
COMMUNICATING FASHION in Fall 2020 (CM3004)

Course Code	CM3004	Professor(s)	
Prerequisites	None	Office Number	
Class Schedule	F: 12:40-14:15 in Q-509 T: 18:10-19:45 in Q-509	Office Hours	
Credits	4	Email	skurkdjian@aup.edu
Semester	Fall 2020	Office Tel. Ext.	

Course Description

Fashion is both a way of communicating and an object of communication. First, without communication, fashion would remain in the workshop and factory where it is created. As soon as fashion developed into an industry during the 18th century, fashion has been communicated to inform people about new fashions, to disseminate and sell fashion to “customers” and to promote brands. “Conventional” media, which developed during the 20th and 21st centuries from fashion dolls to fashion magazines and Instagram, play a key role in the communication of fashion, but plethora of other sites of communication also exist: illustration, photograph, film, fashion model, fashion week, fashion cities, advertising, museum, archive, academia, gallery, screen... Today, more and more actors are involved in the communication of fashion: illustrator, journalist, photographer, film maker, model, actress, singer, VIP, influencer, designer, PR, advertiser, promoter, art director, curator, artist... Secondly, since its development clothing has always been a way to express one’s personality, social origin, profession, mood... Clothes, either showing or hiding your body and face, contribute to put you into categories and say something about you. In other words, fashion is communicated by individuals (you) through what they (you) wear, what they (you) write in their (your) personal diaries, what they (you) publish on social media. Individuals can twist the meaning of a cloth, but by doing so, they still use clothing to say something. Fashion has for example always been very important for subcultures movements for which it expressed its ideas and ideals. After giving an overview of the history of fashion communication, this class will shed lights on the reasons, the ways and the issues of communicating fashion. It will also explain how the communication of fashion creates meaning at different levels (personal, social, industrial, commercial) and deals with different issues of representation, politics, power, diversity, sustainability, activism...

Course Learning Outcomes

Students will understand the role of fashion in social performance in a variety of cultures, past and present,

how fashion relates to the emergence of artistic, social and economic forms in the modern period,

how postmodern fashion communicates status, gender and culture,

and the role of fashion in the global cultural economy.

Students will further become aware of how fashion is mediated by brand names, designer labels, fashion shows, journalism and photography, avant - garde fashion and street style, museum collections, and retail establishments.

General Education

Course Outline

OUTLINE:

This course examines how fashion is both a way of communicating and an object of communication. It will shed lights on the official means of communications such as media but will also investigate the “other” means of communication which are overlooked such as diaries, personal photographs, comics stripes, cartoons... The aim is to show how and where fashion is communicated and go beyond “official” media. This course will also study fashion as a way of communicating ideas, rules, feelings...and examine the different levels of meaning of clothes.

CLASS SCHEDULE

(This syllabus is provisional – the schedule depends in part on the availability of guest speakers, new exhibitions, and possible visits outside the classroom)

Week I: 23-25 September

Friday, 25 September, 12:40-2:15

TOPICS Communicating fashion toolbox (I). Fashion as an object of communication

- Official and unofficial ways of communicating fashion: from mass media to personal diaries and family photographs

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- The question of cultural and social representations in the way fashion is communicated.
 - The major questions at stake in the communication of fashion: diversity, gender, social and environmental impact of fashion

ASSIGNMENT FOR THE CLASS:

Choose one item (magazine article, social media post, clothes, photographs...) which communicates fashion; explain why you chose it and what it says about fashion

READINGS:

- Rocamora, Agnès (2017) "Mediatization and Digital Media in the Field of Fashion", *Fashion Theory*, 21:5, 505-522.

Week II: 28 September – 02 October

Tuesday, 29 September, 12:40-2:15

TOPICS: Communicating fashion toolbox (II). Fashion as a way of communicating

- Clothes and social distinction: "Tell me what you wear, I will tell you who you are"
- Fashion and social transgression: challenging the moral and social order through clothes

ASSIGNMENT FOR THE CLASS:

Choose one cloth, fashion or trend, explain why you chose it and what it says about fashion

READINGS:

- Entwistle, Joanne, "Fashion and Identity", in Entwistle, Joanne (2015), *The Fashioned body. Fashion, Dress & Modern Social Theory*, Polity Press

September 30th – last day to drop/add courses online

Friday, 2 October, 12:40-2:15

TOPICS: Written Fashion (I). Fashion journals and journalism

- Rise and Fall of fashion journals, from the 18th century to today.
- Fashion journalism and semiotic (Roland Barthes): how writing makes sense?
- Fashion journalists: a subcategory of journalist?

READINGS:

- Miller, Sandra, Mc Neil Peter, (2018) "Fashion Journalism – History" in: Miller, Sandra, Mc Neil Peter, *Fashion Journalism. History, Theory, and Practice*, London: Bloomsbury.

RECOMMENDED READINGS

- Mary Lynn Stewart, "Publicity", in Mary Lynn Stewart (2008), *Dressing Modern Frenchwomen. Marketing haute Couture, 1919-1939*, p.47
- Miller, Sandra, Mc Neil Peter, (2018) "The History of Print Journalism", in: Miller, Sandra, Mc Neil Peter, *Fashion Journalism. History, Theory, and Practice*, London: Bloomsbury.

Week III: 05 October – 09 October

Tuesday, 06 October, 6:10-7:45

TOPICS: Written Fashion (II). Fashion narratives: conveying fashion through novels, essays and personal diaries

- Fashion & Literature: the case of Emile Zola, Stéphane Mallarmé, Honoré de Balzac
- Fashion in personal diaries: the case of Jane Aubaile, a French teenager during WWII

READINGS:

- Steele, Valerie (2017). "Fashion in Balzac's Paris." In: *Paris Fashion: A Cultural History* (pp. 62–77). London: Bloomsbury Visual Arts.

> **Presentation of this text by XXX**

RECOMMENDED READINGS:

- Bass-Krueger, Maude, Kurkdjian, Sophie (2018) "Fashion in Times of Scarcity (1944-1951). The Diaries of a Teenager, Jane Aubaile", *Modes Pratiques*, p.281.

Friday, 09 October, 12:40-2:15

TOPICS: Fashion and the gaze (I). The rise of fashion magazines

- The rise of magazines during the 20th century: a revolution in the communication of fashion
- From "magasin" to magazine
- From drawings to photography: a new way of showing fashion

READINGS:

- Crane, Diana (2000), "Fashion Images and the Struggle For Women's Identity", in: Crane Diana, *Fashion and its Social Agendas. Class, gender, and Identity in Clothing*, Chicago: The University of Chicago Press.

DOCUMENTARY on Diana Vreeland: The Eye Has To Travel (2011)

PODCASTS:

<https://www.iheart.com/podcast/105-dressed-the-history-of-fas-29000690/episode/1950s-in-vogue-the-jessica-68763866/>

<https://www.iheart.com/podcast/105-dressed-the-history-of-fas-29000690/episode/a-century-of-fashion-photography-an-29679875/>

Week IV: 12 – 16 October

Tuesday, 13 October

TOPICS: Fashion and the gaze (II). Fashion look in family photographs

- Personal use of photograph in all the social classes: the Sunday photograph, the New Year wishes photo...
- How to wear for family photos? Sophisticated clothes and imitation of the fashion press model gestures for the Sunday photographs

READINGS:

- Mette Sandbye (2014) Looking at the family photo album: a resumed theoretical discussion of why and how, *Journal of Aesthetics & Culture*, 6:1

> Presentation of this text by XXX

RECOMMENDED READINGS:

- Peter McNeil (2017) "American Style and Spirit: Fashions and Lives of the Roddis Family, 1850–1995", *Fashion Theory*, 21:5, 595-607

**For those who can read French*

- Bard, Christine « Les photographies de famille commentées : une source sur l'habillement dans les classes populaires », *Apparence(s)*, 1 | 2007.
- Crane, Diana, « Une analyse secondaire des monographies de familles : les pratiques vestimentaires (1855-1909) », *Les Études sociales*, n° 131-132, 1er et 2e semestres 2000, p. 47-64

Friday, 16 October, 12:40-2:15

TOPICS: Fashion and the gaze (III). Depicting fashion in comic strips, fanzines and cartoons

- Fashioning comic strips heroes: the case of *Tintin* and of *Bécassine*

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- A new and fresh look at fashion in fanzines
 - Women empowerment through fashion in cartoons?

READINGS:

**For those who can read French*

- Pellegrin, Nicole, "Quelques habits saisonniers de Bécassine. Sauts de lit, mantes de bain et calots divers", *Modes Pratiques*, December 2018.
- Tinturier, Sandrine, "Mode et Bandes dessinées", in Saillard, Olivier (2020), *Le Bouquin de la Mode*

Week V: 19 - 23 October

Tuesday, 20 October

TOPICS: Fashion on screen (I). Fashion in TV shows

- From the *Actualités Filmées Pathé* (1908) to the first TV shows in France during the 1950's: first fashion moves on a TV screen
- Dim Dam Dom: a new fashion show on French TV, symbol of the social and cultural revolution of the sixties
- The rise of fashion TV shows in America during the 1980s: fashion as a media cultural industry
- Fashion and reality TV during the 2000's: make fashion accessible to everyone

READINGS:

- Cunningham, P.A., Maigne, H., & Reilly, A. (2008). "Television and Fashion in the 1980s". In L. Walters & P.A. Cunningham (Eds.). *Twentieth-Century American Fashion* (pp. 209–228). Oxford: Berg.

Friday, 23 October, 12:40-2:15

TOPICS: Fashion on screen (II). Fashion TV series

- From Clueless to Gossip Girls: how series influence fashion trends
- Fashion icon: SJP in Sex & the City

READINGS:

- Gibson, Pamela Church (2012) "Sex and the City: From Small Screen to Big Screen", in: *Fashion and Celebrity Culture*. London: Berg, 103–122. Bloomsbury Fashion Central

> Presentation of this text by XXX, and selection one or two extracts of *Sex and the city* where fashion plays a key role

RECOMMENDED READINGS:

- Gibson, Pamela Church (2012) "Contemporary Television: So Many Celebrities, So Little Fashion?", In: *Fashion and Celebrity Culture*. London: Berg, 2012. 139–152
- Maria Claudia Bonadio & Maria Eduarda Araujo Guimarães (2016) "Telenovelas: Consumption and Dissemination of a Brazilian Fashion", *Fashion Theory*, 20:2, 209-228
- Warner, H. (2014). "Teen Fashion: Youth and Identity in Popular Teen Dramas". In: *Fashion on Television: Identity and Celebrity Culture* (pp. 75–90). London: Bloomsbury Education.

PODCASTS:

<https://www.iheart.com/podcast/105-dressed-the-history-of-fas-29000690/episode/designing-downton-abbey-an-interview-with-61828765/>

Week VI: 26 – 30 October

Tuesday, 27 October

TOPICS: Fashion on screen (III). Fashion and Film

- Fashioning movie actors: Chanel in Hollywood, Hubert de Givenchy and Audrey Hepburn

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- Behind the scene movies: the dark side of the fashion industry (*Falbalas, The Evil Wears Prada*)
 - Fashion biopics: demystify the life and career of stars designers
 - Fashion Documentary: the emergence of a film type?

READINGS:

- Jobling, Paul, "Border Crossings: Fashion in Film/ Fashion and Film", in *The Handbooks of Fashion Studies*, London: Bloomsbury, p.61.

RECOMMENDED READINGS:

- Rees-Roberts, Nick (2018), "Introduction: Fashion Film – The Long and Short of It", in: *Fashion Film. Art and Advertising in the Digital Age*, London: Bloomsbury
- Rees-Roberts, Nick (2018), "Personalities: Designer Fashion Film", in: *Fashion Film. Art and Advertising in the Digital Age*, London: Bloomsbury
- Gibson, Pamela Church. "'Fashion Films': From Prêt-à-Porter to A Single Man." *Fashion and Celebrity Culture*. London: Berg, 2012. 83–102. Bloomsbury Fashion Central
- Raphaëlle Moine (2017) "Saint Laurent on Screen: Fashion Icon, Doomed Artist, or Celebrity?", *Fashion Theory*, 21:6, 733-748,

Friday, 30 October, 12:40-2:15

TOPICS: Communicating fashion in the digital era (I). From blogs to social medias

- The golden age of blogs: blogs as new spaces of freedom, proximity and authenticity for fashion?
- The Instagram shift: the rise of images, followers and hashtags
- From personal accounts to professional accounts: when brands decided to be on Instagram.

READINGS:

- Rocamora, Agnès, "New Fashion Times: Fashion and Digital Media", in *The Handbooks of Fashion Studies*, London: Bloomsbury, p.61.

- Rocamora, Agnès, (2018) "How new are new media? The Case of Fashion Blogs. Agnès Rocamora, London College of Fashion, University of the Arts London, UK", in Bartlett Djurdja (ed.) *Fashion Media Past and Present*, Bloomsbury: London.

> Presentation of this text by XXX

October 28th, Mid-semester

Week VII: 02 – 06 November

Tuesday, 03 November

TOPICS Communicating fashion in the digital era (II). Social media and self-expression

- Social media and Identity building
- Social media: a new space of expression for the invisible minorities?

READINGS:

- Lewis, Reina, (2018) "The Modest Fashion Blogosphere: Establishing Reputation, Maintaining Independence", in Bartlett Djurdja (ed.) *Fashion Media Past and Present*, Bloomsbury: London.

> Presentation of this text by XXX

Friday, 06 November, 12:40-2:15

TOPICS Fashion on catwalks (I). Fashion shows and soft power

- From the first presentations to the blockbuster fashion shows
- Fashion week and fashion cities

READINGS:

- Evans, Caroline, "Pre-History: Nineteenth-century Fashion Modelling", in Evans, Caroline (2013) *The Mechanical Smile. Modernism and the First Fashion Shows in France and America, 1900-1929*, Yale: Yale University press, p.11
- Evans, Caroline, "1900-1914: the Rationalisation of the Body", in Evans, Caroline (2013) *The Mechanical Smile. Modernism and the First Fashion Shows in France and America, 1900-1929*, Yale: Yale University press, p.29

PODCASTS

<https://podtail.com/fr/podcast/bande-a-part/what-are-fashion-shows-for/>

Week VIII: 09 - 13 November

Tuesday, 10 November

TOPICS: Fashion on catwalks (II).

- The social and environmental impact of fashion weeks
- The future of fashion weeks
- Is the future of fashion weeks online?

ASSIGNMENT: Look at the last online Paris Fashion Week (July 2020) on the Federation de la Haute Couture et de la mode website, and give your opinion on the general organization, on the narratives the FHCM created, on the brands shows.

PODCASTS

<https://www.iheart.com/podcast/105-dressed-the-history-of-fas-29000690/episode/ruth-finley-and-the-fashion-calendar-29967251/>

Friday, 13 November

NO CLASS

November 11th to 13th, fall break (no classes)

Week VIII: 16 - 20 November

Tuesday, 17 November

TOPICS Fashion & Public Heritage (I): Fashion exhibitions and museums.

- Clothes on display. The first “exhibitions of fashion” during the 19th century: an ethnographic perspective
- The creation of fashion museums at the beginning of the 20th century: legitimate fashion as an object of heritage and curation
- Fashion ephemera: what to keep? What to throw away?
- “Blockbuster exhibitions” (the case of the MET and the V&A): fashion as a show?

> Presentation of one blockbuster exhibition (TBD) by XXX

READINGS:

- Koda, H., & Glasscock, J. (2014). “The Costume Institute at The Metropolitan Museum of Art: An Evolving History”. In M.R. Melchior & B. Svensson (Eds.). *Fashion and Museums: Theory and Practice* (pp. 21–32). London: Bloomsbury Academic.

RECOMMENDED READINGS:

- Pecorari, M. (2014). “Contemporary Fashion History in Museums”. In M.R. Melchior & B. Svensson (Eds.). *Fashion and Museums: Theory and Practice* (pp. 46–60). London: Bloomsbury Academic
- Buckley, C., & Clark, H. (2016). “In Search of the Everyday: Museums, Collections, and Representations of Fashion in London and New York”. In H. Jenss, *Fashion Studies: Research Methods, Sites and Practices* (pp. 25–41). London: Bloomsbury Academic

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- Steele, Valerie (2008), "Museum Quality: The Rise of the Fashion Exhibition", *Fashion Theory*, 12:1, 7-30

PODCASTS

<https://www.iheart.com/podcast/105-dressed-the-history-of-fas-29000690/episode/exhibiting-heavenly-bodies-an-interview-with-29899091/>

November 16th, Mid-semester grades due

Friday, 20 November, 12:40-2:15

TOPICS: Fashion & Public Heritage (II): The new digital perspectives

- Online exhibitions: Open fashion to a wider audience through the digital
- "We Wear Fashion": Google digital fashion exhibition
- Personal wardrobe curation: #OOTD on Instagram

READINGS:

- Debo, K. (2017). Fashion curation at Momu: digital challenges. In A. Vänkä & H. Clark (Eds.). *Fashion Curating: Critical Practice in the Museum and Beyond* (pp. 73–86). London: Bloomsbury Visual Arts.
- Loscialpo Flavia, (2016) "From the physical to the digital and back: Fashion exhibitions in the digital age", *International Journal of Fashion Studies*, 3:2, p.225-248

> Presentation of *We Wear Fashion* (Google Cultural Institute) by XXX

Week IX: 23- 27 November

Tuesday, 24 November

TOPICS: Fashion and Private Heritage. Luxury brands and mythology narratives

- From Heritage Departments within the couture house (Chanel, Lanvin) to exhibitions in public museums (Dior at the MAD; McQueen at the V&A...)
- The creation of private exhibitions traveling around the world: the case of the series of exhibitions called *Culture Chanel*
- The creation of private museums (the case of Dior, Gucci); of private galleries (Louis Vuitton) and of Foundations (the LVMH and the Pinault Fondation)

READINGS:

- Andrea Boccardi, Cristiano Ciappei, Lamberto Zollo, Maria Carmen Laudano, "[The Role of Heritage and Authenticity in the Value Creation of Fashion Brand](#)", *International Business Research*; Vol. 9, No. 7; 2016
- Marcella Martin, Federica Vacca, "Heritage narratives in the digital era", *Research Journal of Textile and Apparel*, 3 December 2018
- Ornella K. Pistilli, "[The Heritage-Creativity Interplay. How Fashion Designers are Reinventing Heritage as Modern Design: The French Case](#)", *Zone Moda Journal*, Vol 8, No1, 2018.

PODCASTS:

<https://www.iheart.com/podcast/105-dressed-the-history-of-fas-29000690/episode/dior-from-paris-to-the-world-30546761/>

Friday, 27 November, 12:40-2:15

TOPICS: Fashion as a way of communication

- From social distinction to social imitation
- Am I what I wear? #OutfitOfTheDay on Instagram
- A typology of clothes: is there a standard uniform?
- What is a fashion faux pas?

READINGS:

- Davis, Fred (1992) 'Do Clothes Speak? What makes them Fashion?' in: *Fashion, Culture and Identity*. Chicago: The University of Chicago Press, pp. 1–18.

> **Presentation of this text by XXX**

RECOMMENDED READINGS:

- Monica Tutton (2015) "Fashionable Personae: Self-identity and Enactments of Fashion Narratives in Fashion Blogs", *Fashion Theory*, 19:2, 201-220

- Lauren Downing Peters (2014) "You Are What You Wear: How Plus-Size Fashion Figures in Fat Identity Formation", *Fashion Theory*, 18:1, 45-71,

November 27th, last day to withdraw from a course

last day to choose credit/no credit option

Week X: 30 – 04 December

Tuesday, 01 December

TOPICS: Fashion & Politics (I). Express political, social and cultural revendications through fashion

- Mainstream *versus* subcultures
- Baby boomers' new fashions during the 1960's
- The role of fashion in the Punk and Grunge movements, 1970-1980's
- Upcycling and rag, the 21st century trend?

READINGS:

- Sklar, M. (2018). "Punk Style Motivations and Explanations". In: *Punk Style* (pp. 67–98). London: Bloomsbury Academic

RECOMMENDED READINGS:

- Blaszczyk, R.L. (2018). "What Do Baby Boomers Want ? : How the Swinging Sixties Became the Trending Seventies". In R.L. Blaszczyk & B. Wubs (Eds.). *The Fashion Forecasters: A Hidden History of Color and Trend Prediction* (pp. 97–132). London: Bloomsbury Visual Arts`

PODCASTS:

<https://www.iheart.com/podcast/105-dressed-the-history-of-fas-29000690/episode/punk-style-an-interview-with-dr-49878769/>

> Presentation of this podcast by XXX

Friday, 04 December, 12:40-2:15

TOPICS: Fashion & Politics (II). Dressing to Protest

- An historical perspective: from the Sans-Culottes to les Gilets Jaunes in France: fashion as a sign of protest
- Dressing for protesting: what do you wear when you protest in the streets? Do clothes count?
- Fashion and Feminism

CASES STUDIES:

- The keffiyeh: from a traditional Arabic peasant accessorize to a fashion statement
- The *pussyhat*: a political statement through fashion
- The Gilet jaunes: from a security item to a symbol

READINGS:

- Bartlett, Djurdja, "Can Fashion Be Defended?", (2019) in: Bartlett, Djurdja *Fashion and Politics*. London: Yale University Press.
- Tynan, Jane, "Insurgent Trend: The Popularity of the Keffiyeh", in: Bartlett, Djurdja *Fashion and Politics*. London: Yale University Press.

PODCASTS:

<https://www.iheart.com/podcast/105-dressed-the-history-of-fas-29000690/episode/fhm-46-dressed-to-protest-63770846/>

<https://www.iheart.com/podcast/105-dressed-the-history-of-fas-29000690/episode/fashion-and-politics-the-french-revolution-29710647/>

Week XI: 7 - 11 December

Tuesday, 8 December

TOPICS: Fashion & Politics (III). Fashion, politics, soft power, and diplomacy

- First ladies: a fashionable figure of soft power?
- Women, fashion and politics: is there a political dressing?
- Fashion scandals in politics: women in flower dress, men in work overalls...

READINGS:

- Legoy, Corinne and Meiss-Even Marjorie (2018), "Fashion, Clothes, and Feminism. Interviews With Feminist Activists: Yvette Roudy, Michelle Perrot and Georgette Sand", *Modes Pratiques*.

> **Presentation of this text by XXX**

RECOMMENDED READINGS:

- Johnson, D. (2019). "First Ladies of the Raj: Status and Empowerment in British India". In A.

Lynch & K. Medvedev (Eds.). *Fashion, Agency, and Empowerment: Performing Agency*, (pp. 101–110). London: Bloomsbury Visual Arts

Friday, 11 December, 12:40-2:15

TOPICS: Fashion & Workwear. From workwear to fashion

- Power and Meanings of work “uniforms”: lawyers, workers, nurses, pilots, postmen...
- When workwear becomes fashionable
- Work overalls: from social stigmatization to social distinction
- Workwear and gender: the case of the “power dressing”

READINGS:

- Perramond, Loïc (2018) “Cabin Crew Uniforms. The Uniforms of the Flying Crew at Air France, Between Rules and Reality, as Told by Those Who Wear Them”, *Modes Pratiques*, p.73.

> Presentation of this text by XXX

RECOMMENDED READINGS:

- Faure, Alain (2018) “The Working Man’s Blouse in 19th Century Paris. The Norms of Dignity,” *Modes Pratiques*, p.89
- Richards, C. (2019). “High Flying Fashions: Ghana Airways’ Female Flight Attendants as Exemplars of the Nation”. In A. Lynch & K. Medvedev (Eds.). *Fashion, Agency, and Empowerment: Performing Agency, Following Script* (pp. 83–100). London: Bloomsbury Visual Arts

December 11th, last day of classes,

December 12th - 15th, reading days

December 16th – 22th, Final Exam

January 4nd, all grades due

Textbooks

This course doesn't have any textbook.

Attendance Policy

Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Covid-19 temporary amendments:

Students studying at The American University of Paris are STILL EXPECTED TO ATTEND ALL scheduled classes. Due to the Covid-19 pandemic, students will have the option of attending classes remotely when special circumstances apply. For example when students are placed under quarantine by the French authorities or by their doctor, or when students present symptoms of Covid-19 and are directed, by their doctor or the AUP Health Office, to remain home. It is still the student's responsibility to be aware of any specific attendance policy that their professor might have set in the course syllabus. In particular, Students attending remotely from distant Time Zones should check with their professors about the specific attendance policy for remote learners.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if

absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

Grading Policy

1. Class participation: **20%**
2. Individual presentation of one of the set readings/podcasts **30%** (see below for details)*
3. Group project, including presentation, **20%** (see details below)**
4. Final Exam: **30%**

***PRESENTATION BRIEF**

Each student is asked to give a presentation of one of the set readings / podcasts during this course. Please prepare a 15 minutes presentation of that text, giving a critical analysis of it, considering its academic, historical and cultural context, author and audience, aim and approach, use of evidence and style of writing. Furthermore, you are asked to prepare three questions about the text to be posed to your fellow students as a basis for a group discussion.

Presentations are to be delivered as a form of spoken discussion –informal and lively. Think about use and analysis of visuals in your presentation and the visualisation of theories, concepts and text. Make it interesting for yourself and the rest of the group.

****GROUP PROJECT**

Students will be asked to curate an exhibition which will be published online on the website and social media of [Culture\(s\) de Mode](#) (Culture(s) de Mode is sponsored by the French Ministry of Cultural Affairs) and presented during a special event in late November (TBC).

Each group of students will contribute to the online exhibition by proposing a

photo/video/illustration montage. This montage will convey an idea on fashion as a way or as an object of communication and it will give a personal point of view on a specific topic related to the industry (diversity, gender, history, sustainability). Each montage will come along with a text explaining its creation process, its main ideas, and a bibliography.

Other

TEXTBOOKS:

REQUIRED:

- Rocamora Agnès (2009) [*Fashioning the City: Paris, Fashion and the Media*](#)
- Calefato Patrizia. (2004) Chapter 1: "Dress, language and communication", in: *The Clothed Body, Series: Dress, Body, Culture* (Joanne B. Eicher, ed.), Oxford, Berg, p.5-14.

RECOMMENDED:

- Nelson Best, Kate (2017) *The History of Fashion Journalism*. London & New York: Bloomsbury.
- Bartlett Djurdja (ed.) (2018) *Fashion Media Past and Present*, Bloomsbury: London.

All set reading and some further reading will be posted on Teams beforehand.

Please read and annotate the set texts in preparation for class.