Professional Master's Degree

Fashion Journalism and Criticism

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Professional Master's Degree
Fashion Journalism and Criticism

- Modality: **online**
- Duration: **12 months**
- Certificate: **TECH Global University**
- Accreditation: **60 ECTS**
- Schedule: **at your own pace**
- Exams: **online**

Website: www.techtitute.com/us/design/professional-master-degree/master-fashion-journalism-criticism

Index

01 Introduction p. 4

02 Objectives p. 8

03 Skills p. 14

04 Structure and Content p. 18

05 Study Methodology p. 32

06 Certificate p. 40

01

Introduction

The world of fashion is complex and ever-changing, evolving at the same pace as the society and culture that surrounds it. From ancient times to the great modern catwalks, fashion has been transforming to reflect the changes in people, technologies, trends, etc. Therefore, the professional in charge of fashion communication and criticism must have a broad knowledge of the entire paradigm that surrounds this field, as well as enough instruction in history, relevant people and artistic movements to have a complete understanding of what is to be communicated.

Given all the possibilities you have today to communicate in the world of fashion, this Professional Master's Degree in Fashion Journalism and Criticism will give you the keys to do so correctly, professionally and meticulously"

The Professional Master's Degree in Fashion Journalism and Criticism aims to instruct students to approach the world of fashion with all the rigor and professionalism required in journalism, being able to have the appropriate knowledge to make a solid and comprehensive criticism of any style. The scope of the contents included in the program is of special interest at it covers not only the history of fashion, but its most influential figures or its role in the arts, as well.

Therefore, students will delve into a variety of topics that will serve to approach the world of fashion in an unbiased and knowledgeable way, knowing its historical influence in humanistic fields. Throughout the course, all the stages of social expression in the form of dress will be covered, as well as the most relevant journalism fundamentals to know how to communicate all the intrinsic aspects of the field as thoroughly as possible.

During this program the new forms of communication of the 21st century with respect to the world of fashion will be analyzed, examining the figure of the Influencer as the pivotal axis of modern disclosure. Social networks will also play a leading role, from the most popular such as YouTube or Facebook, to newer ones such as Tik Tok, which has seen a rapid growth in users.

A Professional Master's Degree with the added flexibility of being 100% online, as it adapts to students' obligations and schedules rather than the other way around. All the teaching material will be available throughout the program, and can be downloaded from any device with an Internet connection.

This **Professional Master's Degree in Fashion Journalism and Criticism** contains the most complete and up-to-date program on the market. The most important features include:

- Practical cases presented by experts in fashion with a focus on communication
- The graphic, schematic and practical contents of the book provide theoretical and practical information on those disciplines that are essential for professional practice.
- Practical exercises where self-assessment can be used to improve learning
- Its special emphasis on the history of fashion and how to communicate it correctly
- Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- Content that is accessible from any fixed or portable device with an Internet connection

You will learn the keys that have led Influencers, journalists and fashion critics to be acclaimed by the entire industry thanks to fluid and truthful communications"

Societies evolve and fashion is the greatest reflection of this. Learn how to transmit your passion to others with this Professional Master's Degree in Fashion Journalism and Criticism"

Delve into the facts and truths that have made fashion such an important industry in society.

Study icons such as Coco Chanel or Christian Dior and discover the keys that led them to be vectors of change in an ever-developing field.

The program's teaching staff includes professionals from the industry who contribute their work experience to this program, as well as renowned specialists from leading societies and prestigious universities.

The multimedia content, developed with the latest educational technology, will provide the professional with situated and contextual learning, i.e., a simulated environment that will provide immersive education programmed to learn in real situations.

This program is designed around Problem-Based Learning, whereby the professional must try to solve the different professional practice situations that arise during the course. For this purpose, students will be assisted by an innovative interactive video system created by renowned experts.

02

Objectives

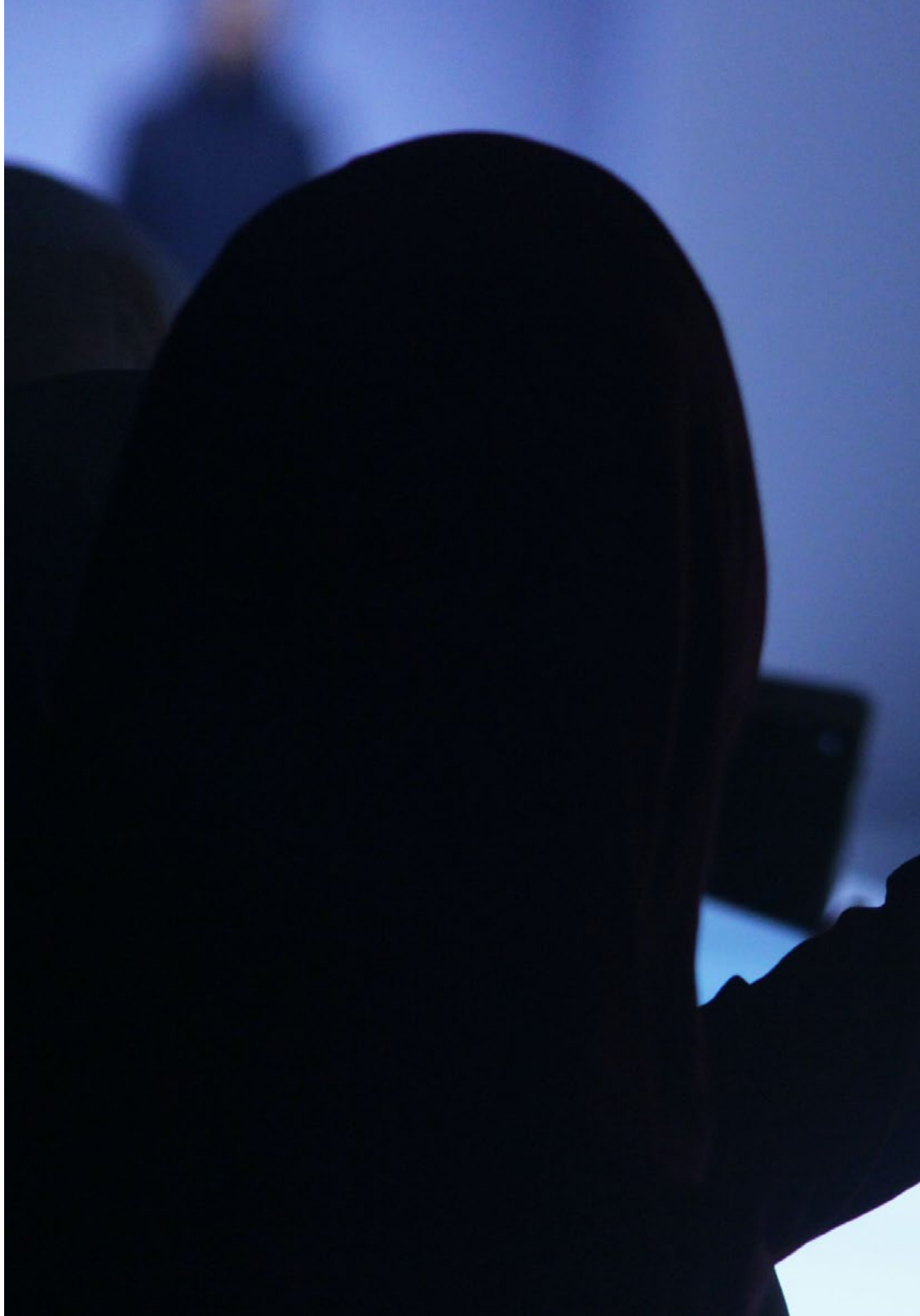
This Professional Master's Degree in Fashion Journalism and Criticism will enable students to precisely communicate every aspect and vicissitude of fashion that they would like to transmit, with a highly educated profile in history, trends, key aspects and relevant figures in the industry. Therefore, students will develop the necessary skills to know how to communicate certain fashion issues, how to target audiences and how to select the most effective platform.

Your goal is clear: to be the best fashion communicator. TECH will give you everything you need to focus on that goal"

General Objectives

- Analyze the global context of fashion and how it affects society
- Understand how fashion has evolved over the years
- Become familiar with the great male and female figures in fashion, who remain influential today
- Contextualize communication in the fashion world and the most common media outlets: from magazines to modern social networks
- Understand the main journalistic values in the world of fashion
- Study communicative psychology in depth and know how to apply it in daily practice

The knowledge you will acquire in this Professional Master's Degree, will enable you to make a place for yourself in magazines such as Fair, Elle, or create your own communication brand in the fashion world"



Specific Objectives

Module 1. History of Clothing

- Identify language and expressive resources in relation to the apparel industry
- Choose research and innovation resources to solve issues raised within the functions, needs and materials of clothing
- Distinguish the psychological processes in the evolution of the pieces in the history of clothing
- Associate formal and symbolic language with functionality in the field of clothing
- Demonstrate the interrelation between the elements of clothing and humanistic fields
- Justify the contradictions between luxury clothing and ethical values
- Reflect on the impact of innovation and quality of clothing production on the quality of life and the environment

Module 2. History of the Great Female Fashion Designers

- Become familiar with the most relevant female designers of the 20th century
- Delve into their work and style to study the features that brought them worldwide recognition
- Examine each of their the most relevant works and their intrinsic features
- Explore the works of fashion beyond the traditional concept to understand their relevance in the context of setting trends

Module 3. History of Fashion

- Associate formal and symbolic language with functionality in the field of fashion
- Justify the contradictions between fashion luxury and ethical values
- Reflect on the impact of innovation and quality of fashion production, Ready-to-Wear and Low Cost fashion on quality of life and of the environment
- Know and value the historical uses and ways in which fashion has been resorting to the construction of imaginaries
- Know how to make correct denotative and connotative readings of from fashion images

Module 4. The Relationship between Fashion and Art

- Know the language and expressive resources of the subject matter
- Learn to choose the most appropriate research and innovation resources based on the design project to be executed
- Gather methodological and aesthetic strategies that help to support and develop creative processes
- Distinguish the psychological and sociological processes in the evolution of pieces of clothing
- Associate formal and symbolic language with functionality in suit making
- Understand the relevance of dress processes throughout history

Module 5. History of the Great Male Fashion Designers

- Know who have been the most relevant designers of the 20th century
- Know the history and ways of differentiation that these designers used to catapult themselves as the great fashion designers
- Know the most relevant works, as well as the contributions that the great fashion designers introduced in fashion
- Analyze and identify important works of fashion as a resource and support in the argumentation and formalization of a fashion concept

Module 6. Fundamentals of Journalism

- Master the journalistic tradition from its origins to the present day, focusing on the main media outlets, journalists and important news coverage
- Analyze the types of newspapers that exist and their contents
- Document news processes and handling new technologies related to the treatment of documents
- Know the main journalistic tools and their selection criteria
- Express and act on public opinion, using all the methods, languages and technological supports available to journalism today (press, radio, television and networks)
- Know and analyze the elements of the newspaper

Module 7. Fashion and Luxury Journalism

- Understand strategic communication and apply it with ethical and professional responsibility
- Establish public relations that serve the purpose of communication, knowing how public relations work in the fashion industry
- Lead a team capable of creating an event as well as a unique user experience, whether in the physical or digital environment
- Adapt to the dynamics of the specialized press in the areas of fashion and beauty
- Know the evolution of public relations and the latest market trends
- Develop negotiation skills to establish agreements that constitute a social link

Module 8. Magazines

- Know the particularities that define the magazine as a medium of written journalism, its typology and the segmentation of its market
- Know the tradition and historical background of written communication technology and journalistic design
- Analyze and identify the different components of a magazine
- Know the magazine, its specificities and the publishing market

Module 9. Communication Channels in Fashion

- Offer a direct, personal and adequate communication capable of meeting the specific objectives of each social media
- Specific vision of each of the digital communication channels that currently exist
- Understand how influence is exercised from the communication channel and the new power strategies that are exercised from the digital environment
- Identify the rise of the audiovisual channel as a leading medium among the public opinion

Module 10. Psychology of Communication

- Understand the state of the world and its recent historical evolution, as well as its characteristics and basic parameters (political, economic and cultural)
- Organize complex communicative knowledge in a coherent manner and its relationship with other social and human sciences
- Analyze paradigms and stages in psychology
- Become familiar with automatic information processing

03

Skills

The main idea behind this Professional Master's Degree in Fashion Journalism and Criticism is to provide students with a multitude of specific skills in the world of fashion and general skills in the world of journalism, in order to refine their communication skills to the maximum and make them a prestigious interlocutor between the public and haute couture. As a result, students will be able to discern what is most important when it comes to transmitting fashion information and what their audience expects from them, maximizing their full potential.

You will rub shoulders with the best designers in the world and you will be their loudspeaker to the public who will be eager to hear the latest in your own style and elegant delivery"

General Skills

- Know the world of fashion inside out, from its origins to its modern iteration
- Apply the main fundamentals of journalism in the context of fashion
- Recognize the different styles in the fashion world
- Deliver effective communication to attract a large audience by developing your own style

This program will be the leap in quality that your career needs to secure you a place among the best fashion communicators"

Specific Skills

- Develop aesthetic strategies based on the history and key concepts of fashion
- Distinguish the most characteristic features of fashion in each period
- Become deeply familiar with the work and contributions of the main fashion designers
- Learn to work in a variety of very different fields, from haute couture to the most traditional and handmade fashion
- Know how to properly use the main journalistic tools adapted to the world of fashion
- Effectively plan specific communication acts oriented towards fashion and beauty
- Know how to select the best media to communicate according to the situation and the content itself
- Understand all the parts that make up communication and how to use them effectively to one's advantage

04

Structure and Content

Composed of 10 modules, which in turn are divided into a multitude of specific topics, this Professional Master's Degree includes all the substantial and complementary information for students to learn the reality of the fashion world from a broad and conscientious perspective. This is a unique opportunity for students to project their careers to higher professional levels and wider audiences, which demands all the specialized knowledge that this program provides.

A syllabus that covers a multitude of different areas with which you can become an expert in fashion and communication"

Module 1. History of Clothing

1.1. Prehistory
- 1.1.1. Introduction
- 1.1.2. Prehistoric Civilizations
- 1.1.3. Trade in Prehistoric Times
- 1.1.4. Costume in Prehistoric Times
- 1.1.5. Furs and Furshops
- 1.1.6. Fabrics and Techniques
- 1.1.7. Chronological Concordances and Similarities in Prehistoric Clothing

1.2. Ancient Times: Egypt and Mesopotamia
- 1.2.1. Egypt
- 1.2.2. The Assyrian People
- 1.2.3. The Persian People

1.3. Ancient Times: Classical Greece
- 1.3.1. Cretan Clothing
- 1.3.2. The Fabrics Used in Ancient Greece
- 1.3.3. Ancient Greek Garments
- 1.3.4. Ancient Greek Undergarments
- 1.3.5. Ancient Greek Footwear
- 1.3.6. Ancient Greek Hats and Headdresses
- 1.3.7. Colors and Ornaments of Ancient Greece
- 1.3.8. Accessories of Ancient Greece

1.4. Ancient Times: the Roman Empire
- 1.4.1. The Fabrics of Ancient Rome
- 1.4.2. The Garments of Ancient Rome
- 1.4.3. Undergarments of Ancient Rome
- 1.4.4. Footwear of Ancient Rome
- 1.4.5. Ancient Roman Hats and Headdresses
- 1.4.6. Relationship of Social Status and Clothing in Ancient Rome
- 1.4.7. The Byzantine Style

1.5. High Middle Ages and Low Middle Ages
  1.5.1. General Historical Features of the Medieval Period
  1.5.2. Clothing at the Beginning of the Middle Ages
  1.5.3. Clothing in the Carolingian Period
  1.5.4. Clothing in the Romanesque Period
  1.5.5. The Gothic Clothing
1.6. The Modern Age: Renaissance, Baroque and Rococo.
  1.6.1. 15th 16th Century: Renaissance
  1.6.2. 17th Century: Baroque Period
  1.6.3. 18th Century: Rococo
1.7. Contemporary Age: Neoclassicism and Romanticism
  1.7.1. The Clothing Industry
  1.7.2. Charles Frederick Worth
  1.7.3. Jacques Doucet
  1.7.4. Women's Clothing
  1.7.5. Josephine Bonaparte: The Empire Style
1.8. Contemporary Age: Victorian Era and Belle Époque
  1.8.1. Queen Victoria
  1.8.2. Men's Clothing
  1.8.3. *Dandy*
  1.8.4. Paul Poiret
  1.8.5. Madeleine Vionnet
1.9. Contemporary Age: From Clothing to Fashion
  1.9.1. New Context and Social Change
  1.9.2. Fashion Designers
  1.9.3. Coco Chanel
  1.9.4. The New Look
1.10. Contemporary Age: The Century of Designers and Fashion
  1.10.1. The Modern Clothing
  1.10.2. The Rise of the American Designers
  1.10.3. The London Scene

Module 2. History of the Great Female Fashion Designers

2.1. Jeanne Lanvin
- 2.1.1. Biography
- 2.1.2. Context
- 2.1.3. Works and Contributions

2.2. Jeanne Paquin
- 2.2.1. Biography
- 2.2.2. Context
- 2.2.3. Works and Contributions

2.3. Emilie Flöge
- 2.3.1. Biography
- 2.3.2. Context
- 2.3.3. Works and Contributions

2.4. Madeleine Vionnet
- 2.4.1. Biography
- 2.4.2. Context
- 2.4.3. Works and Contributions

2.5. Gabrielle Chanel
- 2.5.1. Biography
- 2.5.2. Context
- 2.5.3. Works and Contributions

2.6. Elsa Schiaparelli
- 2.6.1. Biography
- 2.6.2. Context
- 2.6.3. Works and Contributions

2.7. Carolina Herrera
- 2.7.1. Biography
- 2.7.2. Context
- 2.7.3. Works and Contributions

2.8. Miuccia Prada
- 2.8.1. Biography
- 2.8.2. Context
- 2.8.3. Works and Contributions

2.9. Donatella Versace
- 2.9.1. Biography
- 2.9.2. Context
- 2.9.3. Works and Contributions

2.10. Stella McCartney
- 2.10.1. Biography
- 2.10.2. Context
- 2.10.3. Works and Contributions

Module 3. History of Fashion

3.1. From Clothing to Fashion
- 3.1.1. New Context and Social Change
- 3.1.2. Women's Liberation
- 3.1.3. New Concept of Fashion Designer
- 3.1.4. Beginning of the 20th Century

3.2. Modern Clothing
- 3.2.1. Modern Clothing
- 3.2.2. The Rise of American Designers
- 3.2.3. The London Scene
- 3.2.4. New York in the 70s
- 3.2.5. Fashion Trends of the 80s
- 3.2.6. Multi-Brand Luxury Groups
- 3.2.7. Functional Fashion
- 3.2.8. *Activewear*
- 3.2.9. Fashion, Art and Pop Culture
- 3.2.10 *Celebrities*
- 3.2.11. Photography and the Internet

3.3. Great Masters of Fashion
- 3.3.1. Jeanne Lanvin
- 3.3.2. Jeanne Paquin
- 3.3.3. Emilie Flöge
- 3.3.4. Madeleine Vionnet
- 3.3.5. Gabrielle Chanel
- 3.3.6. Elsa Schiaparelli
- 3.3.7. Carolina Herrera

3.4. Great Masters of Fashion
- 3.4.1. Charles Frederick Worth
- 3.4.2. Jacques Doucet
- 3.4.3. Paul Poiret
- 3.4.4. Cristóbal Balenciaga
- 3.4.5. Christian Dior
- 3.4.6. Karl Lagerfeld
- 3.4.7. Alexander McQueen

3.5. *Haute Couture*
- 3.5.1. History of *Haute Couture*
- 3.5.2. Federation of Haute Couture and Fashion
- 3.5.3. Members of the Federation
- 3.5.4. From *Haute Couture* to *Prêt-à-Porter*

3.6. Crafts
- 3.6.1. Fabric as Art
- 3.6.2. Crafts that Complement Clothing
- 3.6.3. Artists and Artisans Related to Fashion

3.7. *Fast Fashion*
- 3.7.1. History and Origin of *Fast Fashion*
- 3.7.2. *Fast Fashion* Business Model
- 3.7.3. *Fast Fashion* 's Impact on the World

3.8. Advertising and Photography in Fashion
- 3.8.1. Archetypes and Stereotypes
- 3.8.2. The Fashion Look
- 3.8.3. Visual Communication of Fashion
- 3.8.4. The Great Fashion Photographers

3.9. Repercussion of Fashion
- 3.9.1. The Textile Industry
- 3.9.2. Relationship between Art and Fashion
- 3.9.3. Fashion and Society

3.10. Fashion Theory and Criticism
- 3.10.1. Current Designers and Their Influence
- 3.10.2. Current Trends
- 3.10.3. The Trivialization of Fashion

Module 4. The Relationship between Fashion and Art

4.1. Perception and Analysis of Works of Art
- 4.1.1. Works of Art in Historical Context
- 4.1.2. The Italian *Trecento*
- 4.1.3. The Italian *Quattrocento*

4.2. Bases of Modern Dress
- 4.2.1. The Economic Boom: Dynamism and Specialization of Fashion Crafts
- 4.2.2. Consolidation of Monarchies
  - 4.2.2.1. Princely Courts
  - 4.2.2.2. Burgundy
  - 4.2.2.3. Crown of Aragon
- 4.2.3. Cultural and Social Factors
  - 4.2.3.1. Class Rivalry
  - 4.2.3.2. New Love Relationships

4.3. The Rise of Commerce
- 4.3.1. The Italian *Cinquecento*
- 4.3.2. Spanish Dominance
- 4.3.3. Rise of Commerce: The Mercantile and Financial Bourgeoisie
- 4.3.4. Beginnings of the Industrial Revolution. (The 17th and 18th Centuries)

4.4. Production
- 4.4.1. Baroque Painting and Sculpture
- 4.4.2. Rococo Painting and Sculpture
- 4.4.3. Organization and Situation of the First State Manufactures in Europe
- 4.4.4. The Situation of Mediterranean Countries in the Economic Crisis of the 17th Century
- 4.4.5. The Situation of Protestant Countries in the Economy of the 17th Century

4.5. The Enlightenment
- 4.5.1. Development and Influences of French Policy in 17th Century Europe
- 4.5.2. The Political and Religious Consequences of the Enlightenment
- 4.5.3. Technological and Scientific Advances in the 18th Century
  - 4.5.3.1. Influences on Society and Economy

4.6. The Origin of Fashion Design
- 4.6.1. The Great Consumers of the 19th Century: Confusion in Clothing
- 4.6.2. Imitation and Competitive Differentiation between Social Classes
- 4.6.3. Romantic and Realistic Painting
- 4.6.4. The Origin of Fashion Design
- 4.6.5. Painting and Ornamental Renovation of the 2nd Half of the 19th Century

4.7. Industrial Revolution
- 4.7.1. Impressionists and Post-Impressionists
- 4.7.2. Changes in Political and Social Structures after the French Revolution
- 4.7.3. Socio-Economic Transformations brought about by the First Industrial Revolution
- 4.7.4. The First Industrial Revolution
- 4.7.5. The Second Industrial Revolution: Great Capitalism
- 4.7.6. Bourgeoisie and Proletariat in the 19th Century

4.8. Modern Art
- 4.8.1. The Beginning of the 20th Century
- 4.8.2. Cubism
- 4.8.3. Expressionism
- 4.8.4. Surrealism
- 4.8.5. Neoplasticism
- 4.8.6. Russian Constructivism
- 4.8.7. The Modernist Movement
- 4.8.8. The Popularization of Fashion
- 4.8.9. The Century of Fashion Designers

4.9. Postmodernity
- 4.9.1. Post-Pictorial Abstraction
- 4.9.2. Optical Art
- 4.9.3. *Minimal Art*
- 4.9.4. Pop Art
- 4.9.5. Technology Development
- 4.9.6. Postmodernity
- 4.9.7. Women's Situation during World War I

4.10. Globalization
- 4.10.1. Cultural and Sexual Changes in the 1950s, 60s and 70s
- 4.10.2. The American Way of Life
- 4.10.3. Technological and Scientific Advances after World War II

Module 5. History of the Great Male Fashion Designers

5.1. Charles Frederick Worth
- 5.1.1. Biography
- 5.1.2. Context
- 5.1.3. Works and Contributions

5.2. Jacques Doucet
- 5.2.1. Biography
- 5.2.2. Context
- 5.2.3. Works and Contributions

5.3. Mariano Fortuny
- 5.3.1. Biography
- 5.3.2. Context
- 5.3.3. Works and Contributions

5.4. Paul Poiret
- 5.4.1. Biography
- 5.4.2. Context
- 5.4.3. Works and Contributions

5.5. Jean Patou
- 5.5.1. Biography
- 5.5.2. Context
- 5.5.3. Works and Contributions

5.6. Cristóbal Balenciaga
- 5.6.1. Biography
- 5.6.2. Context
- 5.6.3. Works and Contributions

5.7. Christian Dior
- 5.7.1. Biography
- 5.7.2. Context
- 5.7.3. Works and Contributions

5.8. Karl Lagerfeld
- 5.8.1. Biography
- 5.8.2. Context
- 5.8.3. Works and Contributions

5.9. Yves Saint Laurent
- 5.9.1. Biography
- 5.9.2. Context
- 5.9.3. Works and Contributions

5.10. Alexander McQueen
- 5.10.1. Biography
- 5.10.2. Context
- 5.10.3. Works and Contributions

Module 6. Fundamentals of Journalism

6.1. Definition and Types of Newspapers
- 6.1.1. Introduction: The Study of Communication as a Social Science
- 6.1.2. Key Concepts: Communication, Information and Journalism
- 6.1.3. The Media and Its Relationship with the Community
- 6.1.4. Newspapers and Their Relationship with Other Media
- 6.1.5. Definition and Characteristics of the Journal
  - 6.1.5.1. History
  - 6.1.5.2. Themes
  - 6.1.5.3. Selling Price
  - 6.1.5.4. Format
- 6.1.6. The Contents of the Journal
  - 6.1.6.1. Sections

6.2. Main Journalistic Tools
- 6.2.1. Introduction
- 6.2.2. Main Journalistic Tools
- 6.2.3. Selection Criteria
  - 6.2.3.1. What Are They?
  - 6.2.3.2. Classification
  - 6.2.3.3. Relationship with the Present Time

6.3. Elements of the Newspaper
- 6.3.1. Introduction
- 6.3.2. Elements of the Newspaper
- 6.3.3. Different Elements

6.4. Journalists and Their Journalistic Skills or Abilities
- 6.4.1. Introduction
- 6.4.2. Journalists and Their Journalistic Skills or Abilities
- 6.4.3. Debate on the Journalistic Profession
- 6.4.4. Attitudes
  - 6.4.4.1. Practical Attitudes
  - 6.4.4.2. Intellectual and Moral Attitudes

6.5. The Organization of a Newspaper
- 6.5.1. Introduction
- 6.5.2. Two Structures in One: the Company and the Newsroom
- 6.5.3. Editorial Principles
- 6.5.4. Editorial Statutes
  - 6.5.4.1. Editorial Roles
- 6.5.5. Epilogue: From the Digital Version to the Digital Edition

6.6. Journalistic Work
- 6.6.1. Introduction
- 6.6.2. Journalistic Work
- 6.6.3. What Is an Editorial Department and How Is It Organized?
- 6.6.4. On a Daily Basis
- 6.6.5. Long-Term Planning
- 6.6.6. Individual and Collective Work
  - 6.6.6.1. Individual Work
  - 6.6.6.2. Collective Work
  - 6.6.6.3. Style Books

6.7. Journalistic Ethics
- 6.7.1. Introduction
- 6.7.2. Origin and Historical Evolution
  - 6.7.2.1. The Hutchins Report
  - 6.7.2.2. The McBride Report
- 6.7.3. A Way to Regulate the Profession
- 6.7.4. Functions of Self-Regulation
- 6.7.5. Codes of Ethics

6.8. Types of Journalism
- 6.8.1. Introduction
- 6.8.2. Investigative Journalism
  - 6.8.2.1. Qualities of the Investigative Journalist
  - 6.8.2.2. Williams Scheme
  - 6.8.2.3. Research-Innovation Techniques
- 6.8.3. Precision Journalism
  - 6.8.3.1. Specializations of Precision Journalism
- 6.8.4. Service Journalism
  - 6.8.4.1. Thematic Features
- 6.8.5. Journalistic Specialization
- 6.8.6. Development of Specialized Information

6.9. Journalism and Rhetoric
- 6.9.1. Introduction
- 6.9.2. Information-Opinion Separation
- 6.9.3. Theories of Journalistic Genres
- 6.9.4. Contributions of Rhetoric
- 6.9.5. The *Elocutio* or Elocution

6.10. Journalism as a Political Actor
- 6.10.1. Introduction
- 6.10.2. The Newspaper According to Theoreticians
- 6.10.3. The Newspaper, Actor of Conflict
  - 6.10.3.1. The Newspaper as Communication
  - 6.10.3.2. The Newspaper at the Extra, Inter and Intra Levels
- 6.10.4. The Newspaper as Peacemaker
  - 6.10.4.1. Alarm Mechanism
  - 6.10.4.2. Creator of Atmospheres, Mobilizer for Peace
- 6.10.5. The Newspaper as a Complex Problem-Creation and Problem-Solving System
- 6.10.6. The Newspaper as a Missionary Institution
- 6.10.7. The Newspaper as the Apex of a Triangle of Love-Hate Relationships
- 6.10.8. The Newspaper as a Narrator and Participant in Conflicts

6.11. Journalism as a Social Actor
- 6.11.1. Introduction
- 6.11.2. The Newspaper as Interpreter and Mediator
- 6.11.3. The Newspaper as a Member of the Political System and as a Parapolitical System
- 6.11.4. The Newspaper as Informer and Pseudo-Political Communicator
- 6.11.5. The Newspaper as an Addressee of the Communication Policies of Other Social Actors

Module 7. Fashion and Luxury Journalism

7.1. Communication in the Specialized Press
- 7.1.1. The Media Specialized in Fashion and Beauty, the Women's Press
- 7.1.2. The Role of the Communication Agency in Communication
- 7.1.3. The Current Value of the Offline Press

7.2. Evolution of Communication Models in PR
- 7.2.1. Concept of Public Relations
- 7.2.2. Theoretical Approach to Classic PR Models (Grunig and Hunt)
- 7.2.3. Towards a New Approach to PR, the 5th Model

7.3. Persuasive Communication in PR
- 7.3.1. Persuasive and Informative Components of PR
- 7.3.2. Differentiation between Public Relations and Journalistic Activity
- 7.3.3. The Role of PR vs. the Role of Marketing and Advertising

7.4. Tools for Communicating with the Press
- 7.4.1. The Press Office and How It Works
- 7.4.2. Useful Press Materials
- 7.4.3. How to Construct an Effective Press Release

7.5. Fashion and Beauty Communication Planning and Strategy
- 7.5.1. Preliminary Study: Briefing Analysis
- 7.5.2. The RACE Method
- 7.5.3. The Communication Plan

7.6. Communication Actions and Events for Fashion & Beauty
- 7.6.1. Types of Communication in the Service of Brands
- 7.6.2. Criteria for Selecting Communication Actions
- 7.6.3. Design of Activities and Agenda Setting in Beauty and Fashion

7.7. Measuring Results
- 7.7.1. The Need to Monitor Public Relations
- 7.7.2. Classic Quantitative Measurement Tools: Clipping and VPE
- 7.7.3. The Importance of Qualitative Valuation

7.8. Mistakes to Avoid in the Communication and PR Sector
- 7.8.1. Downplaying the Importance of the Media
- 7.8.2. Excessive Content and Lack of Relevance
- 7.8.3. Improvisation vs. Planning

7.9. Ethics and Psychosocial Perspectives
- 7.9.1. Public Relations in the 21st Century: Between Progress and Social Welfare
- 7.9.2. Social Responsibility and Public Relations
- 7.9.3. Ethics of PR: Self-Awareness, Independence, and Commitment

7.10. Latest Trends and Studies in Public Relations
- 7.10.1. The New PR, More "Social" than Ever Before
- 7.10.2. Emotional Communication and Neuromarketing
- 7.10.3. Key Insights of Current Consumers

Module 8. Magazines

8.1. What is a Magazine
- 8.1.1. Introduction
- 8.1.2. What is a Magazine. Its Specificities and the Publishing Market
- 8.1.3. Specificities of the Magazine
- 8.1.4. Magazine Market: General Issues
- 8.1.5. Large Magazine Publishing Groups

8.2. The Magazine Reader
- 8.2.1. Introduction
- 8.2.2. The Magazine Reader
- 8.2.3. Finding and Building Reader Loyalty
- 8.2.4. The Print Magazine Reader
- 8.2.5. The Digital Magazine Reader
- 8.2.6. Readership and Advertising

8.3. Creation and Life of a Magazine
- 8.3.1. Introduction
- 8.3.2. The Creation of a Magazine
- 8.3.3. The Name
- 8.3.4. The Life Cycle of a Magazine

8.4. Segmentation and Specialization of Magazines
- 8.4.1. Introduction
- 8.4.2. Segmentation and Specialization of Magazines
- 8.4.3. Types of Magazine
  - 8.4.3.1. Cultural Magazines
  - 8.4.3.2. Gossip Magazines
  - 8.4.3.3. Supplements

8.5. Structure and Contents of the Magazines
- 8.5.1. Introduction
- 8.5.2. The Manchette
- 8.5.3. Structure
- 8.5.4. Contents

8.6. Birth and Development of Magazines in Europe and the USA
- 8.6.1. Introduction
- 8.6.2. The Beginnings: Between the 16th and 18th Centuries. From the Relations to the Gazettes
- 8.6.3. The 19th Century in Europe
- 8.6.4. Balance of the 19th Century

8.7. The Twentieth Century: the Consolidation of the Modern Magazine
- 8.7.1. Introduction
- 8.7.2. The First Decades of the Twentieth Century in European Magazines
- 8.7.3. The United States Between the Twenties and the Sixties: The Second Magazine Boom
- 8.7.4. Europe after the Second World War: Magazines from the 1940s Onwards
- 8.7.5. From the 1960s Onwards: the Revamped Magazine

8.8. Milestones in the History of American Magazines
- 8.8.1. Introduction
- 8.8.2. National Geographic, a Milestone in the History of Popular Magazines
- 8.8.3. Time, a Milestone in Weekly Reports or News Magazines
- 8.8.4. Reader's Digest, a Milestone in Magazine Magazines
- 8.8.5. The New Yorker, a Milestone in Opinion and Culture Magazines

8.9. Magazines in Europe
- 8.9.1. Introduction
- 8.9.2. Difusion
- 8.9.3. Top Magazines by Country

8.10. Magazines in Latin America
- 8.10.1. Introduction
- 8.10.2. Origin
- 8.10.3. Top Magazines by Country

Module 9. Fashion Communication Channels

9.1. Influence and Other Power Strategies in the New Digital Channels
- 9.1.1. Power Strategies Linked to Fashion Communication.
- 9.1.2. Influencing in the Field of Social Media
- 9.1.3. Managing the New Digital Leaders: Fashion Influencers

9.2. The Choice of the Communication Channel: Forrester Research Theory
- 9.2.1. The New Public Opinion: Managing the Masses One by One
- 9.2.2. What is the Forrester Theory?
- 9.2.3. Application of the Forrester Research Theory to the Fashion Industry

9.3. The Power of Audio-Visual Language and Non-Verbal Communication
- 9.3.1. The Growing Market Share of Non-Verbal Communication
- 9.3.2. The Impact of the Audiovisual Message in Fashion
- 9.3.3. Composition of the Photographic Discourse in Social Networks

9.4. Evolution and Functioning of Social Networks in the Fashion Industry
- 9.4.1. Stages of Emergence and Evolution of the Internet
- 9.4.2. The Multichannel Strategy Within Fashion Social Media
- 9.4.3. What is a Social Network? Differences with Traditional Channels

9.5. Facebook, the Big Database
- 9.5.1. Transversal Communication
- 9.5.2. Community Interest
- 9.5.3. Facebook Presence Models

9.6. Instagram, Much More than Fashion Photos
- 9.6.1. Emotional Messages and Empathy Management
- 9.6.2. The Intimacy of Everyday Life in Images
- 9.6.3. Standing Out in the Most Important Social Network in Fashion

9.7. Professional Content on LinkedIn
- 9.7.1. Creating a Personal Brand
- 9.7.2. Cognitive Messages in Fashion Branding
- 9.7.3. Managing Relationships with Competitors

9.8. The Politicization of Twitter
- 9.8.1. Impulsive and Omnidirectional Communication
- 9.8.2. The Direct Message and the Creation of Content in 20 Characters
- 9.8.3. The Impact of Headlines: From Depth to Lightness

9.9. TikTok, Beyond Generation Z
- 9.9.1. The Audiovisual Revolution and the Acceleration of the Makeover in a Slow Fashion Context
- 9.9.2. The Democratization in the Creation of Audiovisual Content
- 9.9.3. Fashion as a Newsworthy and Newsworthy Event

9.10. YouTube, an Exponent of Audiovisual Content
- 9.10.1. The Management of Expectations in the Creation of Audiovisual Content
- 9.10.2. Content Map of Fashion, Beauty and Luxury Content on YouTube
- 9.10.3. New Trends in Public Opinion: The Microinfluencers

Module 10. Psychology of Communication

10.1. History of Psychology
- 10.1.1. Introduction
- 10.1.2. We Begin with the Study of Psychology
- 10.1.3. Science in Evolution. Historical and Paradigmatic Changes
- 10.1.4. Paradigms and Stages in Psychology
- 10.1.5. Cognitive Science

10.2. Social Psychology
- 10.2.1. Introduction
- 10.2.2. Beginning with the Study of Social Psychology: The Influence of Social Psychology
- 10.2.3. Empathy, Altruism and Helping Behavior

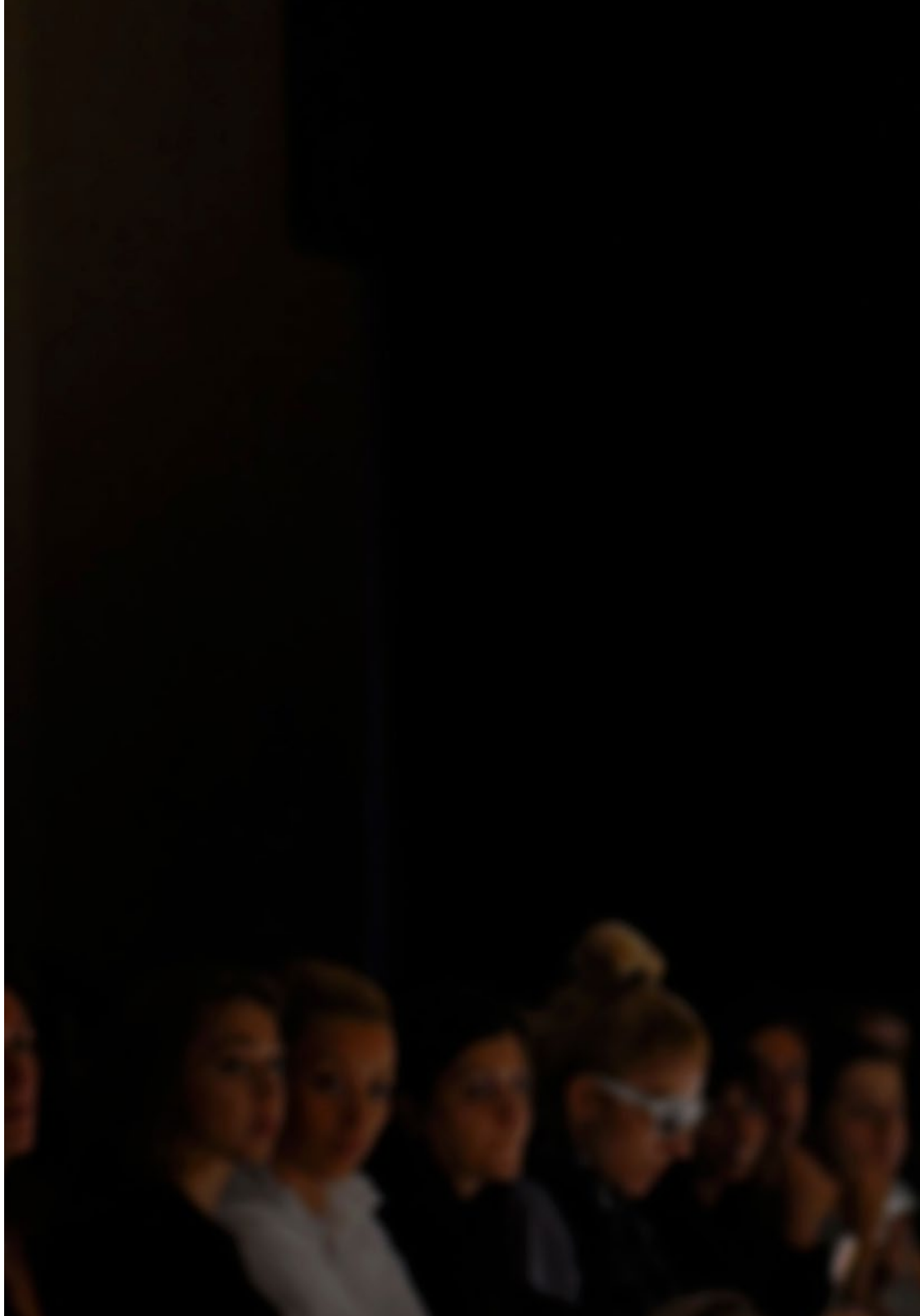
10.3. Social Cognition
- 10.3.1. Introduction
- 10.3.2. Thinking and Knowing, Vital Necessities
- 10.3.3. Social Cognition
- 10.3.4. Organizing Information
- 10.3.5. Prototypical or Categorical Thinking
- 10.3.6. Mistakes in Thinking: Inferential Biases
- 10.3.7. Automatic Information Processing

10.4. Personality Psychology
- 10.4.1. Introduction
- 10.4.2. What is the Self? Identity and Personality
- 10.4.3. Self-Awareness
- 10.4.4. Self-Esteem
- 10.4.5. Self-Knowledge
- 10.4.6. Interpersonal Variables in Personality Shaping
- 10.4.7. Macro-Social Variables in the Configuration of Personality
- 10.4.8. A New Perspective in the Study of Personality. Narrative Personality

10.5. Emotions
- 10.5.1. Introduction
- 10.5.2. What Do People Talk about When They Get Excited?
- 10.5.3. The Nature of Emotions
  - 10.5.3.1. Emotion as Preparation for Action
- 10.5.4. Emotions and Personality
- 10.5.5. From another Perspective. Social Emotions

10.6. Psychology of Communication. Persuasion and Attitude Change
- 10.6.1. Introduction
- 10.6.2. Attitudes
- 10.6.3. Historical Models in the Study of Persuasive Communication
- 10.6.4. The Probability of Elaboration Model
- 10.6.5. Communication Processes through the Media
  - 10.6.5.1. A Historical Perspective

10.7. The Sender
- 10.7.1. Introduction
- 10.7.2. The Source of Persuasive Communication
- 10.7.3. Source Characteristics. Credibility
- 10.7.4. Source Characteristics. The Appeal
- 10.7.5. Emitter Characteristics. The Power
- 10.7.6. Processes in Persuasive Communication. Mechanisms Based on Primary Cognition
- 10.7.7. New Processes in Communication. Mechanisms Based on Secondary Cognition



10.8. The Message
- 10.8.1. Introduction
- 10.8.2. We Begin by Studying the Composition of the Message
- 10.8.3. Types of Messages: Rational vs. Emotional Messages
- 10.8.4. Emotional Messaging and Communication: Fear Inducing Messages

10.9. The Receiver
- 10.9.1. Introduction
- 10.9.2. The Role of the Recipient according to the Elaboration Probability Model
- 10.9.3. Recipient Needs and Motives: Their Impact on Attitude Change
- 10.9.4. Need for Esteem and Communication

10.10. New Approaches to the Study of Communication
- 10.10.1. Introduction
- 10.10.2. Unconscious Processing of Information. Automatic Processes
- 10.10.3. Measuring Automatic Processes in Communication
- 10.10.4. First Steps in the New Paradigms
- 10.10.5. Theories of Dual Processing Systems
  - 10.10.5.1. Main Limitations of Dual Systems Theories

You already have the attitude and passion to succeed in communication, now you just need the right skills to be a star in the world of fashion journalism and criticism"

05

Study Methodology

TECH is the world's first university to combine the **case study** methodology with **Relearning**, a 100% online learning system based on guided repetition.

This disruptive pedagogical strategy has been conceived to offer professionals the opportunity to update their knowledge and develop their skills in an intensive and rigorous way. A learning model that places students at the center of the educational process giving them the leading role, adapting to their needs and leaving aside more conventional methodologies.

TECH will prepare you to face new challenges in uncertain environments and achieve success in your career"

The student: the priority of all TECH programs

In TECH's study methodology, the student is the main protagonist.
The teaching tools of each program have been selected taking into account the demands of time, availability and academic rigor that, today, not only students demand but also the most competitive positions in the market.

With TECH's asynchronous educational model, it is students who choose the time they dedicate to study, how they decide to establish their routines, and all this from the comfort of the electronic device of their choice. The student will not have to participate in live classes, which in many cases they will not be able to attend. The learning activities will be done when it is convenient for them. They can always decide when and from where they want to study.

"At TECH you will NOT have live classes (which you might not be able to attend)"

The most comprehensive study plans at the international level

TECH is distinguished by offering the most complete academic itineraries on the university scene. This comprehensiveness is achieved through the creation of syllabi that not only cover the essential knowledge, but also the most recent innovations in each area.

By being constantly up to date, these programs allow students to keep up with market changes and acquire the skills most valued by employers. In this way, those who complete their studies at TECH receive a comprehensive education that provides them with a notable competitive advantage to further their careers.

And what's more, they will be able to do so from any device, pc, tablet or smartphone.

TECH's model is asynchronous, so it allows you to study with your pc, tablet or your smartphone wherever you want, whenever you want and for as long as you want"

Case Studies and Case Method

The case method has been the learning system most used by the world's best business schools. Developed in 1912 so that law students would not only learn the law based on theoretical content, its function was also to present them with real complex situations. In this way, they could make informed decisions and value judgments about how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

With this teaching model, it is students themselves who build their professional competence through strategies such as Learning by Doing or Design Thinking, used by other renowned institutions such as Yale or Stanford.

This action-oriented method will be applied throughout the entire academic itinerary that the student undertakes with TECH. Students will be confronted with multiple real-life situations and will have to integrate knowledge, research, discuss and defend their ideas and decisions. All this with the premise of answering the question of how they would act when facing specific events of complexity in their daily work.

Relearning Methodology

At TECH, case studies are enhanced with the best 100% online teaching method: Relearning.

This method breaks with traditional teaching techniques to put the student at the center of the equation, providing the best content in different formats. In this way, it manages to review and reiterate the key concepts of each subject and learn to apply them in a real context.

In the same line, and according to multiple scientific researches, reiteration is the best way to learn. For this reason, TECH offers between 8 and 16 repetitions of each key concept within the same lesson, presented in a different way, with the objective of ensuring that the knowledge is completely consolidated during the study process.

Relearning will allow you to learn with less effort and better performance, involving you more in your specialization, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation to success.

A 100% online Virtual Campus with the best teaching resources

In order to apply its methodology effectively, TECH focuses on providing graduates with teaching materials in different formats: texts, interactive videos, illustrations and knowledge maps, among others. All of them are designed by qualified teachers who focus their work on combining real cases with the resolution of complex situations through simulation, the study of contexts applied to each professional career and learning based on repetition, through audios, presentations, animations, images, etc.

The latest scientific evidence in the field of Neuroscience points to the importance of taking into account the place and context where the content is accessed before starting a new learning process. Being able to adjust these variables in a personalized way helps people to remember and store knowledge in the hippocampus to retain it in the long term. This is a model called Neurocognitive context-dependent e-learning that is consciously applied in this university qualification.

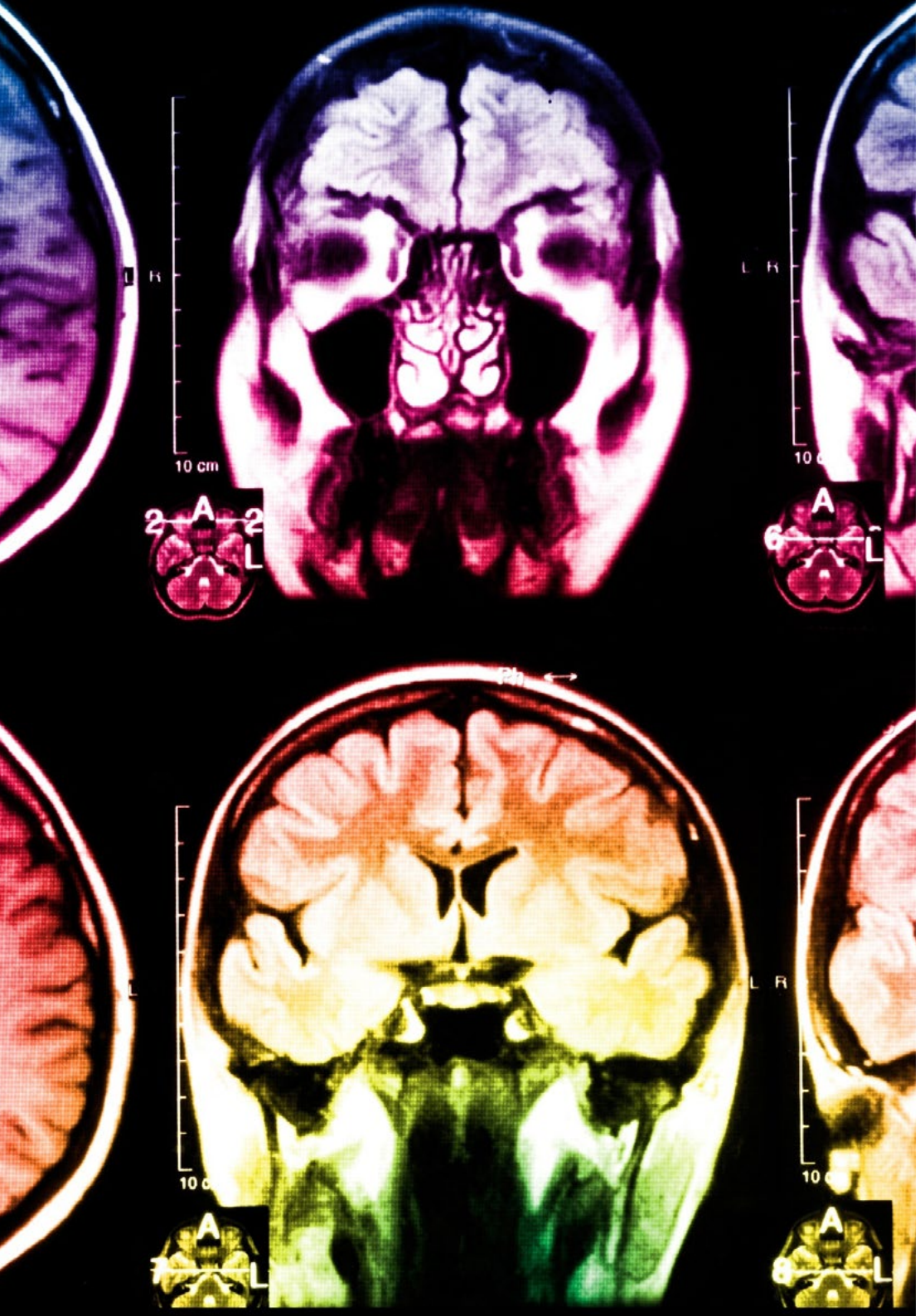
In order to facilitate tutor-student contact as much as possible, you will have a wide range of communication possibilities, both in real time and delayed (internal messaging, telephone answering service, email contact with the technical secretary, chat and videoconferences).

Likewise, this very complete Virtual Campus will allow TECH students to organize their study schedules according to their personal availability or work obligations. In this way, they will have global control of the academic content and teaching tools, based on their fast-paced professional update.

The online study mode of this program will allow you to organize your time and learning pace, adapting it to your schedule"

The effectiveness of the method is justified by four fundamental achievements:

1. Students who follow this method not only achieve the assimilation of concepts, but also a development of their mental capacity, through exercises that assess real situations and the application of knowledge.
2. Learning is solidly translated into practical skills that allow the student to better integrate into the real world.
3. Ideas and concepts are understood more efficiently, given that the example situations are based on real-life.
4. Students like to feel that the effort they put into their studies is worthwhile. This then translates into a greater interest in learning and more time dedicated to working on the course.



The university methodology top-rated by its students

The results of this innovative teaching model can be seen in the overall satisfaction levels of TECH graduates.

The students' assessment of the quality of teaching, quality of materials, course structure and objectives is excellent. Not surprisingly, the institution became the best rated university by its students on the Trustpilot review platform, obtaining a 4.9 out of 5.

Access the study contents from any device with an Internet connection (computer, tablet, smartphone) thanks to the fact that TECH is at the forefront of technology and teaching.

You will be able to learn with the advantages that come with having access to simulated learning environments and the learning by observation approach, that is, Learning from an expert.

As such, the best educational materials, thoroughly prepared, will be available in this program:

Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

This content is then adapted in an audiovisual format that will create our way of working online, with the latest techniques that allow us to offer you high quality in all of the material that we provide you with.

Practicing Skills and Abilities

You will carry out activities to develop specific competencies and skills in each thematic field. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop within the framework of the globalization we live in.

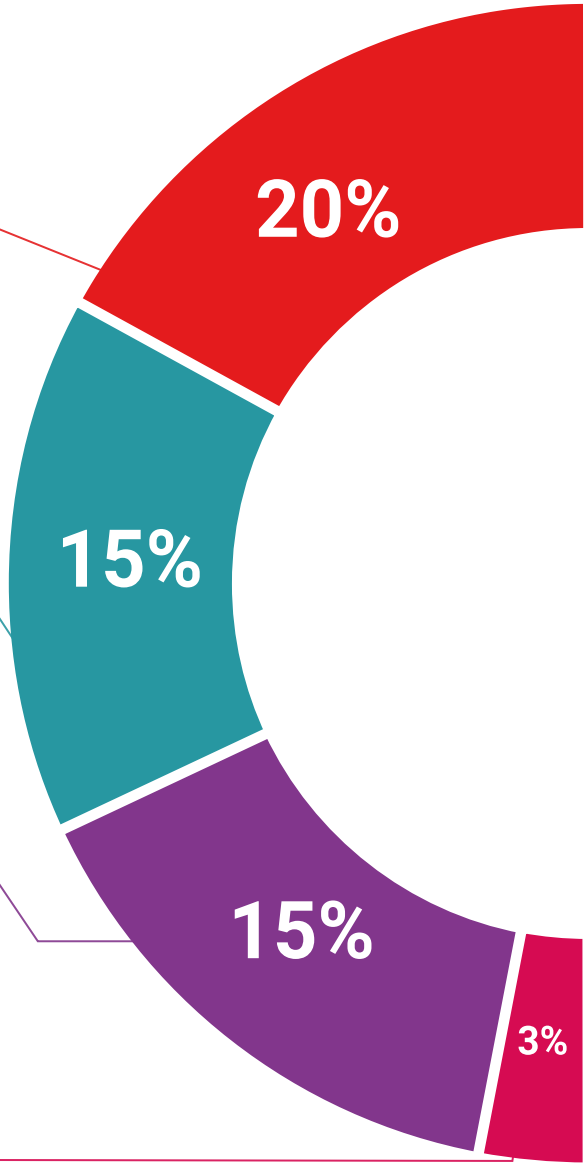
Interactive Summaries

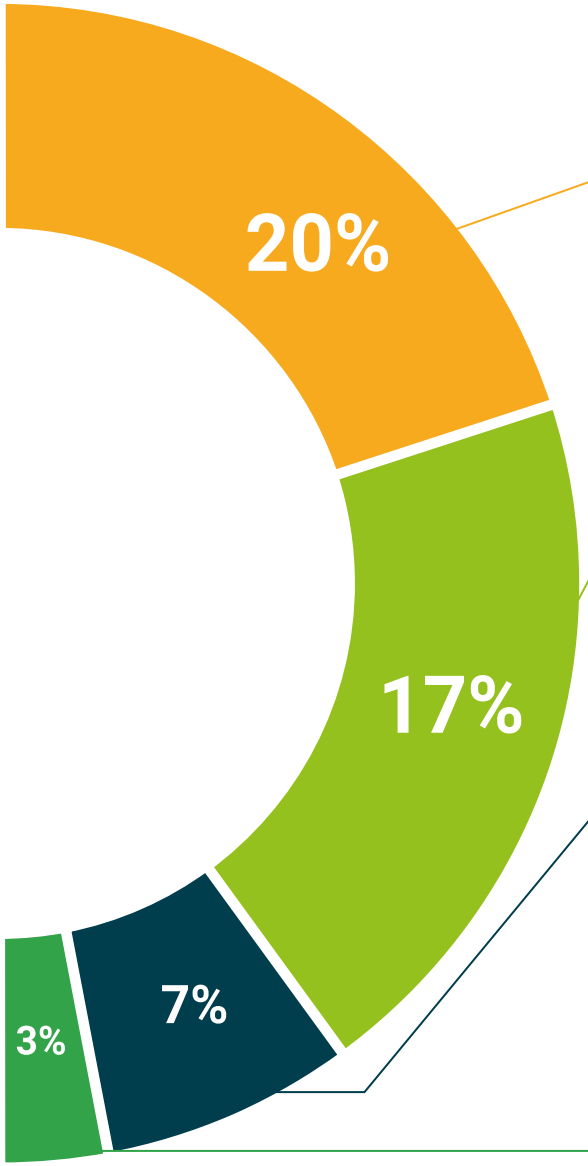
We present the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".

Additional Reading

Recent articles, consensus documents, international guides... In our virtual library you will have access to everything you need to complete your education.





Case Studies

Students will complete a selection of the best case studies in the field. Cases that are presented, analyzed, and supervised by the best specialists in the world.

Testing & Retesting

We periodically assess and re-assess your knowledge throughout the program. We do this on 3 of the 4 levels of Miller's Pyramid.

Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

Learning from an expert strengthens knowledge and memory, and generates confidence for future difficult decisions.

Quick Action Guides

TECH offers the most relevant contents of the course in the form of worksheets or quick action guides. A synthetic, practical and effective way to help students progress in their learning.

06

Certificate

The Professional Master's Degree in Fashion Journalism and Criticism guarantees students, in addition to the most rigorous and up-to-date education, access to a Professional Master's Degree issued by TECH Global University.

Successfully complete this program and receive your university qualification without having to travel or fill out laborious paperwork"

This private qualification will allow you to obtain a**Professional Master's Degree diploma in Fashion Journalism and Criticism** endorsed by **TECH Global University**, the world's largest online university.

TECH Global University is an official European University publicly recognized by the Government of Andorra (***official bulletin***). Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

This **TECH Global University** private qualification is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Professional Master's Degree in Fashion Journalism and Criticism**

Modality: **online**

Duration: **12 months**

Accreditation: **60 ECTS**

tech global university

Mr./Ms. _____, with identification document _____
has successfully passed and obtained the title of:

Professional Master's Degree in Fashion Journalism and Criticism

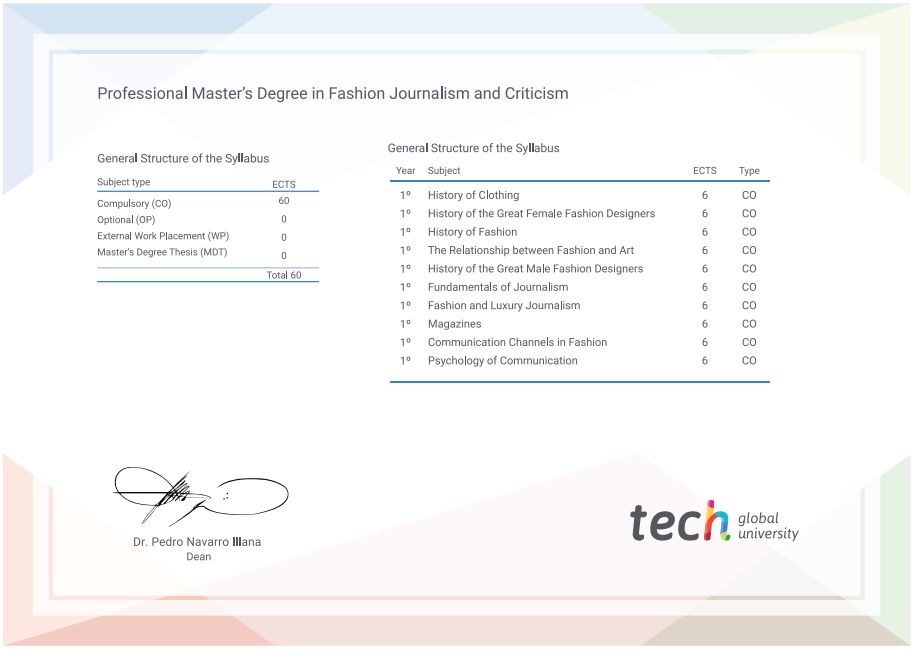
This is a private qualification of 1,800 hours of duration equivalent to 60 ECTS, with a start date of dd/mm/yyyy and an end date of dd/mm/yyyy.

TECH Global University is a university officially recognized by the Government of Andorra on the 31st of January of 2024, which belongs to the European Higher Education Area (EHEA).

In Andorra la Vella, on the 28th of February of 2024

Dr. Pedro Navarro Illana
Dean

Unique TECH Code: AFWORD23S techtitute.com/certificates


Professional Master's Degree in Fashion Journalism and Criticism

General Structure of the Syllabus

Subject type	ECTS
Compulsory (CO)	60
Optional (OP)	0
External Work Placement (WP)	0
Master's Degree Thesis (MDT)	0
	Total 60

General Structure of the Syllabus

Year	Subject	ECTS	Type
1º	History of Clothing	6	CO
1º	History of the Great Female Fashion Designers	6	CO
1º	History of Fashion	6	CO
1º	The Relationship between Fashion and Art	6	CO
1º	History of the Great Male Fashion Designers	6	CO
1º	Fundamentals of Journalism	6	CO
1º	Fashion and Luxury Journalism	6	CO
1º	Magazines	6	CO
1º	Communication Channels in Fashion	6	CO
1º	Psychology of Communication	6	CO

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*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH Global University will make the necessary arrangements to obtain it, at an additional cost.

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Professional Master's Degree
Fashion Journalism and Criticism

- Modality: **online**
- Duration: **12 months**
- Certificate: **TECH Global University**
- Aceditation: **60 ECTS**
- Schedule: **at your own pace**
- Exams: **online**

Professional Master's Degree

Fashion Journalism and Criticism

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