



University of
New Haven

Mass Media and the Fashion Industry

SECTION I: Course Overview

UNH Course Code: COM321BCN

Subject Areas: Communication, Media Studies, Fashion Design

Level: 300

Prerequisites: None

Language of Instruction: English

Contact Hours: 45

Recommended Credits: 3

Description

This course will explore the relationship between mass media and the fashion industry from historical Spain to today's new media platforms and globalized communication networks. The first half of the course addresses the primary forms of conventional fashion media (journalism, photography, film, new media) while the second half of the course emphasizes the media dialogue and diplomacy as well as its value arbitration (representation, taste, status, trend, globalization).

As an integral part of this course, students will consider the various interactions between fashion and media by personally conducting interviews or fashion show reports. The course includes a shared blog component for posting assignments and critiques of your visits to fashion industry headquarters or exhibitions.

LEARNING OBJECTIVES

Upon successful completion of this course, you will be able to:

- Acquire a chronologically nuanced vocabulary appropriate to the fashion industry
- Explain the role that media plays in the fashion industry
- Identify host country-specific manifestations of media treatment of fashion
- Engage in dialogue about the relationship between fashion and media

SECTION II: Instructor & Course Details

INSTRUCTOR DETAILS

Name:	TBA
Contact Information:	TBA
Term:	Semester

ATTENDANCE POLICY

This class will meet once weekly for 150 minutes each session. All students are expected to arrive on time and be prepared for the day's class session.

CEA enforces a mandatory attendance policy. You are therefore expected to attend all regularly scheduled class sessions, including any field trips, site visits, guest lectures, etc. that are assigned by the instructor. The table below shows the number of class sessions you may miss before receiving a grade penalty.

ALLOWED ABSENCES – SEMESTERS		
Courses Meeting X day(s) Per Week	Allowed Absence(s)	Automatic Failing Grade at X th Absence
Courses meeting 1 day(s) per week	1 Absences	4 th Absence

For every additional absence beyond the allowed number, your final course grade will drop down to the subsequent letter grade (ex: A+ to A). As a student, you should understand that the grade penalties will apply if you are marked absent due to tardiness or leaving class early. In the table below, you will find the grade penalty associated with each excessive absence up to and including automatic course failure.

ATTENDANCE DOCKING PENALTIES				
Absence	1 st	2 nd	3 rd	4 th
Penalty	No Penalty	0.5 Grade Docked	1 Grade Docked	Automatic Failure
HIGHEST POSSIBLE GRADE AFTER ATTENDANCE PENALTIES				

Grade	A+	A	A-	F
--------------	-----------	----------	-----------	----------

CEA does not distinguish between excused and unexcused absences. As such, no documentation is required for missing class. Similarly, excessive absences, and the grade penalty associated with each, will not be excused even if you are able to provide documentation that shows the absence was beyond your control. You should therefore only miss class when truly needed as illness or other unavoidable factors may force you to miss a class session later on in the term.

GRADING & ASSESSMENT

The instructor will assess your progress towards the above-listed learning objectives by using the forms of assessment below. Each of these assessments is weighted and will count towards your final grade. The following section (Assessment Overview) will provide further details for each.

Class Participation:	10%
Interview <i>or</i> Fashion Show Report	15%
Trend Case Study	25%
Midterm Exam	25%
Final Exam	25%

ASSESSMENT OVERVIEW

This section provides a brief description of each form of assessment listed above. Your course instructor will provide further details and instructions during class time.

Class Participation (10%): Student participation is mandatory for all courses taken at a CEA Study Center. The instructor will use the rubric below when determining your participation grade. All students should understand that attendance and punctuality are expected and will not count positively toward the participation grade.

CLASS PARTICIPATION GRADING RUBRIC	
Student Participation Level	Grade
You make major & original contributions that spark discussion, offering critical comments clearly based on readings, research, & theoretical course topics.	A+ (10.0 – 9.70)
You make significant contributions that demonstrate insight as well as knowledge of required readings & independent research.	A/A- (9.69 – 9.00)
	B+/B

You participate voluntarily and make useful contributions that are usually based upon some reflection and familiarity with required readings.	(8.99 – 8.40)
You make voluntary but infrequent comments that generally reiterate the basic points of the required readings.	B-/C+ (8.39 – 7.70)
You make limited comments only when prompted and do not initiate debate or show a clear awareness of the importance of the readings.	C/C- (7.69 – 7.00)
You very rarely make comments and resist engagement with the subject. You are not prepared for class and/or discussion of course readings.	D (6.99 – 6.00)
You make irrelevant and tangential comments disruptive to class discussion. You are consistently unprepared for class and/or discussion of the course readings.	F (5.99 – 0.00)

Interview or Fashion Report (15%): By the second-class meeting, you will decide if you would like to interview someone in the fashion industry or report on a fashion show. For either option you will write the same length (750-1000 words), post your text with images to the class blog and briefly present your conclusions to the class. Each class will start with one or two students presenting, so the due date for this assignment will vary for everyone.

Option 1 Interview: Survey profiles of figures in fashion and fashion media and invite for an email or personal interview. This may be anyone from a young blogger (whom you may already know) to a more significant leader in the industry. All interviews should be 5-7 questions related to fashion and media. If the interviewee does not respond at length to your questions, you should offer an introductory paragraph or bio of the interviewee in order to meet the 750 word minimum. If you do not get a response from the interviewee by one week before your due date, let the instructor know and you may be permitted to interview someone about their fashion style.

Option 2 Fashion Report: Throughout the semester there are many accessible shows and presentations. If you already have access to a live show this is an ideal choice. If you do not have access to a show you may view the collections from this season (no previous season permitted) online at Style.com. If you choose to use Style.com however, you must contrast your report with the review posted online. All reports should analyze at least 5 components of the collection: inspiration, colors, fabrics, label DNA and personal conclusions of the show's significance. In the case of a live show you should also consider the venue, music and front row in your commentary.

Trend Case Study (25%): The instructor will explain in detail the specific approach and suggested content that will be integrated into your research, methodology and paper on an angle to be decided in conjunction with the instructor. You will submit to the instructor periodic updates on the progress of your research, and these will count towards the overall assessment of your work.

Students will write 1,500-2,000 words (6-8 sides double-spaced) on the relationship between a trend, the fashion industry, the fashion media and the public. You must submit your trend case study topic (historic or current

trend) by class 6. You will research the trend and demonstrate a synthesis of class knowledge, supported by independent research materials. You should identify how and when the trend emerged (in fashion and/or the masses), what designers demonstrated this trend, what media covered this trend, and how it was worn by tastemakers or the masses. You must submit the paper in electronic format.

Midterm (25%): Short answer and essay question based on the readings and class discussions.

Final Examination (25%): One cumulative essay question based on readings and class discussions. Please note that class exams are designed to establish and communicate to you the progress you are making towards meeting the course learning objectives listed above. They are comprised of questions and exercises that test your abilities in three important areas of competency: the amount of information you master; the accuracy of the information you present; and the significance you ascribe to the facts and ideas you have integrated across your study in this course.

EXPERIENTIAL LEARNING ACTIVITIES

CEA courses are designed to include a variety of experiential learning activities that will take you out of the classroom and allow you to explore your local, host city. These activities may include field studies, guest lectures and/or activities offered through our Academically Integrated Cultural Activities Program (AICAP). The following experiential learning activities are integrated in this course:

Field Studies: - Field Studies and AICAP are Subject to Change

- **Analyzing the Salamanca District**

AICAP Activities:

- **Mercedes Benz Fashion Week**

REQUIRED READINGS

Reading assignments for this course will come from the required textbook, the selected readings listed below. All required readings—whether assigned from the text or assigned as a selected reading—must be completed according to the due date assigned by the course instructor.

All required readings will be available to students on the Moodle Platform or online.

The Fashion Reader, Third Edition Welters & Lillethun Eds., Berg, 2022, (FR hereafter)

Course Reader Resources (hereafter CR):

Fashion Theory, Malcolm Barnard Ed., Routledge, 2007.

Georg Simmel, “Fashion,” *The American Journal of Sociology*, Vol. 62, No. 6 (May, 1957), pp. 541- 558.

Excerpts Mallarmé’s *La Dernière Mode* as re-printed in P.N. Furbank and A. M. Cain. *Mallarmé on Fashion: A Translation of the Fashion Magazine La Dernière Mode*. New York: Berg. 2004.

Laurie Oulette, "Inventing the Cosmo Girl: Class identity and Girl Style America n Dreams," from *Media, Culture & Society*, Vol. 21, No. 3 (1999), pp. 359-383.

Roland Barthes, "Fashion Photography," pp. 517-19 and Rosetta Brooks, "Fashion Photography: The Double Paged Spread," pp. 520-6 from *Fashion Theory*, Malcolm Barnard Ed., Routledge, 2007.

Mila Ganeva, "Fashion Photography and Women's Modernity in Weimer Germany," from *NWSA Journal*, Vol. 15, No. 3, Gender and Modernism between the Wars, 1918-1939 (Autumn, 2003), pp. 1-25.

Stella Bruzzi, "The Instabilities of the Franco-American Gangster: Scarface to Pulp Fiction" pp. 67-94 and "The Screen's Fashioning of Blackness: Shaft, New Jack City, Boyz N the Hood, Waiting to Exhale" from *Undressing Cinema: Clothing and Identity in the Movies*, Routledge, 1997: 95-119.

Lise Skov et al, "The Fashion Show as Art Form," Copenhagen Business School Creative Encounters, October 2009, pp. 1-37.

Malcolm Barnard, "Fashion, art, performance, masquerade," pp. 166-168 from *Fashion as Communication*, Routledge, 2002.

Agnès Rocamora, "Personal Fashion Blogs: Screens and Mirrors in Digital Self Portraits," *Fashion Theory*, Volume 15, Number 4, (December 2011), pp. 407-424.

Brian Morean, "Celebrities, Culture & Name Economy," Copenhagen Business School *Creative Encounters*, 2004, pp. 1-18.

Christopher Moore & Greta Birtwhistle, "The Burberry Business Model," *International Journal of Retail and Distribution Management*, Vol 32, No. 8 (2004), pp. 412-422.

Heike JenB, "Dressed in History: Retro Styles and the Construction of Authenticity in Youth Culture," *Fashion Theory*, Volume 8, Issue 4, (2004), pp. 387-404.

Sophie Woodward, "The Myth of Street Style," *Fashion Theory*, Vol 3, No 1 (2009), pp. 83-102.

Patrícia Soley-Beltran, "Fashion Models as Ideal Embodiments of Normative Identity," *Trípodos Barcelona*, No. 18 (2006) pp. 23-43.

Ellen McLarney, "The Burqa in Vogue," *Journal of Middle East Women's Studies*, Vol 5 No 1 (Wint 2009), pp. 1-23.

Tamsin Blanchard, "Fashion & Graphics," pp. 534-552 from *Fashion Theory*, Malcolm Barnard Ed., Routledge, 2007.

Brian Hilton, Chong Ju Choi, Stephen Chen, "The Ethics of Counterfeiting in the Fashion Industry," *Journal of Business Ethics*, Vol. 55, No. 4 (Dec., 2004), pp. 345-354.

Catrin Joergens, "Ethical fashion: Myth or future trend?," *Journal of Fashion Marketing and Management*, Vol 10, No 3, pp. 360-369.

Recommended Readings:

Please consult <http://www.bergfashionlibrary.com/> which can be accessed by subscribing academic institutions. Berg is also the leading publisher in fashion theory books.

Malcolm Barnard, *Fashion as Communication*, Routledge, 2002.

Stella Bruzzi, *Undressing Cinema: Clothing and Identity in the Movies*, Routledge, 1997.

Leslie Burns, et al, *The Business of Fashion*, Berg, 2011.

Rosie DiManno, "Religious piety or is it vanity? Some hijab wearers are simply making a fashion statement," *Toronto Star*. Toronto, Ont.: Apr 5, 2010. pg. 2.

Lourdes Font, "L'Allure de Chanel," *Fashion Theory*, Volume 8, Issue 3, (2004), pp. 301-314.

Adam Geczy and Vicki Karaminas, *Fashion and Art*, Berg, 2012.

Pamela Gibson, *Fashion and Celebrity Culture*, Berg, 2011.

Ana Gonzalez and Laura Bovone, *Identities Through Fashion*, Berg, 2012.

Jukka Gronow, "Taste and Fashion: The Social Function of Fashion and Style," *Acta Sociologica*, Vol. 36, No. 2 (1993), pp. 89-100.

Kim Hastreiter, "Mopping the Street," *Design Quarterly*, No. 159 (Spring, 1993), pp. 33-37

Edith Head, "A Costume Problem: From Shop to Stage to Screen," *Hollywood Quarterly*, Vol. 2, No. 1 (Oct., 1946), p. 44.

Deborah Heath, "Fashion, Anti-Fashion, and Heteroglossia in Urban Senegal," pp. 19-33.

Yuniya Kawamura, "Japanese Teens as Producers of Street Fashion," *Current Sociology*, Vol 54(5) (September 2006), pp. 784–801.

Eundeok Kim, et al, *Fashion Trends*, Berg, 2011.

Mary Lewis, "The Discourse of Fashion: Mallarme, Barthes and Literary Criticism," *Substance* (University of Wisconsin Press), Vol. 21, No. 2, (1992), pp. 46-60.

Nita Rollins, "Greenaway, Gaultier: Old Masters, Fashion Slaves," *Cinema Journal*, Vol. 35, No. 1 (Autumn, 1995), pp. 65-80.

Charlotte Seeling, *Fashion: 150 Years of Couturiers, Designers, Labels*, Ullmann, 2010.

Ellen Wiley Todd, "Visual Design and Exhibition Politics in the Smithsonian's Between a Rock and a Hard Place," *Radical History Review*, Issue 88 (winter 2004): 139–62.

Elizabeth Wilson, "Magic Fashion," *Fashion Theory*, Volume 8, Issue 4, (2004) pp. 375-386.

Mass Media & the Fashion Industry

Course Content

Session	Topic	Activity	Student Assignments
1	Introduction to Syllabus Overview of Fashion & Media	Introduction Activity	Readings <ul style="list-style-type: none"> FR: A Brief History of Modern Fashion 1-4 only), pp 6-46.
2	Barcelona & Modernity: The Rise of Fashion & Media	Lecture & Discussion	Readings <ul style="list-style-type: none"> CR: Georg Simmel, Fashion, pp. 541- 558. CR: Jennifer M. Jones, “Repackaging Rousseau,” pp. 939-967
3	Fashion Journalism The Fashion Magazine	Lecture & Discussion Group activity with fashion magazine and journalism samples	Readings <ul style="list-style-type: none"> FR: Fashion on the Page, pp. 278-281. FR: Fashion Theory, pp. 77-105. CR: Laurie Oulette, “Inventing the Cosmo Girl,” pp. 359-383.
4	Fashion Photography	Lecture & Discussion Group activity with fashion photos	Readings <ul style="list-style-type: none"> Bring a fashion photo example to class CR: Roland Barthes, Fashion Photography, pp. 517-19. CR: Rosetta Brooks, Fashion Photography: The Double Paged Spread, pp. 520-6. FR: Fashion and Art, pp. 253-271. CR: Mila Ganeva, “Fashion Photography and Women’s Modernity in Weimar Germany,” pp. 1-25.

Mass Media & the Fashion Industry

Course Content

Session	Topic	Activity	Student Assignments
5	Fashion & Film	Lecture & Discussion Viewing of Robert Altman's <i>Prêt-à-Porter</i> (1994)	Readings <ul style="list-style-type: none"> • Preview of video samples related to readings • Online: Amy Spindler, "Style: It's All About Yves." • FR: Sex in the City in the British Fashion Press, pp. 299-301. • CR: Stella Bruzzi, "The Instabilities of the Franco-American Gangster: Scarface to Pulp Fiction" from <i>Undressing Cinema</i>, pp. 67-94. • CR: Stella Bruzzi "The Screen's Fashioning of Blackness: Shaft, New Jack City, Boyz N the Hood, Waiting to Exhale" from <i>Undressing Cinema</i>, pp. 95-119.
6	The Fashion Show & The Press	Brief Lecture & Discussion Excursion to fashion show or exhibit TBD	Readings <ul style="list-style-type: none"> • Trend topics due • Online: Amanda Fortini, "How the Runway Took Off: A Brief History of the Fashion Show" • CR: Malcolm Barnard, "Fashion, art, performance, masquerade," pp. 166-168. • CR: Lise Skov et al, "The Fashion Show as Art Form," pp. 1-37.
7	Fashion & The Shift To New Media	Lecture & Discussion Group review of fashion links	Readings <ul style="list-style-type: none"> • Come to class with an accessible link to a fashion new media site and preview www.showstudio.com • FR: The Postmodern Age, pp. 59-72 • FR: Fashion at the Edge, pp. 11-117. • Online: Imran Amed, "The Business of Blogging" • CR: Agnès Rocamora, "Personal Fashion Blogs," pp. 407-24.
8	Midterm	Exam	Readings <ul style="list-style-type: none"> • Review all Class Readings & Course Materials

Mass Media & the Fashion Industry

Course Content

Session	Topic	Activity	Student Assignments
9	Fashion Media Tastemakers: Designers, Stylists, Celebrities	Lecture & Discussion Viewing of Excerpts from <i>Lagerfeld Confidential</i> (2007)	Readings <ul style="list-style-type: none"> FR: When Worth Was King, pp. 314-315. FR: Selling Culture: The New Aristocracy of Taste in Reagan's America, pp. 305-7. CR: Brian Morean, "Celebrities, Culture & Name Economy," pp. 1-18. FR: Jacqueline Kennedy Onassis, pp. 287-292.
10	Fashion Conglomerates & Media	Brief Lecture & Discussion Study Excursion: Espace Culturel Louis Vuitton	Readings <ul style="list-style-type: none"> CR: Ashok Som, "Personal touch that built an empire of style and luxury," pp.1-20. FR: World Cities of Fashion, pp. 179-184. FR: The Fashion Business, pp. 349-392. CR: Christopher Moore & Greta Birtwhistle, "The Burberry Business Model," pp. 412-22.
11	Fashion Trend & Media	Lecture & Discussion	Readings <ul style="list-style-type: none"> FR: Japanese Street Fashion, pp. 343-345. CR: Sophie Woodward, "The Myth of Street Style," pp. 83-102. CR: Heike JenB, "Dressed in History," pp. 87-404. FR: Fashion and Identity, pp. 121-158. FR: From Haute Couture to the Street, pp. 311-343.
12	Fashion Media & Representation	Lecture & Discussion Group activity	Readings <ul style="list-style-type: none"> FR: Supermodels & Superbodies, pp. 282-6. CR: Diane Crane, "Gender & Hegemony in Fashion Magazines," pp. 541-563. CR: Ellen McLarney, "The Burqa in Vogue," pp. 1-23. CR: Tamsin Blanchard, "Fashion & Graphics," pp. 534-552. FR Fashion and the Body, pp. 229-249. CR: Patricia Soley-Beltran, "Fashion Models as Ideal Embodiments of Normative

Mass Media & the Fashion Industry

Course Content

Session	Topic	Activity	Student Assignments
13	Fashion & the Global Dialogue	Lecture & Discussion	<p>Readings</p> <ul style="list-style-type: none"> • CR: Brian Hilton, Chong Ju Choi, Stephen Chen, “The Ethics of Counterfeiting in the Fashion Industry,” pp. 345-354. • CR: Catrin Joergens, “Ethical fashion: Myth or future trend?,” pp. 360-369. • FR: Politics of Fashion, pp. 199-224. • FR: Future of Fashion, pp. 401-425.
14	Student Final Presentations	Presentations	<p>Readings</p> <ul style="list-style-type: none"> • Review all Class Readings & Course Materials <p>Trend Case Study papers due</p>
15	Final Examination	Exam	<p>Readings</p> <ul style="list-style-type: none"> • Review all Class Readings & Course Materials

Mass Media & the Fashion Industry

Course Content

SECTION III: CEA Academic Policies

The policies listed in this section outline general expectations for CEA students. You should carefully review these policies to ensure success in your courses and during your time abroad. Furthermore, as a participant in the CEA program, you are expected to review and understand all CEA Student Policies, including the academic policies outlined on our website. CEA reserves the right to change, update, revise, or amend existing policies and/or procedures at any time. For the most up to date policies, please review the policies on our website.

Class & Instructor Policies can be found [here](#)

General Academic Policies can be found [here](#)