

Syllabus Fall Semester 2021-2022

JOUR 2310-001 — Fashion, Media & Culture

Day/Time: TR 8-920a

Room: UL 244

Instructor: Dr. Myles Ethan Lascity

Office: UL 275

Office Hours: 930-1030a T; 4-5p W and by appointment

Email: mlascity@smu.edu

About This Course

Required Readings

Cole, Daniel James and Diehl, Nancy (2015). *The History of Modern Fashion: From 1850*. Laurence King.

Rocamora, Agnès and Smelik, Anneke (2016). *Thinking Through Fashion: A Guide to Key Theorists*. I.B. Tauris.

Other readings as assigned.



(h/t @throwingfits)

Course Description

Explores how and why people tell others who they are by what they wear, and what roles fashion magazines, blogs, and other media play in that process. Examines fashion, media, and their relationship to culture, with an emphasis on the contemporary designers and fashion editors who have shaped the modern fashion landscape. Introduction to the fashion media major.

Purpose of this Course

This course is intended to introduce students to the contemporary fashion system, fashion media and relevant social theory. This course acts as a historical overview of trends in fashion and fashion media. Students will better understand

how commerce and culture influence fashion and learn how to intellectually engage with a variety of fashion issues.

Course Objectives

Students who successfully complete this course will be able to:

- (1) Demonstrate a working knowledge of designers and Western fashion since 1850;
- (2) Demonstrate an understanding of “fashion” as a field of study;
- (3) Use primary and secondary sources to conduct historical research;
- (4) Distill research into forms that to be shared with classmates;
- (5) Recognize various formats of “fashion news”;
- (6) Apply social theory to fashion happenings; and,
- (7) Defend the applicability of social theory.

Methods of Evaluation

Participation — 150 pts

— Objectives 1, 2, 4, 6 & 7

Fashion History Video and Write-up — 125 pts

— Objectives 3 & 4

Fashion News Presentation and Write-up — 125 pts

— Objectives 5, 6 & 7

Midterm — 100 pts

Final — 100 pts

— Objectives 1, 2, 6 & 7

Class Policies

Deadlines

Please adhere to deadline as best as possible. It is unprofessional and unsustainable to not do so in the real world — *especially* in the journalism industry. If you turn in assignments after the deadline, the instructor may deduct one letter grade per every day the paper the late.

If you are having an issue or need an extension for any reason, please discuss it with the instructor as soon as possible. Accommodations can and will! be made but they will not be made if you wait until after the due date.

Plagiarism

Plagiarism and story fabrication is a serious issue within the journalism field. **As such any instances of plagiarism or fabrication will result in a failing grade for the assignment and failing grade in the course.** There are no exceptions to this rule.

Library resources

Beverly Mitchell is the librarian assigned to assist fashion media students in their research. (She will be joining our class next week.) You can find help online at <https://guides.smu.edu/fashionmedia>. Email Beverly at bmitchel@smu.edu.

Classroom and COVID

Unfortunately, the ongoing pandemic means there's a chance the course will be upended at various (and, perhaps, unforeseen) times. Please keep abreast of your SMU email and Canvas alerts for any changes. This course had been held virtually throughout the 2020-2021 school year, so we will be able to make a quick course correction if needed.

Masks are **currently** required in this course. This masking requirement is subject to change during the semester, and any changes will be announced in class, posted clearly in Canvas, and updated in the syllabus.

It is my sincere hope that everyone chooses to be vaccinated — for their own protection — and presuming the SMU campus is vaccinated at the rate of the university expects, we should be able to drop the mask mandate in this class without a problem.

If you are sick, please stay home and take care of yourself. While I believe class attendance is v. important, your health — and the health of those around you — is more important.



(h/t Baltimore City Department of Health")

Division of Journalism Policies

Reporting standards for all media projects

Your story will be graded on content: is it fair, is it newsworthy, is it well sourced? Is the story organized, are all questions answered, and is all relevant information properly attributed? Are direct quotes preceded by strong transitions in print stories? At least 5 points may be taken off for problems like these. For errors of fact, expect 10 or more points off.

You are required in all cases to fully disclose your identity and purpose to sources, and any promises of anonymity or other special arrangements with sources must be discussed with your professor before such agreements are made. Under no circumstances should you grant a source the right to review or approve your story (though you may agree to check quotes for accuracy).

You must always tell all of your sources that the story you are reporting could be published or aired on multiple platforms. Your work could appear on news sites both on and off campus. Your stories, in other words, are for public consumption and your sources must know that.

Friends, colleagues, and family members are not acceptable sources. Unless you have cleared the source with your editor, expect at least 5 points to be taken off for each unacceptable source.

Grants of Anonymity*

Students should avoid using unidentified sources whenever possible. There are times, however, when the only way to get a story is to offer anonymity; such offers should be a last resort after repeated attempts to go on the record have failed and the student has received permission from the instructor.

Information may be on the record, on background, not for attribution or off the record. These are prearranged agreements between a reporter and a source, which govern how specific information can be used. These deals must be agreed to beforehand, never after. A source can't say something then claim it was "off the record." That's too late.

Most sources—and even many journalists—do not understand what these terms mean. If a source requests some degree of anonymity, the journalist should make sure the terms are clear, as follows.

On the Record

Anything the source says can be reported, published, or aired. All conversations are assumed to be on the record unless the source expressly requests -- and the reporter explicitly agrees -- to go off the record beforehand. The reporter should

be sure to mark notes clearly so that it's possible to see what's on the record and what is not at a later date. Never rely on memory and always try to get back "on the record" as quickly as possible.

On Background

This means you may use what the source gives you without using the source's name. In effect it confers anonymity on your source, but allows you to work with the information the source has provided.

Not for Attribution

This means that a reporter agrees not to identify a source by name. Identification is provided only by reference to the source's job or position. That identification must be agreed upon by the reporter and the source, and is almost always given in a way that prevents readers from discovering the source's specific identity. The reporter should make sure the attribution is accurate and should press the source to allow the attribution to be as specific as possible. For example, a reporter would want to attribute information to "a high-ranking official in the Justice Department," rather than "a high-ranking law enforcement official," if the source agrees beforehand.

Off the Record

You may not use the information unless you can confirm it with another source who doesn't insist on speaking off the record. The information is offered to explain or further a reporter's understanding of a particular issue or event. In general, it is best to avoid off the record conversations; another option might be to converse off the record and then try to convince the source to agree to waive the agreement.

*with thanks to the NYU Journalism Handbook for Students

Mechanical standards for writing

- Associated Press style and grammar errors: 2 or more points
- Punctuation errors: 2 or more points
- Spelling: 10 or more points for misspelled names or other proper nouns; 2 or more points for all other spelling errors
- Awkward or unclear phrasing: 2 or more points

How to earn an "F" on any media project

Miss a deadline. Misquote or misrepresent someone. Rewrite or submit a story or package that was produced for any reason other than this class.

Plagiarism and Fabrication

Plagiarism is stealing someone's words or ideas and passing them off as your own. Fabrication is making stuff up. Both strike at the heart of the journalistic process, where proper attribution and fact checking are paramount. We will deal with plagiarism and fabrication in the harshest manner possible, including referral to the honors council.

Additional grading information

1. "A"s are rare. They are awarded for truly excellent work. Very good work receives a "B"; average work a "C"; below average a "D." This is in accordance with university regulations.
2. Letter grades are based on a 10-point scale. For example, the "B" range is as follows: 80-82 B-; 83-86 B; 87-89 B+. The same spread applies to all letter grades; however, there is no A+.
3. Your teachers will be happy to discuss the content of your papers. If you wish to protest a grade, a formal process is available.

| Grade | Average | Class Points |
|-------|--------------|---------------|
| A | 93-100 | 558-600 |
| A- | 90-92 | 540-552 |
| B+ | 87-89 | 522-534 |
| B | 83-86 | 498-516 |
| B- | 80-82 | 480-492 |
| C+ | 77-79 | 462-474 |
| C | 73-76 | 438-456 |
| C- | 70-72 | 420-432 |
| D+ | 67-69 | 402-414 |
| D | 63-66 | 378-396 |
| D- | 60-62 | 360-372 |
| F | 59 and below | Less than 354 |

University Policies

Disability Accommodations

Students who need academic accommodations for a disability must first register with Disability Accommodations & Success Strategies (DASS). Students can call 214-768-1470 or visit <http://www.smu.edu/Provost/SASP/DASS> to begin the process. Once they are registered and approved, students then submit a DASS Accommodation Letter through the electronic portal, *DASS Link*, and then communicate directly with each of their instructors to make appropriate arrangements. Please note that accommodations are not retroactive, but rather require advance notice in order to implement.

Sexual Harassment

All forms of sexual harassment, including sexual assault, dating violence, domestic violence and stalking, are violations of SMU's Title IX Sexual Harassment Policy and may also violate Texas law. Students who wish to file a complaint or to receive more information about the grievance process may contact Samantha Thomas, SMU's Title IX Coordinator, at accessequity@smu.edu or 214-768-3601. Please note that faculty are mandatory reporters. If students notify faculty of sexual harassment, faculty must report it to the Title IX Coordinator. For more information about sexual harassment, including resources available to assist students, please visit www.smu.edu/sexualmisconduct.

Pregnant and Parenting Students

Under Title IX, students who are pregnant or parenting may request academic adjustments by contacting Elsie Johnson (elsiej@smu.edu) in the Office of the Dean of Students, or by calling 214-768-4564. Students seeking assistance must schedule an appointment with their professors as early as possible, present a letter from the Office of the Dean of Students, and make appropriate arrangements. Please note that academic adjustments are not retroactive and, when feasible, require advance notice to implement.

Student Academic Success Programs

Students needing assistance with writing assignments for SMU courses may schedule an appointment with the Writing Center through Canvas. Students who would like support for subject-specific tutoring or success strategies should contact SASP, Loyd All Sports Center, Suite 202; 214-768-3648; <https://www.smu.edu/sasp>.

Caring Connections (CCC) Program

CCC is a resource for anyone in the SMU community to refer students of concern to the Office of the Dean of Students. The online referral form can be found at smu.edu/deanofstudentsccc. After a referral form is submitted, students will be contacted to discuss the concern, strategize options, and be connected to appropriate resources. Anyone who is unclear about what steps to take if they

have concerns about students should either consult the [CCC Reference Guide](#) or contact the Office of the Dean of Students at 214-768-4564.

Religious Observance

Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. [Click here for a list of holidays.](#)

Excused Absences for University Extracurricular Activities

Students participating in an officially sanctioned, scheduled university extracurricular activity should be given the opportunity to make up class assignments or other graded assignments that were missed as a result of their participation. It is the responsibility of the student to make arrangements for make-up work with the instructor prior to any missed scheduled examinations or other missed assignments. (See [2020-2021 SMU Undergraduate Catalog](#) under “Enrollment and Academic Records/Excused Absences.”)

Campus Carry

In accordance with Texas Senate Bill 11, also known as the ‘campus carry’ law, and following consultation with entire University community, SMU chooses to remain a weapons-free campus. Specifically, SMU prohibits possession of weapons (either openly or in a concealed manner) on campus. For more information, please see:

http://www.smu.edu/BusinessFinance/Police/Weapons_Policy.

COVID-19 Attendance Statement

Students who test positive for COVID-19 and need to isolate, or who are notified of potential exposure, must follow [SMU’s Contact Tracing Protocol](#). To ensure academic continuity and avoid any course penalties, students should follow the same procedures described by their instructors as they would for any other medical-related absence in order to be provided with appropriate modifications to assignments, deadlines, and exams.

Class Schedule

This is a working schedule. Any changes will be made between the instructor and the class. You are responsible for knowing about any alterations to the syllabus if you are not in class when the changes are discussed.

***Readings in italics will be provided in PDF form for you.*

| Week | Date | Class Plans |
|------|----------|--|
| Wk 1 | Aug. 24 | Class Introduction <i>Kawamara — “Introduction”</i> <i>Roach & Eicher — “The Language of Personal Adornment”</i> |
| | Aug. 26 | |
| Wk 2 | Aug. 31 | <i>Taylor — “The Study of Dress History”</i> <i>Cole & Deihl — “1850-1890 The Dawn of Modern Clothing”</i> Visit from Librarian Beverly Mitchell |
| | Sept. 2 | |
| Wk 3 | Sept. 7 | Cole & Deihl — “1900s A New Century” Sullivan — “Karl Marx” (TTF, Ch. 2) <i>Partington — “Popular Fashion and Working-Class Affluence”</i> (Hard & Soft News) |
| | Sept. 9 | |
| Wk 4 | Sept. 14 | Cole & Deihl — “1910s Exotic Fantasy, Wartime Reality” McNeil — “Georg Simmel” (TTF, Ch. 4) <i>Davis — “Fashion as Cycle, Fashion as Process”</i> Fashion News • |
| | Sept. 16 | |
| Wk 5 | Sept. 21 | Cole & Deihl — “1920s Les Années Folles” Miller — “Sigmund Freud” (TTF, Ch. 3) <i>Steele — “Fashion and Fetishism”</i> <i>Wright — “Objectifying Gender”</i> Fashion News Day • Discussants: |
| | Sept. 23 | |
| Wk 6 | Sept. 28 | Cole & Deihl — “1930s Aspirations of Glamour” Negrin — “Maurice Merleau-Ponty” (TTF, Ch. 7) <i>Wissinger — “The Fashionable Ideal”</i> Fashion News • Discussants: |
| | Sept. 30 | |
| Wk 7 | Oct. 5 | Cole & Deihl — “1940s War and Recovery” Jobling — “Roland Barthes” (TFF, Ch. 8) Midterm |
| | Oct. 7 | |

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| Wk 8 | Oct. 12 Oct. 14 | Cole & Deihl — “1950s Couture, Opulence, Suburban Style” Tynan — “Michel Foucault” (TFF, Ch. 11) <i>Entwistle</i> — “Powerdressing” Fashion News <ul style="list-style-type: none"> Discussants: |
| Wk 9 | Oct. 19 Oct. 21 | Cole & Deihl — “1960s Fashion for the Future” Tseëlon — “Erving Goffman” (TFF, Ch. 9) <i>Miller</i> — “Why Clothing is Not Superficial” Fashion News <ul style="list-style-type: none"> Discussants: |
| Wk 10 | Oct. 26 Oct. 28 | <i>Film: “The Eye Has to Travel”</i> <i>Film: “The Eye Has to Travel”</i> |
| Wk 11 | Nov. 2 Nov. 4 | Cole & Deihl — “1970s Revivals and Individuality” Geczy & Karaminas — “Walter Benjamin” (TFF Ch. 5) <i>Ford</i> — <i>From “Dressed in Dreams”</i> <i>Tulloch</i> — “You Should Understand, It’s a Freedom Thing” Fashion News <ul style="list-style-type: none"> Discussants: |
| Wk 12 | Nov. 9 Nov. 11 | Cole & Deihl — “1980s Power Dressing and Postmodernism” Tseëlon — “Jean Baudrillard” (TFF, Ch. 13) Barnard, “Fashion Statements” Fashion News <ul style="list-style-type: none"> Discussants: |
| Wk 13 | Nov. 16 Nov. 18 | Cole & Deihl — “1990s Subcultures and Supermodels” Rocamora — “Pierre Bourdieu” (TFF, Ch. 14) <i>Film: “The Gospel According to André”</i> |
| Wk 14 | Nov. 23 Nov. 25 | <i>Film: “The Gospel According to André”</i> Thanksgiving |
| Wk 15 | Nov. 30 Dec. 2 | Cole & Deihl — “2000s Mixed Messages” Wissinger — “Judith Butler” (TFF, Ch. 17) <i>Miller</i> — “The 2010s Have Broken our Sense of Time” <i>Mull</i> — “The 2000s Never Ended” <i>Schneier</i> — “2009 Killed Fashion as We Knew It” |
| Final | TBA | |