



**Course Code: J-ET-0172**

**Semester: VII, Fall 2026**

## **FASHION COMMUNICATION**

### **B. A (Honours) Corporate Communications & Public Affairs**

#### **Course Information**

Academic Year: 2025-26

Course Duration: 14 weeks

Credits: 3 (3 hours per week of Instruction)

Type of Course: Elective

Pre-requisite: None

#### **A. INSTRUCTOR INFORMATION**

**Instructor:** Sarah Zia is a journalist and researcher with stints at the Hindustan Times and The Times of India.

**Email:** [sarah.zia@jgu.edu.in](mailto:sarah.zia@jgu.edu.in)

#### **B. COURSE DESCRIPTION**

The course introduces students to various modes of communication that are used by the fashion, textile and allied industries. It starts by examining the Barthesian idea of fashion as a mode of communication itself and traces the trajectory of the evolution of modes through which conversations and discourse around fashion is shaped in the public sphere including (but not limited to) popular media. These include fashion magazines, runway commentary, social media debates as well as material exhibits of textile traditions. Students will learn about the history of fashion media as well as contemporary trends while examining the linkages of modes of communication with the labour, market and creative aspects of fashion. The course blends theoretical frameworks with hands-on practical exercises geared towards portfolio ready products with a two-pronged focus: first, communicating about fashion and second, using fashion as a means of communication.

#### **C. COURSE INTENDED LEARNING OUTCOMES (AIM)**

1. Understanding the evolution of fashion as a mode of communication
2. Critically analyse the key concepts and debates in this area

3. Understand fashion from a creative, cultural and industrial perspective
4. Devise and manage creative branding and marketing strategies for fashion and allied industries

#### **D. TEACHING METHODOLOGY**

This course will be taught through a lecture-case study model with in-class exercises wherever needed.

#### **E. ASSESSMENT STRUCTURE**

End-term Examination: 30 marks

Internal Assessment: 70 marks

- **Assessment Exercise 1** – Writing about textiles: **20 marks**
- **Assessment Exercise 2** – Runway commentary: **20 marks**
- **Assessment Exercise 3**– Multi-media stylebook submission: **20 marks**
- **Class participation: 10 marks**

Detailed instructions regarding submissions will be shared in class and on UMS.

#### **F. EXPECTED LEARNING OUTCOMES**

1. Students will be able to theoretically analyse fashion as creative, cultural and commercial domain.
2. They will be able to plan marketing campaigns for fashion and allied industries.
3. They will be able to deploy multi-media tools to create multi-format communication materials.

#### **F. DETAILED COURSE STRUCTURE & TENTATIVE PLAN**

##### **Week-wise plan**

Week	Topic	Reading
Week 1	What is fashion?	Selected excerpts from the following texts:  Kawamura, Yuniya. <i>Fashion-ology: An Introduction to Fashion Studies</i> . Berg, 2005. Selected excerpts from Barthes, Roland. <i>The Language of Fashion</i> . Bloomsbury Academic, 2013.
Week 1	Fashion, clothing and meaning	Selected excerpts from the following texts: Lascity, Myles Ethan. <i>Communicating Fashion: Clothing, Culture, and Media</i> . Bloomsbury, 2021.

		Barnard, Malcolm. <i>Fashion As Communication</i> . Routledge, 2002.
Week 2	Fashion and costumes: A brief history	Selected excerpts from Cosgrave, Bronwyn. <i>Costume and Fashion: A Complete History</i> . Hamlyn, 2003.
Week 2	Mapping stakeholders and key players	Selected excerpts from Entwistle, Joanne. <i>Fashion: A Very Short Introduction</i> . Oxford University Press, 2015.
Week 3	Fashion and identity	Selected excerpts from Edwards, Tim. <i>Fashion in Focus: Concepts, practices and politics</i> . Routledge, 2011.  Case study: The ‘marginalisation’ of men’s fashion
Week 3	Fashion and society	Selected excerpts from Vasudev, Shefalee. <i>Stories we wear: Status, spectacle and the politics of appearance</i> . Westland Non-Fiction. 2025.
Week 4	The (evolution of the) fashion system	Selected excerpts from Dar S, Nirupama. <i>Fashion, popular culture and political economy</i> . Routledge India. 2025.
Week 4	Fashion Journalism: A Brief history	Selected excerpts from the following texts: Miralles, Nina-Sophia. <i>Glossy: The Inside Story of Vogue</i> . Quercus. 2021.  Angeletti, Norberto & Oliva Alberto. <i>In Vogue: The Illustrated History of The World’s Most Famous Fashion Magazine</i> . Rizzoli. 2006.
Week 5	Reporting on fashion - I	Selected excerpts from the following sources: Miller, Sanda & McNeil, Sanda. <i>Fashion Journalism: History, Theory, and Practice</i> . Bloomsbury Academic. 2018.  The Voice of Fashion.
Week 5	Reporting on fashion (during war)	Hilditch, Lynn. <i>Lee Miller, Photography, Surrealism and the Second World War: From Vogue to Dachau</i> . Cambridge Scholars Publishing. 2017.  Case study: Vogue Arabia on Israel-Palestine conflict
Week 6	Writing about Fashion (runway commentary and trends)	Selected excerpts from the following texts: Manley, Claudia & Slone, Abi. <i>Fashion Writing: A Primer</i> . Routledge. 2022.
Week 6	Assessment 1	

Week 7	Fashion and Cinematic Identity	<p>Selected excerpts from Dar S, Nirupama. <i>Fashion, popular culture and political economy</i>. Routledge India. 2025</p> <p>Selected excerpts from Paulicelli, Eugenia and Clark, Hazel (eds.). <i>The Fabric of Cultures: Fashion, identity, and globalization</i>. Routledge. 2009</p> <p>Case studies: a. Bridgerton and ‘regencycore’ b. Manish Malhotra and the chiffon saree</p>
Week 7	Fashion and Television	<p>Sandhu, Arti. The Guilty Pleasures of Saas-Bahu Style. <i>South Asia: Journal of South Asian Studies</i>, 43(2), 355–368. <a href="https://doi.org/10.1080/00856401.2020.1718888">https://doi.org/10.1080/00856401.2020.1718888</a></p> <p>Case study: <i>Band Baaja Bride</i> on NDTV GoodTimes</p>
Week 8	Fashion Photography I	<p>Selected excerpts from Yusuf, Nilgin. <i>Fashion’s Frontline: Fashion Show Photography: From the Runway to Backstage</i>. Bloomsbury Visual Art. 2016.</p>
Week 8	Fashion Photography II	Workshop
Week 9	Fashion images, curation and exhibitions	<p>Selected excerpts from Clark, Judith. <i>Handbags: The making of a museum</i>. V&amp;A Publishing. 2012.</p> <p>Selected excerpts from Noris, Alice and Cantoni, Lorenzo. <i>Digital Fashion Communication” An (Inter)cultural Perspective</i>. Brill, 2022</p>
Week 9	Assessment 2	Assessment 2
Week 10	Style blogs and social media ‘content’: Criticism or commentary	<p>Findlay, Rosie. The short, passionate, and close-knit history of personal style blogs. <i>Fashion Theory</i>, 19(2), 157–178. <a href="https://doi.org/10.2752/175174115X14168357992319">https://doi.org/10.2752/175174115X14168357992319</a></p> <p>Sandhu, Arti. When sarees speak: Saree pacts and social media narratives. <i>Feminist Theory</i>, 23(3), 386–406. <a href="https://doi.org/10.1177/14647001221085910">https://doi.org/10.1177/14647001221085910</a></p> <p>Case study: Sufi Motiwala</p>

Week 10	Social media trends and influences	<p>Hankir, Zahra. #GraphicLiner: Eyeliner in the age of influencers. In <i>Eyeliner: A cultural history</i> (pp. 289–316). Penguin Books. 2023.</p> <p>Matthews, D., Cryer-Coupet, Q., &amp; Degirmencioglu, N. I wear, therefore I am: Investigating sneakerhead culture, social identity, and brand preference among men. <i>Fashion and Textiles</i>, 8(1). <a href="https://doi.org/10.1186/s40691-020-00228-3">https://doi.org/10.1186/s40691-020-00228-3</a></p>
Week 11	(The rise of social-media influenced) Celebrity Fashion Marketing	<p>Selected excerpts from Caan, Fykaa and Lee, Angela. <i>Celebrity Fashion Marketing: Developing a Human Fashion Brand</i>. Routledge. 2023</p> <p>Case studies: Kylie Cosmetics &amp; Fenty Beauty vs Hyphen and HRX</p>
Week 11	Social media branding	<p>Sand, Katharina. Posting patterns in Paris: A fashion library Instagram case study. In P. von Wachenfeldt, L. Cantoni, N. Sabatini, &amp; T. Sádaba (Eds.), <i>Fashion communication in the digital age</i> (pp. 95–107). Springer. <a href="https://doi.org/10.1007/978-3-031-99481-4_8">https://doi.org/10.1007/978-3-031-99481-4_8</a></p> <p>Gargoles, Paula., &amp; Garcia Hiljding, Isabela.. Exploring video podcasting in fashion branding: A comparative study of Chanel and Nude Project. In P. von Wachenfeldt, L. Cantoni, N. Sabatini, &amp; T. Sádaba (Eds.), <i>Fashion communication in the digital age</i> (pp. 125–138). Springer. <a href="https://doi.org/10.1007/978-3-031-99481-4_10">https://doi.org/10.1007/978-3-031-99481-4_10</a></p>
Week 12	Fashion e-tailing and the new age customer	<p>Selected excerpts from Hines, Tony and Bruce, Margaret. <i>Fashion Marketing Contemporary Issues</i>. Elsevier, 2007.</p>
Week 12	Sustainability and circularity	<p>The Sustainable Fashion Communication Playbook, UNEP, 2023.</p> <p>Film Screening: <i>The True Cost</i>. Directed by Andrew Morgan. Life Is My Movie Entertainment &amp; Untold Creative, 2015.</p>
Week 13	(Intercultural) Crisis communication	<p>Selected excerpts from Noris, Alice and Cantoni, Lorenzo. <i>Digital Fashion Communication” An (Inter)cultural Perspective</i>. Brill, 2022</p>
Week 13	New-age POS branding: Store Innovations	<p>Selected excerpts from the following texts: Noris, Alice and Cantoni, Lorenzo. <i>Digital Fashion Communication” An (Inter)cultural Perspective</i>. Brill, 2022</p>

		Mitterfellner, Olga. <i>Fashion Marketing and Communication: Theory and Practice Across the Fashion Industry</i> . Routledge. 2020.
Week 14	Trend forecasting	Selected excerpts from Holland, Gwyneth and Jones, Rae. <i>Fashion Trend Forecasting</i> . Laurence King Publishing. 2017.
Week 14	Final assessment	

## **G. Consolidated Reading List**

### **Recommended Textbooks:**

- Kawamura, Yuniya. *Fashion-ology: An Introduction to Fashion Studies*. Berg, 2005.
- Noris, Alice and Cantoni, Lorenzo. *Digital Fashion Communication” An (Inter)cultural Perspective*. Brill, 2022
- Mitterfellner, Olga. *Fashion Marketing and Communication: Theory and Practice Across the Fashion Industry*. Routledge. 2020.
- Caan, Fykaa and Lee, Angela. *Celebrity Fashion Marketing: Developing a Human Fashion Brand*. Routledge. 2023
- Dar S, Nirupama. *Fashion, popular culture and political economy*. Routledge India. 2025
- Lascity, Myles Ethan. *Communicating Fashion: Clothing, Culture, and Media*. Bloomsbury, 2021
- Barnard, Malcolm. *Fashion As Communication*. Routledge, 2002.
- Vasudev, Shefalee. *Stories we wear: Status, spectacle and the politics of appearance*. Westland Non-Fiction. 2025.

### **Recommended films for viewing:**

- *The True Cost*. Directed by Andrew Morgan. Life Is My Movie Entertainment & Untold Creative, 2015.
- *Lady Blue Shanghai*. Directed by David Lynch. Dior, 2010.
- *House of Gucci*. Directed by Ridley Scott. Metro-Goldwyn-Mayer / United Artists Releasing, 2021.
- *The Devil Wears Prada*. Directed by David Frankel. 20th Century Fox, 2006.

### **NOTE:**

This document is intended as a general guide to the course material. The instructor may modify, extend, or supplement the course in order to make it more effective.

## **H. Grade Scale**

### **COURSE LETTER GRADES AND THEIR INTERPRETATION**

<b>Letter</b>	<b>Percentage of Grade</b>	<b>Grade</b>	<b>Interpretation</b>
O	80 and above	8	Outstanding: Exceptional knowledge of the subject matter, thorough understanding of issues; ability to synthesize ideas, rules and principles and extraordinary critical and analytical ability.
A+	75- 79	7.5	Excellent: Sound knowledge of the subject matter, thorough understanding of issues; ability to synthesize ideas, rules, and principles, and critical and analytical ability.
A	70 - 74	7	Very Good: Sound knowledge of the subject matter, excellent organizational capacity, ability to synthesize ideas, rules, and principles, critically analyze existing material, and originality in thinking and presentation.
A-	65-69	6	Good: Good understanding of the subject matter, ability to identify issues and provide balanced solutions to problems and good critical and analytical skills.
B+	60-64	5	Fair: Average understanding of the subject matter, limited ability to identify issues and provide solutions to problems, and reasonable critical and analytical skills.
B	55-59	4	Acceptable: Adequate knowledge of the subject matter to go to the next level of the study and reasonable critical and analytical skills.
B-	50-54	3	Marginal: Limited knowledge of the subject matter and irrelevant use of materials, and poor critical and analytical skills
	Below 40	0	Fail: Poor comprehension of the subject matter; poor critical and analytical skills and marginal use of the relevant materials. Will require repeating the course.
	Incomplete		Extenuating circumstances preventing the student from completing coursework assessment, taking the examination; or where the Assessment Panel at its discretion assigns this grade. If an "I" grade is assigned, the Assessment Panel will suggest a schedule for the completion of work at a later date

## **I. Policy on Plagiarism, Citation & Academic Dishonesty**

A simple dictionary definition of plagiarism is ‘to steal and pass off (the ideas or words of another) as one's own’. Plagiarism is a serious offence and any instance of it will automatically be awarded a failing grade in the assignment and be reported to appropriate university authorities for further action. You must use quotations marks where you are using sentences and phrases written by another person, and appropriately acknowledge the source of any ideas you employ including in your productions. For this course, all assignments must follow MLA guidelines on proper citation. A simplified guide to the style is available at <https://owl.english.purdue.edu/owl/resource/747/01/>.

Copying the work of your fellow students, during in-class or take-home assignments, constitutes another form of academic dishonesty, which will attract punishment, for all concerned parties, as per university rules pertaining to cheating. All parties involved will also be awarded a failing grade on the assignment.

Below are the ways in which a student may be judged to have plagiarized:

1. If a student is using an argument, or a fact, or a figure, or an idea from some published source (either electronic or print) to substantiate a work, s/he needs to mention the author and year of publication in the text wherever it is used. Also, the student needs to cite the source with author name, where it was published, full title and year in either a footnote or end-note. Failure to do any of the above will be interpreted as plagiarism.
2. While using arguments, facts, or figures from a particular source, students are required to attribute them to the original source even if full citation may not be required by the course instructor(s).
3. If a student is directly quoting from a source, in the words of the author, s/he needs to put it within quotes. This needs to be followed by citation in the manner indicated in the first bullet point. Either the absence of quotes or the citation will be interpreted as plagiarism.
4. If a student is quoting from a speech or a media bite, s/he needs to put the text within quotes. The students also need to mention who said that and cite the source of the speech or the article/material which reported the person having delivered that speech. Failure to do this will be interpreted as plagiarism.
5. Note that even when using a picture or graph or figure, one needs to cite the source of that image right underneath that figure.
6. If a student uses material from a source by replacing the words from the original source with synonyms but keeping the basic structure of the text unchanged, and has not acknowledged the original source, then this will also be interpreted as plagiarism.
7. If the student uses her own previous work or uses the same work as her response to evaluation components in different courses without acknowledgment and permissions from all instructors involved, it will be interpreted as plagiarism.
8. Students sharing any media recordings with each other (audio, video, stills) for their assignments without specific permission from the instructor and without due acknowledgement will constitute plagiarism.

9. Students using media of any kind obtained from the internet should be careful to use only copyright free or Creative Commons licensed media, with due attribution to the source, and respecting fair use regulations as specified by the instructors. Failure to do so will be categorized as plagiarism.

10. Students using external assistance from outside the university for their assignments, or using the assistance - without permission - of other students from the university to produce media products will be considered as having used unfair means on the assignment.

### **J. Disability Support & Accommodation requirements**

JGU endeavours to make all its courses accessible to students. The Disability Support Committee (DSC) has identified conditions that could hinder a student's overall well-being. These include physical and mobility related difficulties, visual impairment, hearing impairment, mental health conditions and intellectual/learning difficulties e.g., dyslexia and dyscalculia. Students with any known disability needing academic and other support are required to register with the Disability Support Committee (DSC) by following the procedure specified at <https://jgu.edu.in/disability-support-committee/>

Students who need support may register any time during the semester up until a month before the end semester exam begins. Those students who wish to continue receiving support from the previous semester, must re-register within the first month of a semester. Last minute registrations and support might not be possible as sufficient time is required to make the arrangements for support.

The DSC maintains strict confidentiality about the identity of the student and the nature of their disability and the same is requested from faculty members and staff as well. The DSC takes a strong stance against in-class and out-of-class references made about a student's disability without their consent and disrespectful comments referring to a student's disability.

All general queries are to be addressed to [disabilitysupportcommittee@jgu.edu.in](mailto:disabilitysupportcommittee@jgu.edu.in)

### **K. Technology Policy**

Laptops, cell phones and other digital devices are NOT allowed during classes for note-taking unless specifically permitted by the instructor. Notes must be taken by hand by students, with due reference to teaching aids and presentations used in class. The instructors will share specific excerpts from the presentations with the class for reference where required.