



<b>Unit Title</b>	Fashion Editorial
<b>FHEQ Level</b>	Five
<b>Unit Code</b>	FDGP21202
<b>Credit Value</b>	30
<b>Unit Type</b>	Subject

Learning Hours			
Staff – Student Contact Hours		Independent Study Hours	
Classes	40	Independent Study	95
Supervised access to resources	35	Preparation for Assessment	60
		Unsupervised Access to Resources	70
<b>Total</b>			<b>300</b>

## Unit Description

This unit will develop an understanding of a fashion editorial narrative project meant for publishing either online or via print which might be mainstream or more independent. This is the mainstay of the fashion industry and would typically be a series of ‘stories’ over a set number of pages and will develop aspects of sequence, editing and narrative as well as an overview of photographic print relating to this area of practice.

The unit looks at fashion publishing in depth and will attempt to offer distinction between more commercial and mainstream outlets in relation to more independent and grass-roots solutions to communicating broad messages in relation to the fashion industry. There will be opportunities to explore aspects of self-publishing, zines and blogging to understand and explore alternative messages that relate to sustainability and socio-cultural representation against a more mainstream position. There will be opportunities to consider branding and the way that the persuasive nature of editorial narrative can develop a message as well as product awareness.

This contextual background will be balanced with a range of specific technical and practical skills relating to fashion photography - you will be able to consolidate skills acquired at level four in terms of lighting, capture and output as well as new developments within technique, technology and publishing generally.

This unit draws heavily on the principles of Collaborate and Integrate in that the collective endeavour of the editorial process is applied throughout the unit. You can be assured that given the experience of editorial and fashion narrative within the course team that expectations of an industry relevant education are being met.

The Five Principles underpin the Mindsets and Skillsets Manifesto and are the foundation upon which all course curriculum frameworks and unit specifications are based. The relevant Principles as stated below have been mapped against the Learning Outcomes relevant to each course unit and at each level (see Programme Specifications for full description of the Five Principles):

1. Cultivate / Where the individual thrives.
2. Collaborate / Where disciplines combine and evolve.
3. Integrate / Where education engages industry.
4. Advocate / Where purpose meets practice.
5. Originate / Where enquiry informs creativity.

### Unit Indicative Content

- Developing a concept that becomes a shooting strategy and approach to a series of photographic shoots.
- Working with a treatment to plan and develop ideas into practicalities that would include contingencies and several approaches to a final outcome.
- The management of time, travel and contacts including models and a creative team.
- Intermediate to advanced digital capture and workflow.
- Lighting on location and studio as well as sophisticated approaches to picture making generally.
- The development of images into final print-ready artwork through a process of editing and narrative construction.
- An awareness of the creative role of the photographer within the context of an editorial story teller.

### Unit Aims

To apply practical and self-reflective skills to the creation of ideas and concepts influenced by contemporary editorial practices.

Demonstrate the application of technical and practical expertise on location and in the studio in relation to a self-initiated creative brief.

To promote critical understanding and creative experimentation within the development of self-initiated ideas to completed, final artworks within the context of editorial practice.

To generate ideas in response to a brief, and develop and refine them through a process of experimental practice, reflection and evaluation as demonstrated in a digital workbook and accompanying treatment.

Demonstrate research, analytical and self-reflective skills in the delivery of practical project work. Expand on the ability to organise, plan and control varied resources that are involved in the successful completion of a photographic project.

### Unit Learning Outcomes

#### LO1 CULTIVATE

- **Technical Competence**
- **Subject Knowledge**
- **Resilience**

**Evidence capacity for evolving discipline specific knowledge and technical competencies, supporting academic & practical self-efficacy and evolving employability skills.**

#### LO2 COLLABORATE

- **Inter-disciplinary Working**
- **Coproduction**

**Demonstrate capacity for employing approaches that utilise inter-disciplinary and trans-disciplinary working methods.**  
**Demonstrate capacity to employ cooperative interactions and partnerships/teamwork to support professional development.**

### **LO3 INTEGRATE**

- **Communication & Presentation**
- **Networking**
- **Professional Practice**

**Demonstrate capacity for developing coherent and aligned communication and presentation approaches (including narrative & storytelling) in physical, written and oral forms.**  
**Evidence evolving ability to combine academic development with industry interactions, practices and professional working models in order to develop disciplinary discovery and personal practice.**

### **LO4 ADVOCATE**

- **Critical Reflection**
- **Professional Identity**

**Evidence ability to engage with Critical Reflection, to review, analyse and interpret personal and professional development.**  
**Evidence developing working process that identifies consideration and interpretation of social and ethically responsible working methods and how this guides personal professional practice.**

### **LO5 ORIGINATE**

- **Research**
- **Experimentation**
- **Ideation**

**Evidence capacity for considered and aligned enquiry processes to inform practical and theoretical development in physical, written and oral forms.**  
**Evidence capacity to combine ideas, materials, tests and outcomes into solutions that inform and guide practical and theoretical development in physical, written and oral forms.**

## **Learning and Teaching Methods**

Lecture  
Seminar  
Tutorial  
Guest Lectures  
Practical Classes and Workshops  
Supervised Time in Studio  
Independent study  
Directed Study

Hybrid approaches to study that might include online and pre-recorded materials as well as in-class sessions that concentrate on acquiring practical skills and software/hardware integration as well as industry contact.

## **Assessment methods and tasks**

Brief description of assessment methods

- **Formative Assessment:** You will be given the opportunity for formative feedback/feedforward. This will be given midway through the unit or at an appropriate time.
- **Summative assessment:** Is the completion of the main unit tasks – typically a finished outcome together with associated research and reflective elements and the completion of a digital workbook and accompanying treatments or presentations.
- Presentations to tutors and/or peers are usually within a small group environment where at least two tutors are present. This is an oral examination that would look at the content and the delivery of your presentation.
- In some cases, digital files will be required to assess technical skill.

You will be notified of your grades within 3 weeks of the hand in date and feedback is usually via an audio file in which at least two tutors contribute to feedback and feedforward.

<b>Assessment tasks</b>	<b>Weighting (%) (one grade or multi-grade unit)</b>
A series of images relating to a self-defined Fashion Editorial Narrative.	100%
A comprehensive digital workbook that evidences the development of this work in both a chronological and reflective manner.	

### Indicative Assessment Criteria

*Assessment criteria are the basis on which the judgment of the adequacy of the work is made. A more detailed assessment criteria will be specified in the brief.*

- **Demonstrate the ability to engage with a process of applying initial concepts through creative thinking into a series of final outcomes that are relevant to a contemporary fashion editorial narrative. (LO1)**
- **Demonstrate an understanding of testing ideas and reflective working practices through the use of a workbook, treatment and incremental tasks with respect to the specific context of fashion editorial photography. (LO5)**
- **Demonstrate an understanding of appropriate photographic practices with reference to an agreed outcome including refinement and the gathering of new skills and approaches. (LO4)**
- **Demonstrate an ability to communicate a message through photographs to an intended audience with respect to the stated aims of a self-initiated photographic fashion editorial. (LO3)**
- **Demonstrate an ability to work with a range of subjects, stakeholders and collaborators in developing an in-depth response to a self-initiated fashion editorial narrative. (LO2)**

## Essential Reading list

1. Keaney, M. (2014) *Fashion Photography Next*. New York NY: Thames & Hudson.
2. Shinkle, E. (2012) *Fashion as Photograph: Viewing and Reviewing Images of Fashion*. London: I.B.Tauris. (e-book)
3. Adz, K., Stone, W. (2018) *Streetwear*. New York NY: Thames & Hudson.
4. Remy P, (2019), *Anti-Glossy: Fashion Photography Now*: New York: Rizzoli Intl.
5. Aletti V, (2019), *Issues: A History of Photography in Fashion Magazines*, London: Phaidon

To complement the above reading list, you will be directed towards commercial and independent magazines that showcase this approach to fashion photography and offer a broad range of cultural dialogues as a result. Some of these titles will be in the library but others can be purchased within outlets in Central London or online. Some examples would include: Puss Puss, Her, Dek, Buffalo Zine, Gentlewoman, Fantastic Man, Capricious, Gal-Dem, Sand, Satori, Gusher...to name but a few!