# COURSE CONTENT

| Course Code | DP3001 |
| --- | --- |
| Course Title | Transformative Identities in Fashion Media |
| Pre-requisites | DP2005 Photography: Colour and Context or DP2006 Principles of Lighting |
| No of AUs | 3 |
| Contact Hours | 39 hours studio contact |

### Course Aims

In this studio course, you will explore how artists have used the language of dress as a narrative in their work to reflect the culture and various identities. By questioning and dismantling preconceived notions of fashion photography, you will expand definitions of fashion in photography and publication through discussion, practice and assignments. By enhancing your professional technical knowledge and principles of the still and moving image in a fashion context, you will have the confidence to reflect the zeitgeist of fashion through the means of contemporary image making.

### Intended Learning Outcomes (ILO)

By the end of this course, you will

1. Describe the photographic identities of significant fashion designers, their relationship with key prolific image makers and their influence in culture.
2. Discuss and explore the collaborative relationship with fashion and art.
3. Create visual identities of fashion narratives through photographic image making.
4. Demonstrate proficiency via presentation of sequential image making related to a theme.
5. Contribute constructively in class and in team-based situations to critique artistic and technical challenges related to fashion media photography.

### Course Content

**Referencing the Past to describe the "Now".**
In this course you will conduct an investigation into the history and birth of Fashion Photography and how it has evolved today.

**Constructing an Identity**
Through analysis and discussions of a variety of runway images, you will be introduced to key prominent fashion designers and how they have impacted the ways of dress today. You will explore the various representational "DNA" of each designer and how they are able to appropriate and reflect the key visual elements of dress in a constructed identity.

**Representation of Identity in Photo Media**
You will explore how the constructed identity is manifested in a narrative structure. You will examine the relationship between key prolific image makers and fashion, and will be exposed to the mise en scene necessary to create contemporary photographic work in a fashion context.

**Fundamental Image Capturing and Creation Techniques**
Through an exploration of mise en scene demonstration of essential high end technicalities, you will

develop how to best represent constructed identities through photo media. You will gain understanding of skills used in a fashion context, framing, composition, light, colour, during production and post production.

**Presenting the Fashion Image**
By examining the ever changing landscape of the fashion publication, you will be guided how to best present fashion media in a sequential high quality layout. You will also learn how to incorporate the fashion moving image, a medium that has developed with modernity.

**Assessment (includes both continuous and summative assessment)**

| Component | ILO Tested | Programme LO | Weighting | Team/ Individual |
|---|---|---|---|---|
| **Continuous Assessment** **Identity 1 :** referencing the past to create a contemporary image 15% **Identity 2:** featuring a key fashion component to create sequential images 15% | 1,2,3,4 | -- | 30 | Individual |
| **Assignment** **Research report** of a significant photographer | 1,2,3 | -- | 10 | Individual |
| **Final Project:** **Identity Final:** Visual **r**epresentation of fashion designer 20% Presentation of the sequential and moving image 20% | 1,2,3,4 | -- | 40 | Individual |
| **Continuous Assessment: Participation** | 5 | -- | 20 | Individual |
| Total | | | 100% | |

**Reading and References**

1. Bancroft, Alison. *Fashion and Psychoanalysis Styling the Self.* I.B. Tauris & Co Ldt: New York. 2012
2. Crane, Diana. *Fashion and Its Social Agendas: Class, Gender and Identity in Clothing.* The University of Chicago Press, 2000.
3. Shinkle, Eugénie. *Fashion as Photograph: Viewing and Reviewing Images of Fashion.* New York: I.B. Tauris, 2010.
4. Shinkle, Eugénie. *Fashion Photography: The Story in 180 Images.* London: Thames & Hudson, 2017.
5. Workman, Jane and Freeburg, Beth. *Dress and Society.* Fairchild books: USA, 2009.
6. Caldwell, Cath, and Yolanda Zappaterra. *Editorial Design: Digital and Print.* London: Laurence King, 2016.
7. Zappaterra, Yolanda. *Art Direction Editorial Design.* New York: Abrams Studio, 2007.
8. Barthes, Roland. *The Fashion System.* University of California Press, 1990.
9. Svendsen, Lars. *Fashion: A Philosophy.* Reaktion Books, 2006.

**Course Policies and Student Responsibilities**

**(1) General**

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

**(2) Punctuality**

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

**(3) Absenteeism**

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

**Academic Integrity**

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the academic integrity website for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

**Planned Weekly Schedule\***

*Subject to adjustment by instructor according to the teaching situation, students' progress, public holidays and unforeseeable circumstances. A revised schedule will be issued to students at the start of the semester.

| Week | Topic | Course LO | Readings/ Activities |
|------|-------|-----------|----------------------|
| 1 | **Introduction**<br>Introduction to Fashion in Photo Media. | 1,2,3 | **Introductory Lecture**<br>Overview and discussion on how Fashion is applied in Photo Media.<br>Overview of class exercises. |

| | | | |
|---|---|---|---|
| 2 | **Referencing the Past to describethe Now**<br><br>An investigation into the history and birth of Fashion Photography and how it has evolved today. | 1,2,3 | **Lecture**<br>A timeline featuring how fashion in media history has transitioned to modern times.<br>A compare contrast case study of how contemporary images of today have referenced and developed from the past. |
| 3 | **Fundamental Image Capturing and Creation Techniques pt. I**<br><br>An expansion of exploring mise en scene through a demonstration of essential high-end technicalities to best represent constructed identities through photo media. | 1,2,3,4 | **Lecture**<br>Understanding how mise en scene plays a crucial role in constructing identities in fashion media featuring camera work and lighting.<br>**Tutorial**<br>Technical demonstrations with class exercises. |
| 4 | **Fundamental Image Capturing and Creation Techniques pt. II**<br><br>An expansion of exploring mise en scene through a demonstration of essential high-end technicalities to best represent constructed identities through photo media. | 1,2,3,4 | **Lecture**<br>Understanding how mise en scene plays a crucial role in constructing identities in fashion media featuring post production with Adobe Photoshop.<br>**Tutorial**<br>Technical demonstrations with class exercises. |
| 5 | *Identity 1*: **Presentation**<br>Referencing the past to create a contemporary image today | 1,2,3,4,5,6 | **Presentation**<br>Student presentation of their first CA project. |
| 6 | **Representation of Identity in Photo Media**<br><br>An in-depth exploration of how the constructed identity is manifested in a narrative structure. Understanding the relationship between key prolific image makers and fashion, one will be exposed to the mise en scene necessary to create contemporary photographic work in a fashion context. | 1,2,3 | **Lecture**<br>Case studies of various key image makers and the construction of identities via fashion and mise en scene |
| 7 | **Constructing an Identity**<br><br>Through analysis and discussions of a variety of runway images, one will be introduced to key prominent fashion designers and how they have impacted the ways of dress today. Awareness will be brought to the various representational DNA of each designer and how one will be able to | 1,2,3, | **Presentations**<br>Student presentations of proposed projects with mock-up prototypes and project management timelines. |

| | | | |
|---|---|---|---|
| | appropriate and reflect the key visual elements of dress in the constructed identity. | | |
| 8 | *Identity 2*: **Presentation**<br>Featuring a key fashion component to create sequential images | 1,2,3,4, 5,6 | **Presentation**<br>Student presentation of their second CA project. |
| 9 | **Presenting the Fashion Image**<br>Examining the ever-changing landscape of the fashion publication, one will be guided how to best present fashion media in a sequential high-quality layout. One will also learn how to incorporate the fashion moving image, a medium that has developed with modernity. | 1,2,3,4 | **Lecture**<br>Case studies of how fashion images are represented in a modern context. |
| 10 | **Fundamental Image Capturing and Creation Techniques pt. III**<br>An expansion of exploring mise en scene through a demonstration of essential high-end technicalities to best represent constructed identities through photo media. | 1,2,3,4 | **Lecture**<br>Understanding how mise en scene plays a crucial role in constructing identities in fashion media featuring post production with Adobe Premiere.<br>**Tutorial**<br>Technical demonstrations with class exercises. |
| 11 | *Identity FINAL*<br>Final assignment production. Continuous review and feedback of final assignment through various stages of completion. | 1,2,3,4, 5,6 | **Assigned Projects**<br>Final assignment: Students in studio work. Continuous assessment and feedback throughout production. |
| 12 | *Identity FINAL*<br>Final assignment production. Continuous review and feedback of final assignment through various stages of completion. | 1,2,3,4, 5,6 | **Assigned Projects**<br>Final assignment: Students in studio work. Continuous assessment and feedback throughout production. |
| 13 | *Identity FINAL*: **Presentation**<br>Understanding designer DNA to manifest a visual presentation of the sequential and moving image | 1,2,3,4, 5,6 | **Presentation**<br>Student presentation of their Final Project. |