
FASHION JOURNALISM in Spring 2021 (CM5017)

Course Code	CM5017	Professor(s)	
Prerequisites	None	Office Number	
Class Schedule	F: 16:55-18:15 in G-L22 T: 12:10-13:30 in G-L22	Office Hours	
Credits	4	Email	skurkdjian@aup.edu
Semester	Spring 2021	Office Tel. Ext.	

Course Description

This course aims for a critical practice of fashion communication. It relies on the principle of “learning by doing”: learning how to communicate fashion through writing, photography, film, digital and new media, exhibition curation, styling and performances. Training multi-skilled, innovative and critical fashion communicators of the twenty-first century but also professionals interested in questions of global fashion communication is the objective in response to the heterogenous and transitory professional field of fashion. Together, we will investigate the new conventions and challenges, processes and practices of twenty-first century media through lectures and workshops, presentations and projects, and the direct involvement with AUP ASM.

The class will experientially explore different ways of communication fashion through:

- writing: journalistic, academic, commercial, advertorial, informational
- visual: photography, drawing, film, video, and television
- material: styling and curating fashion
- performative: fashion performance, dance
- digital: digital media (blogs, Instagram accounts), video, virtual reality, online fashion resources, virtual and 3D fashion shows.

At the end of the class, each student will have achieved a multimedia project on a specific topic of their choice made of a text, a film, a podcast, a photo... . Each class will be part of the overall project.

Course Learning Outcomes

Show knowledge of the historical and contemporary developments within fashion communication

Evidence understanding of the diversity of ways of communicating about fashion cultures and industries through experience gained from project work and discussions with professionals

Develop and demonstrate a range of research methods and analytical, practical and critical tools including historical, textual, visual, material and digital in order to communicate about fashion

Apply intellectual, practical, and professional skills with regards to fashion communication both ethically and creatively

General Education

Course Outline

Week: 18-24 January

Tuesday 19 January

Introductory class

- Is Fashion journalism dead?
- What are the new fashion media? How are the new fashion media produced?
- A critical approach of media discourse
- The impact of the Covid crisis on fashion media
- Presentation of the organization of the class and of the multi-media project. Creation of individual padlets where the project will be developed and published
- Assignments and grade

MANDATORY READINGS

- "Letter from the Editor: The Decline of Fashion Journalism", [The Voice of Fashion](#), December 24, 2019

-
- Is Print Fashion Journalism Dead?, April 10, 2018, [stylebohaha](#)
 - What's the Point of a Fashion Magazine Now?, [NYT](#), April 9, 2020
 - Can Fashion Photography Survive the Pandemic?, [NYT](#), October 26, 2020

Assignment in class: choose one topic you will study through different media, practices and approaches during the semester (*for example, the Dior collection of July 2020*) and that you will develop for your fashion storytelling multimedia project.

18:00-19:00: Alexandra Stark talk on «How the paradigm "form follows function" is changing (fashion) journalism » [ON TEAMS]

Friday 22 January

Topic: Writing fashion. A critical approach of fashion writing journalism.

- Fashion journalism writing: why it is so difficult to be critical?
- Writing journalism: inform and entertain
- Barthes and the art of writing journalism

MANDATORY READING:

- "On the sorry state of fashion journalism", [Vestoj](#), August 2017.

Assignment for next class:

- Look at the July 2020 Dior fashion show (**this is just an example. Use the topic you have chosen during class #1**) and write an informational article about it. Your audience is constituted by fashion specialist but also by non-specialists of different genders. (450-500 words).

-
- Publish your text on your Padlet **before January 25**.

24 January Last day to DROP/ADD courses online

Week: 25-31 January

Tuesday 26 January

Topic: Writing fashion. Promotional writings

- Feedback on your texts published on Padlet.
- Performative writing
- Storytelling and branding

MANDATORY READING:

- McNeil, Peter & Miller, Sandra (2014) *Fashion Writing & Criticism: History, Theory, Practice*. New York & London: Bloomsbury Academic.

Assignment for next class:

You work in the Dior press department.

- Write 3 texts on the fashion show and on the new collection. Those texts be published on Twitter, Instagram and on Dior website. The text aims at convincing readers to buy a Dior product, or at least to dream about buying a Dior product (140 characters for the tweet, 2000 characters max for the Instagram post and 300 words max for the Dior website text). Be argumentative, convincing, precise and appeal to imaginary of consumers.
- Publish your texts on your Padlet **before Friday 29**.

Friday 29 January

Topic: Writing fashion. Exhibition texts (labels, pedagogical texts) between academic expertise and scientific popularization

- Being precise but pedagogical
- The art of summarize facts and histories
- Thinking about the diversity of the audience: specialists, non-specialists, students, tourists...

Assignment in and after class: you organize an exhibition on the couture house Dior.

- Write the label for the July 2020 Dior fashion show. Visitors of the exhibition are not all Dior specialists. They don't have the same age neither the same background. Most of them come to discover the designer and want to be entertained. Write a pedagogical text, both clear, living, relevant and flowing text (250-300 words).
- Publish your texts on your Padlet **before February 8.**

Week: 1-7 February

Tuesday 2 February

Alexandra Stark and students **pitch**

Friday 5 February

Alexandra Stark and students **pitch**

Week: 8-14 February

No class between 8 and 10 February

Tuesday 9 February

No class

Friday 12 February

Topic: Writing fashion. Academic text

- Writing for scholars: contextualization and sourcing, precise facts and data
- Academic writing norms: introduction, outline, hierarchization of the information (section, subsection; argument following by an example); endnotes, bibliography

Assignment for next class:

During a conference at AUP you present a paper on Christian Dior where you describe the history of the couture house until today and focus on the example of the July 2020 fashion show.

- You can also talk about the Dior exhibition (2000 words). Don't forget to contextualize your study, to be precise when you talk about specific facts regarding the couture house. Be critical and use argument to defend your opinion on the couture show or on the Dior house style.
- The paper your present should contribute to a broader reflection on the fashion industry and its media. Make some research on the history of Dior and on the relationship between Dior and the media for example to provide your paper with scientific facts, archives-based ideas.
- You can use images to illustrate your arguments.
- Publish your text on your Padlet **before February 16**.

Week 15-21 February

Tuesday 16 February

Topic: Writing fashion. Fashion and Literature

- Marcel Proust, Stéphane Mallarmé, Honoré de Balzac: the close relationship between fashion and literature
- Culturing fashion
- Dress biography: make clothes talk and tell.

Case Studies:

- Sonia Rykiel and her library;
- Colombe Schneck and Tila March +
- Nelly Kapriélian and Dior;
- “Culture Chanel : la femme qui lit”;
- Loft Design by and its biennial poetry fair.

READING:

- *Lady*, d'Adam Gopnik, Cécile Guilbert, Nelly Kapriélian, Camille Laurens
- Le manteau de Greta Garbo, de Nelly Kapriélian
- https://www.dior.com/couture/fr_fr/la-maison-dior/les-livres/lady-nouvelles

Assignment for next class:

You write a paper on Dior and July 2020 Dior fashion show for a literary competition.

-
- You should be careful not to use a too much academic or journalistic style.
 - You have to convince the jury that you know how to play with words and idea and explain the Dior show like you would write a poem or a novel. (300 words).
 - Publish your text on your Padlet **before February 19**.

Friday 19 February

Topic: Visualizing fashion. Fashion photograph, between advertising and art (1)

- From the first fashion photographs (end of the 19th century) to spectacular magazine photo shoots today
- The rise of street style photo
- Social media and photography

MANDATORY READING

- Barron-Duncan, Rachael (2017) 'Visual Representation' in: Palmer, Alexandra (ed.) *A Cultural History of Dress and Fashion: In the Modern Age*. London & New York: Bloomsbury, pp. 171–89.
- Zahm, Oliver (2007) 'On The Marked Change in Fashion Photography' in: Welters, Linda & Lillethun, Abby (eds.), *The Fashion Reader*. Oxford: Berg, pp.376-382.

Assignment for the class:

- Bring in class 2 fashion photographs related the topic you chose during class #1, one is a promotional photo, the other one is a piece of art, or a private photo.
- Publish your photos on your Padlet **for the class**.

Week 22-28 February

Tuesday 23 February

Topic: Visualizing fashion. Fashion photograph, between advertising and art (2)

- The practice of photograph
- What is a “good” fashion photograph?
- Are we all photographer?

Guest speaker:

- Luise Stauss-Blechman (TBC)

24 February – 28 February (no classes)

Week 1-7 March

Tuesday 1 March

Topic: Visualizing fashion. Fashion documentaries: from success stories to social statements

- The rise of fashion biopics: Karl Lagerfeld, Olivier Rousteing, Alexander McQueen
- Fashion documentaries: from The September Issue & Anna Wintour to Bill Cunningham
- The rise of social documentaries: *The True Cost*
- How to make a fashion documentary?

Case Studies:

- *The True Cost* (2015)

Guest Speaker:

Natalie Nudell (FIT), « Calendar Girl » (TBC)

MANDATORY READINGS:

- Jobling, Paul, "Border Crossings: Fashion in Film/ Fashion and Film", in *The Handbooks of Fashion Studies*, London: Bloomsbury, p.164.
- 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
- Uhlirova, Marketa (2013) '100 Years of the Fashion Film: Frameworks and Histories.' in: *Fashion Theory*. Vol. 17, Issue 2, pp. 137–58.

Friday 5 March

Topic: Visualizing fashion. Fashion films & brands

- Fashion brands movies: between fiction and myths
- The case of [Showstudio](#): pushing the boundaries of communicating fashion on screen

Case studies:

- Chanel archives-based movies: [The jacket – Inside CHANEL](#); [Gabrielle Chanel – Inside CHANEL](#); [Coco by Karl – Inside CHANEL](#).
- Chanel and its icons: [Nicole Kidman for Chanel](#) ; [Audrey Tautou for Chanel](#); [Keira Knightley in Chanel](#)
- Gucci & Gus Van Sant, November 2020
- Fashioning video games : Balenciaga, Dior Homme.

MANDATORY READING:

- Khan, Nathalie (2012) 'Cutting the Fashion Body: Why the Fashion Image is no longer still.' in: *Fashion Theory*. Vol. 16, Issue 2, pp.235-250.

Assignment for the class:

- Choose one film on Show Studio and explain how it engages with moving image in the digital age.
- Publish some images of the film on Padlet **for the class**.

Week 8-14 March

Tuesday 9 March

Topic: Visualizing fashion. Fashion drawing

- The evolution of fashion drawings from the 19th century to today
- Fashion drawing in the digital time: what does express the drawing that the digital can't express?

Guest speakers:

(TBC)

Case studies:

- René Gruau
- Christian Bérard
- Paul Iribe

READING :

- Cally Blackman, 100 Years of Fashion Illustration, Laurence King Publishing, 2007
- Chariau, Jöelle (ed.) *Drawing Fashion: A Century of Fashion Illustration*. Munich/London: Prestel.

ONLINE RESSOURCES:

- V&A collection: <http://www.vam.ac.uk/content/articles/f/fashion-drawing-in-the-20th-century/>
- Frances Neady collection : <http://www.fitnyc.edu/library/sparc/collections/frances-neady.php>

Friday 12 March

Topic: Curating fashion. Curating fashion exhibition in museum

- From the first to the current fashion exhibitions
- Museum as a fashion media.
- Fashion in museum: telling stories, showing material garments, making visitors dream and bringing new knowledge.

Guest speakers:

- Amy de la Haye and Judith Clarke (TBC)

MANDATORY READINGS:

- Anderson F (2000) "Museum as fashion media", in Bruzzi S, Church Gibson Pamela, *Fashion Cultures: Theories, Explorations and Analysis*, Oxon and NY, Routledge, p.371-377
- Müller Florence, "The Fashion Exhibition: the Paradox of Proximity and the Production of Spectacle", in Marchetti Luca (dir.), *La Mode exposée : penser la mode par l'exposition*, Genève, HEAD, p.253
- Marchetti Luca, "Fashion Curating: ideas, issues, and practices", in Marchetti Luca (dir.), *La*

Mode exposée : penser la mode par l'exposition, Genève, HEAD, p.207

Week 15-21 March

Tuesday 16 March

Topic: Curating fashion. The new possibilities of digital curation

- The art of curation in the digital time: gathering data and content around a specific topic from a variety of sources, publish and share them with your community.
- Fashion curation on Instagram and on other platforms: Canva, Pinterest, Moodstream, Padlet, Sampleboard

MANDATORY READING:

- « Fashioning spaces: Curating contemporary Fashion outside the institution », Septembre 8, 2015, [1Granary](#).

Assignment for next class: you curate your own online exhibition:

- you choose a platform (Canva, Pinterest, IG...)
- you curate your project on it **before March 19**.

Friday 19 March

Topic: Curating fashion. The new curators

- Everybody is a curator today.
- Fashion brands curating
- Artist curating

MANDATORY READINGS

- « Everybody's a curator", Maria Luisa Frisa in Conversation with Gabriele Monti, in Marchetti Luca (dir.), *La Mode exposée : penser la mode par l'exposition*, Genève, HEAD, p.259
- « Everyone's a Curator Now », [NYT](#), March 3, 2020
- "Hans Ulrich Obrist: the art of curation", [The Guardian](#), March 23, 2014
- "How content curation enables brands to become trusted, authoritative and helpful", [The Guardian](#), July 16, 2013

Assignment for the class:

- You present your curatorial project to **the class**

17 March (mid-semester)

Week 22-28 March

Tuesday 23 March

Topic: Group project milestone

You present your multimedia project (as a work in progress) to have feedback before you submit in on April 20 (first half of the class).

Friday 26 March

Topic: Group project milestone

You present your multimedia project (as a work in progress) to have feedback before you submit in on April 20 (second half of the class).

Week 29 March – 4 April

Tuesday 30 March

Topic: Performing fashion. Fashion and dance

- The close relationship between fashion and dance, from the Ballets Russes to today

Case Studies:

- Jean-Paul Gaultier – [Fashion Freak Show at the Folies Bergères](#)
- [NYC Dance Project](#)
- “Couturiers de la danse », CNCS [exhibition](#) (2020),
- “[Dance and Fashion](#)”, exhibition organized by Valerie Steele at the FIT, September 13, 2014 – January 3, 2015

MANDATORY READINGS:

- Ken Browar and Deborah Ory, The Style of Movement: Fashion and Dance
- “Hip-hop to haute couture: dance's love affair with fashion”, [The Guardian](#), November 12, 2019
- “Where Dance and Fashion Collide”, [NYT](#), May 30, 2020

2 April: Last day to withdraw from a course. Last day to choose the CR/NC grading option

Week 5-9 April

5 April: Easter Monday (no class)

6 April Faculty retreat (no class)

Friday 9 April

Topic: Performing fashion. Definitions

- Performing fashion: a close relationship between fashion and performance art
- Fashion and Performances: a typology of different performances
- Fashion performance and materiality of the body
- Fashion performance, emotion and memory of the body

Case studies:

- Balls and Voguing
- Olivier Saillard, “[Models never talk](#)”, “[Défilé pour 27 chaussures](#)” avec Mathilde Monnier, “Couture essentielle”, « [Cloackroom. Vestiaire obligatoire](#) » (<https://youtu.be/QAmdpqfAtTA>)
- *Fashion in Motion*, Claire Wilcox, 1999
- Jean-Pierre Blanc, director of the Villa de Noailles, founder of the Festival international de mode et de photographie in Hyères, in Marchetti Luca (dir.), *La Mode exposée : penser la mode par l'exposition*, Genève, HEAD, p.277
- Elsa Janssen, director of the Galeries des Galeries, Galeries Lafayette Haussmann, in Marchetti Luca (dir.), *La Mode exposée : penser la mode par l'exposition*, Genève, HEAD, p.279
- Loïe Fuller, “Serpentine Dance”, dir. Loïe Fuller, 1905, (1.35') <https://www.youtube.com/watch?v=Dda-BXNvVkQ>
- “The Gay Shoe Clerk”, dir. Thomas A. Edison. USA, 1903

(1.14') <https://www.youtube.com/watch?v=PHyuWOGjn2w>

Guest speakers :

- Mathilde Monnier (TBC)

MANDATORY READINGS:

-Pecorari M, Saillard O, Swinton T, (2015) "Cloakroom-Vestiaire obligatoire" In *Journal of Curatorial Studies*, vol.4, n°2, p.329-332.

-Loriot, Thierry-Maxime, "The Fashion World of Jean-Paul Gaultier : from Montréal to Séoul », in Marchetti Luca (dir.), *La Mode exposée : penser la mode par l'exposition*, Genève, HEAD, p.265

- Bugg Jessica, 2014, "Dancing Dress: experiencing and perceiving dress in movement", *Scene*, Vol 2; Number 1& 2

- Bugg Jessica, "Mediated Materiality and learning: curating experiences through the body and dress", in Marchetti Luca (dir.), *La Mode exposée: penser la mode par l'exposition*, Genève, HEAD, p.293.

Week 12-18 April

Tuesday 13 April

Topic: Digital ways of communicating fashion. Podcasting fashion

- Put fashion into words and sound to counterbalance the overflow of images of our time.
- Activate the imagination of listeners who create their own images from listening podcasts

Case studies:

- Dressed: The History Of Fashion

-
- The BoF Podcast
 - Creative Conversations With Suzy Menkes
 - Fashion Revolution Podcast
 - Catwalk Calling, FHCM
 - Garance Doré, Pardon my French
 - 3:55 (Chanel)

In-class assignment:

- Hands-on workshop for mini-podcast with Moritz Bailly (TBC)

Friday 16 April

Topic: Digital ways of communicating fashion: the online fashion shows

- Is the future of Fashion Weeks digital?
- The reinvention of Fashion Weeks through videos, virtual reality and 3D shows

Case studies:

- Paris Fashion Weeks in July and September 2020
 - Balmain's virtual Runway and Showroom
 - Loewe Show in a Box
 - Patrick McDowell, SS 2020, Helsinki Fashion Week, 3D,
 - GCDS out of this world SS 2021, digital fashion arcade show
 - SD Virtual Runway Show by Anifa Mvuemba

Guest Speaker:

- Pascal Morand, Fédération de la haute couture et de la mode (TBC)

Week 19-25 April

Tuesday 20 April

In class presentation of student's projects (first half of the class)

Friday 23 April

Topic: Visual ways of communicating fashion. Fashion and Video games

-Dressed to kill : clothing in video games

-When designers collaborate with video games: Dior, Balenciaga, Fendi and Valentino x *Animal Crossing*; Louis Vuitton x *League of Legends*; Burberry x B Bounce; Louis Vuitton x Endless Runner,

MANDATORY READINGS:

- Play These Video Games to Discover Designers' Unique Take on Summer Fashion, [Vogue Mexico](#), July 19, 2020.

- "Dressed to kill: Video games' tricky relationship with fashion", [BBC](#), June 29, 2020

- "Gamers spend hours customising characters, but don't you dare mention fashion", [The Guardian](#), October 9, 2019

Week 26 April – 2 May

Tuesday 27 April

In class presentation of student's projects (second half of the class)

28 April: Last days of classes

29 April-2 May: Reading days

3-12 May: Final exams

25 May: Graduation

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, feedback to your classmates, sharing of your expertise and knowledge: **25%**
2. Weekly assignments **25%**
4. Final project **30%**, pitch **10%** and presentation **10%**

GRADING DETAILS

1. Class participation: the class is a team of experts. You are part of this team!

2. Weekly assignments (Each of these assignments will be part of the overall multimedia project):

- For each class, you are required to prepare a work: an article to write, a photo to take....
- You will receive a grade for each of these works
- Each of your works will be published on Padlet:
<https://padlet.com/skurkdjian/59pb6k3f4qib9sqa>

At the end of the semester, your Padlet should be like your class diary

3. Multi-media Fashion Storytelling*

At the end of the class, each student will have achieved a multimedia project on a specific topic made of a text, a film, a podcast, a photo... that would have been realized during each class. Alex Stark will advise you on the achievement of this final project on January 19. You will pitch your project on February 2 and 5. You will present your work in progress on March 23 and April 2 during class.

*Multi-media Fashion Storytelling – The Final Project Brief

Storytelling lies at the heart of communication, at the heart of communicating fashion in all different capacities – from academic, journalistic and artistic to promotional. As part of this class, each student is asked to conceive, research, develop and present a multi-media fashion story. Following the approach of form follows function and “The 12 basis steps” developed by Swiss journalism professor and multi-media journalist Alexandra Stark (presented on January 19) each student will develop a fashion-related multi-media project.

KEY DATES

January 19, 18:00-19:00: “How the Paradigm "Form Follows Function" is Changing (Fashion) Journalism”, talk by Alexandra Stark (on TEAMS)

February 1, by end of day: Submission of Pitch to Padlet (TBC)

February 2, 12:10-13:30: The Pitch I (first half of the class)

February 5, 16:55-18:15: The Pitch II (second half of the class)

April 20: Submission of final project to Padlet

April 20: Final project presentation to jury I (first half of the class)

April 27: Final project presentation to jury II (second half of the class)

THE PITCH

please prepare the following regarding your chosen story:

- What / subject choice
- Why / reasons for choice & relevance
- To Whom / target audience
- How / approach & form, feasibility, timeline and who are you going to ask for help

Please post one page with key information & timeline on the course Padlet () by the end of the day on February 1. You are then asked to present your pitch to the Jury on either February 2 or 5 in a 4-minute pitch using your posted document as a basis. Presentations need to be concise and engaging and include one question.

NB

- You can research as a group, exchange your ideas and data BUT you are asked to develop and present your own story.
- Think of the class as a team of experts: each of you has their own media skills and is asked to share them with the rest of the class: What can you teach to your classmates?

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.