlotte Perkins Gilman, Catherine Gore, Haruki Murakami, Liaia, Jean Rhys, Katherine Mansfield, Guy de Maupassant, Yuko Tsushima, Virginia Woolf 2. Extracts from the following books on fashion and sociological theories (in addition to the 3 above-named items for the ER designation): <ul style="list-style-type: none"> - Hughes, Clair. <i>Dressed in Fiction</i>. Berg, 2006. - Lurie, Alison. <i>The Language of Clothes</i>. Bloomsbury Publishing Ltd., 1992. - Ribeiro, Aileen. <i>Fashion and Fiction: Dress in Art and Literature in Stuart England</i>. Yale University Press, 2005. <p>B. Reference:</p> <p>Adburgham, Alison. <i>Silver Fork Society: Fashionable Life and Literature from 1814-1840</i>. Constable, 1983.</p> <p>Brenninkmeyer, Ingrid. <i>The Sociology of Fashion</i>. Keller, 1962.</p> <p>Eliot, George. “Silly Novels by Lady Novelists.” <i>Westminster Review</i>, vol. 10, Oct. 1856, pp. 442-61.</p> <p>Entwistle, Joanne. <i>The Fashioned Body: Fashion, Dress, and Modern Social Theory</i>. Polity Press, 2000.</p> <p>Field, George. <i>Chromatography, Or, A Treatise on Colours and Pigments, and of Their Powers in Painting</i>. Charles Tilt, 1835.</p> <p>Hart, Francis Russell. “The Regency Novel of Fashion.” From <i>Smollett to James: Studies in the Novel and Other Essays Presented to Edgar Johnson</i>, edited by Samuel I. Mintz et al., University Press of Virginia, 1981.</p> <p>Hay, David Ramsay. <i>A Nomenclature of Colours, Applicable to the Arts and Natural Sciences, to Manufactures and Other Purposes of General Utility</i>. 2nd ed., William Blackwood and Sons, 1846</p> <p>Hollander, Anne. <i>Seeing through Clothes</i>. Viking Press, 1978.</p> <p>Jauss, Hans Robert. <i>Toward an Aesthetic of Reception</i>. University of Minnesota Press, 1982.</p> <p>Jones, Ann Rosalind, and Peter Stallybrass. <i>Renaissance Clothing and the Materials of Memory</i>. Cambridge University Press, 2000.</p>	

	<p>Perrot, Philippe. <i>Fashioning the Bourgeoisie: A History of Clothing in the Nineteenth Century</i>. Princeton University Press, 1994.</p> <p>Rappaport, Erika Diane. <i>Shopping for Pleasure: Women in the Making of London's West End</i>. Princeton University Press, 2000.</p> <p>Simmel, Georg. "Fashion." <i>The American Journal of Sociology</i>, vol. 62, no. 6, May 1957, pp. 541-58.</p>
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Note 1: Intended Learning Outcomes

Intended learning outcomes should state what students should be able to do or attain upon subject completion. Subject outcomes are expected to contribute to the attainment of the overall programme outcomes.

Note 2: Subject Synopsis/Indicative Syllabus

The syllabus should adequately address the intended learning outcomes. At the same time, overcrowding of the syllabus should be avoided.

Note 3: Teaching/Learning Methodology

This section should include a brief description of the teaching and learning methods to be employed to facilitate learning, and a justification of how the methods are aligned with the intended learning outcomes of the subject.

Note 4: Assessment Method

This section should include the assessment method(s) to be used and its relative weighting, and indicate which of the subject intended learning outcomes that each method is intended to assess. It should also provide a brief explanation of the appropriateness of the assessment methods in assessing the intended learning outcomes.