

Syllabus Spring Semester 2018-2019

JOUR 3327 — Media and the Business of Fashion

Room: UL 288

Day/Time: MW 330-450p

Instructor: Dr. Myles Ethan Lascity

Office: UL 275

Office Hours: 2-330p MW, and by appointment

Email: mlascity@smu.edu



About This Course

Required Readings

Readings will be posted on Canvas.

Course Description

Introduces journalism students to the trillion-dollar global fashion industry. Students learn to find and tell stories about the businesses behind the fashions, from designers to manufacturers, marketers, and retailers, and about how these enterprises affect their investors, customers, workers, and communities.

Purpose of this Course

This seminar and workshop course intended to help students engage theoretically and practically with the business of fashion. This includes looking at how both commerce and culture shaped (and continues to shape) fashion, but also how business trends from trend forecasting to technology and outsourcing influence what we buy and wear.

Learning Outcomes

Upon successful completion of this course, students will (1) understand the intersection of fashion and consumer culture; (2) be able to brainstorm, develop and write consumer trend pieces; (3) be able to research and write about trends within fashion brands; and (4) be able to discuss contemporary fashion issues and articulate their newsworthiness to the general public.

Methods of Evaluation

Your grade will be graded out of 750 points.

Attendance and Participation – 150 pts

Attendance and participation are extremely important in this class. This means regular and prompt attendance, coming to class having done the assigned readings, contributing to discussion and respectfully listening to others.

Each class you will be given two (2) points for coming to class. Contributing to the discussion will be worth up to an additional three (3) points. Being late to class, not paying attention to the discussion or actively disrupting class will result in a loss of participation points.

You are allowed **two (2)** unexcused absences from class. **Missing six (6) or more classes without a valid excuse will result in a failure of the course.**

Note: The instructor reserves the right to (a) assign and include pop quizzes into your participation grade and (b) give additional points for outstanding attendance and participation.

Assignments — 600 pts

Discussion Leader — 25 pts

Students will be assigned to lead class discussion once throughout the term. After which, students are responsible for rearranging discussion leadership responsibility in case of illness or other circumstances.

Discussion Questions — 100 pts

For each class, students should question three **thoughtful** discussion questions prior to the start of class. For full credit, questions should be posted by 2p. Questions posted between 2p and 330p will receive partial credit. **No credit will be given for questions posted after the start of class.**

Consumer Trend Story — 175 pts
Profile Piece — 150 pts
Company Trend Story — 175 pts

Written assignments are due via on the assigned due date. All assignments must be submitted via Canvas. No exceptions.

Late assignments will not be accepted. Deadlines must be made in the professional world and they must be made in the class.

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 be made but they will not be made if you wait until the due date.

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.

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.

Library resources

Megan Heuer is the librarian assigned to assist journalism students in their research. You can find help online at guides.smu.edu/journalism. Email Megan at mheuer@smu.edu. To set up a one-on-one appointment for help: libcal.smu.edu/appointment/12037.

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	698-750
A-	90-92	648-690
B+	87-89	653-668
B	83-86	623-645
B-	80-82	600-615
C+	77-79	578-593
C	73-76	548-570
C-	70-72	525-540
D+	67-69	503-518
D	63-66	473-495
D-	60-62	450-465
F	59 and below	Less than 443

University Policies

Disability Accommodations: Students needing 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/ALEC/DASS> to begin the process. Once registered, students should then schedule an appointment with the professor as early in the semester as possible, present a DASS Accommodation Letter, and make appropriate arrangements. Please note that accommodations are not retroactive and require advance notice to implement.

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. (See “Religious Holidays” under [University Policy No. 7.22](#))

Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (See [2018-2019 University Undergraduate Catalogue](#))

Campus Carry: In accordance with Texas Senate Bill 11, also known as the “campus carry” law, following consultation with entire University community SMU determined to remain a weapons-free campus. Specifically, SMU prohibits possession of weapons (either openly or in a concealed manner) on campus. (See http://www.smu.edu/BusinessFinance/Police/Weapons_Policy)

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.

Week	Date	Class Plans
Wk 1	Jan. 21	No Class – Martin Luther King Jr. Day
	Jan. 23	
Wk 2	Jan. 28	English, “The Interplay of Commerce” Reeder, “Jessie Franklin Turner” Oldenburg, “The Character of Third Places”
	Jan. 30	
Wk 3	Feb. 4	English, “The Democratization of Fashion” Okawa, “Licensing Practices at Maison Christian Dior” <i>Discussion Leader: Lizzy</i> Workshopping — Trend Story Ideas/Pitches
	Feb. 6	
Wk 4	Feb. 11	McNeil & Miller, “Understanding Taste” Zukin, “The Invention of Lifestyle” <i>Discussion Leader: Lily</i> Feb. 13 Friedman, “The Biggest Trend in Fashion ...” Wertheim, “Are High Heels Headed for a Tumble?” <i>Discussion Leader: Ali</i>
	Feb. 13	
Wk 5	Feb. 18	Peer Workshopping Trend Pieces O’Connor, “The Body and the Brand” Mull, “The Sneaky Way Clothing Brands Hooked Men ...” <i>Discussion Leader: Savannah</i>
	Feb. 20	
Wk 6	Feb. 25	Consumer Trend Pieces Draft Due Blaszczyk, “How The Swinging Sixties ...” <i>Discussion Leader: Charlotte</i>
	Feb. 27	
Wk 7	March 4	Online Class — TBA Lantz, “Designs, Brands and Trends” Consumer Trend Pieces Due
	March 6	
Wk 8	March 11	No Class — Spring Break No Class — Spring Break
	March 13	
Wk 9	March 18	English, “Framing Fashion: The Artists Who Made Clothes” Black, “Sustainability and Digitalization” <i>Discussion Leader: Lauren</i>

	March 20	Photoshop/Illustrator Crash Course
Wk 10	March 25	Wallace, “Chip Wilson, Lululemon Guru is Moving On” Denizet-Lewis, “The man behind Abercrombie & Fitch” <i>Discussion Leader: Reid</i>
	March 27	InDesign Crash Course
Wk 11	April 1	<i>Jeremy Scott: The People’s Designer</i>
	April 3	<i>Jeremy Scott: The People’s Designer</i>
Wk 12	April 8	Consumer Trend Stories Pages Draft
	April 10	Craik, “Globalization” Pouillard, “Productions and Manufacture” <i>Discussion Leader: Marlowe</i>
		Consumer Trend Stories Page Due
Wk 13	April 15	Berfield and Rupp, “The Aging of Abercrombie & Fitch” Corkery, “Sears, the Original Everything Store ...” Hsu, “Sears Went From Gilded-age Boom ...” <i>Discussion Leader: Mary-Bennett</i>
	April 17	Company Story Pitches
Wk 14	April 22	<i>Scatter My Ashes at Bergdorf’s</i>
	April 24	<i>Scatter My Ashes at Bergdorf’s</i>
Wk 15	April 29	Mull, “Victoria’s Secret has a Mean-Girl Problem”
	May 1	Workshopping — Drafts Due
Wk 16	May 6	Class Wrap-up
	May 8	Company Stories Due by 6p