

Spring 2019

Women and Fashion in French Cinema

FRT 3561 sec #01HC & & WST 3930 sec. #344A

Class Meeting Times: MWF 8th (3-3:50pm)- MAT 103.

Dr. Sylvie Blum-Reid

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Office hours: Wed. 1:55-2:45pm, & 4-4:50pm, Friday 1:55-2:45pm.

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COURSE OBJECTIVES:

The class is tailored around the topic of women's fashion and style in French cinema.

The perspective will be developed through the lens of literature, film and theory spanning several decades of the twentieth century. The material bridges different areas of

Cultural and film studies. Through various readings (such as blogs, adverts, biographies, film essays, philosophical essays) film screenings, virtual site visits,

you will acquire the necessary tools and terminology to decode the system and what distinguishes style from fashion in France, in a multidisciplinary approach. Areas covered include architecture, design, fabric, advertisement, theatre costumes and film.

The course is taught in English; it is designed for third and fourth year students who are already versed in exploring and analyzing certain literary and cultural texts. It might be an introduction to film for some of you who have never taken a film class. For the FRT Section, it may count toward the French and Francophone Studies major, minor , a critical concentration for the LLC major (Film studies) or as an elective.

You will familiarize yourselves with the proper terminology, and acquire knowledge in a field that is rich in historical and cultural markers. The readings contain biographical and personal narratives, as well as theoretical and cultural essays about the topic. The films screenings are to be conducted on your own; they go back to classical French cinema, as well as recent documentary and popular fiction films from different nations with links to French fashion (i.e. USA etc.).

The course has several goals:

- To introduce the students to the history of fashion and women in France.
- To problematize the history of fashion and the golden age of fashion with the arrival of women designers in a world that was presently male dominated. This constitutes a small window in time.
- To increase the student's skills in viewing and analyzing films and for someto be introduced to film studies
- To sharpen your appreciation of cultural and textual analysis through viewing films, readings and virtual excursions.
- To give the student an understanding of the place of women in French society, and the difference between style and fashion as well as the filmic representation of women.
- To articulate the importance of history and sociology in the history of the fashion industry over the span of a century, inclusive of present day trends.

Methods of evaluation:

-1 glossary of terms (couture +film-related) over semester gleaned from reading, films and class discussions- bilingual for interested majors and/or minors	10%
-Weekly Quizzes (about the readings, and films)	20%
-Weekly homework – questions/answers	20%

-A final research project presented in class (oral =10%) = 40%
-Active class participation which may include active participation
and/in group activities 10%

Grade Scale Point Range (%) GPA equivalent

≥ 90.00 A 4.0
86.7 – 89.9 A- 3.67
83.3 – 86.6 B+ 3.33
80.0 – 83.2 B 3.0
76.7 – 79.9 B- 2.67
73.3 – 76.6 C+ 2.33
70.0 – 73.2 C 2.0
66.7 – 69.9 C- 1.67
63.3 – 66.6 D+ 1.33
60.0 – 63.2 D 1.0
56.7 – 59.9 D- 0.67
< 56.7 E 0

Note: A grade of C– is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

<https://catalog.ufl.edu/ugrad/current/Pages/home.aspx>

<http://www.isis.ufl.edu/minusgrades.html>

POLICY RELATED TO CLASS ATTENDANCE

Class attendance is compulsory. Excuses will be made for serious medical absences provided that a SIGNED doctor's note is submitted to the instructor however medical absences will not excuse films that have not been screened. Class participation is evaluated on a daily basis and has to be consistent over the duration of the term. Class participation may include group work on specific questions, note reading and discussion of assigned readings and screenings.

CLASSROOM BEHAVIOR: Arrive in class on time with the reading material (books/chapters, essays that are to be covered for class that same day) and the reading DONE. Your classmates are not there to provide you with their own copies of books, or essays that may be printed from the library reserve. We will discuss and look at these texts closely; sometimes group work will be conducted based on the reading. Cell phones should be muted and not used for text messages during class time. Arrive on time, and if you are late, make sure that you are not marked absent. You are responsible for finding out what took place in your absence for the class.

Screenings: This is a film class. All screenings are compulsory however, the screening are outside of class time. You need to make time each week for n individual film screening at home or in library.

NB: Some of the films are 'rare' and copies are not easily accessible at the library or elsewhere. There will be a reserve list at Library West for the class.

-I do not recommend you-tube films for any screenings although we may have to rely on them for extreme cases.

ATTENDANCE: Requirements for class attendance and make-up exams, assignments, and other

work in this course are consistent with university policies that can be found at:
<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Tardiness will not be excused and after repeated tardiness (3) will count like an absence.
*If you are not registered for this class, you are not allowed to sit and attend class at any time.

ABSENCES AND MAKE-UP POLICY

There is no make-up work accepted unless you provide a documented medical reason. Medical and legal absences are excused. Do not send your assignments via email.

STUDENTS WITH DISABILITIES

Students requesting classroom accommodation must first register with the Dean of Students Office (352-392-8565) <https://disability.ufl.edu>

The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

THE UNIVERSITY'S HONESTY POLICY REGARDING CHEATING AND THE USE OF SOFTWARE :

Academic honesty and integrity are fundamental values of the University community. An academic honesty offense is defined as the act of lying, cheating, or stealing academic information so that one gains academic advantage. Any individual who becomes aware of a violation of the Honor Code is bound by honor to take corrective action. Violations of the Academic Honesty Guidelines include but are not limited to: Cheating. The improper taking or tendering of any information or material which shall be used to determine academic credit. Taking of information includes copying graded homework assignments from another student; working with another individual(s) on graded assignments or homework; looking or attempting to look at notes, a text, or another student's paper during an exam.

Plagiarism. The attempt to represent the work of another as the product of one's own thought, whether the other's work is oral or written (including electronic), published or unpublished. Plagiarism includes, but is not limited to, quoting oral or written materials without citation on written materials or in oral presentations; submitting work produced by an on-line translation service or the translation feature of an on-line dictionary as your own.

Misrepresentation. Any act or omission with intent to deceive a teacher for academic advantage. Misrepresentation includes lying to a teacher to increase your grade; lying or misrepresenting facts when confronted with an allegation of academic honesty.

Bribery, Conspiracy, Fabrication. For details see website below.

The UF Honor Code states: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.

On all work submitted for credit the following pledge is either required or implied:

On my honor, I have neither given nor received unauthorized aid in doing this assignment."

Violations of this policy will result in disciplinary action according to the judicial process.

Honor code: On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." For further reference, please consult: <https://sccr.dso.ufl.edu/process/student-honor-code/>

Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352-392-1575; <https://counseling.ufl.edu>)

FEEDBACK / Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>

EVALUATIONS:

Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

I invite you to submit your evaluations online as soon as you receive notification.

REQUIRED TEXTS :

Please note that MANY of the required reading are articles—roughly the equivalent of a course pack--will be available on e-reserve and should be printed or saved on your computer or files. Familiarize yourself with ARES, which will be demonstrated on week #1 and open your own account in order to access materials for class (from campus or home).

- Paul Morand. *The Allure of Chanel*. Penguin Random House, 2013 (translation)
- Michel Pastoureau. *The Devil's Cloth. A History of Stripes*. Columbia University Press, 2003 (translation)
- Elsa Schiaparelli, *Shocking Life, The Autobiography of Elsa Schiaparelli*. V & A publications, 2007.

Articles/on reserve or PDF files (only a few will be sent to class directly)

<https://ares.uflib.ufl.edu/ares/ares.dll?Action=6&Type=60&Form=10>

CLASS CALENDAR:

Week 1. January

M. Jan. 7 Introduction to course material, goals and expectations regarding work and participation.

W. 9 Introduction to the history of early silent French cinema and film analysis

- SC: *L'Inhumaine* (Marcel Lherbier, 1924, 120')

F. 11 Film terminology. Handout #1. Canvas. Reading: Colette

Week 2. Colette – J. Baker

M. 14 Discussion of film #1. Questions for film analysis. Topic : Colette and Fashion.

Reading : Colette (ARES)

- W.16. SC. *Princess Tam Tam* (Gréville, 1935, 1'17 mn)
- Presentation Josephine Baker

F. 18. Discussion of *film*.

Week 3. Louise Brooks

M- 21 MLK day. No Class

- W 23 SC. *Prix de Beauté/Miss Europe** (Genina, 1930, 1:30')

- Intro to film and style.

F. 25 Discussion of the film

Week 4. Jan-February. Chanel

M.28 Presentation of Lanvin, Poiret, Patou & Vionnet. Return to Belle Epoque Fashion.

Literature & Fashion. A Poem.

- W. 30 SC. *Coco avant Chanel/Coco before Chanel* (Anne Fontaine, 2009, 1h45mn).
Intro to Chanel- Reading Morand (part 1)

F. 1st Feb -Reading. Paul Morand. Discussion of film and book.

Week 5. Feb. Schiaparelli

M.4 Introduction to Elsa Schiaparelli. *Reading*

W. 6. SC. Loic Prigent. *Signé Chanel*, 2008.

F. 8 Film analysis and discussion

Reading: Schiaparelli (continued)

Week 6. Becker- M.11 Mannequins. Intro to Becker and discussion of Wartime fashion W.13.

SC: *Falbalas/Paris Frills* (Becker, 1945, 1h51mn)

F.15 Discussion of film. Reading: Schiaparelli.

Week 7. 1950s.

M. 18. The war years and Fashion. G. Stein, *Paris France* Part I & II.

- W.20 SC: *Funny Face* (Stanley Donen 1957, 103') Presentation.
- F. 22 Discussion of film + Audrey Hepburn and 1950s fashion. Schiaparelli - Quiz.

Week 8. Brigitte Bardot- S. de Beauvoir

M.25 Intro. to the Bardot Myth. Reading: Simone de Beauvoir.

W. 27 SC: *Et dieu ...créa la femme/And God ...Created Woman* (Roger Vadim, 1956, 1h30)

Intro to Beauvoir on Bardot.

F.29 Film discussion + S. de Beauvoir's essay.

Week 9. SPRING BREAK (March 2-9)

Week 10. March

M 11. MIDTERM

- W.13 SC: *Cléo de 5 à 7/ Cleo from 5 to 7* (Agnès Varda, 1962, 1h30mn)
- Introduction to Varda

F. 15. Reading: Pastoureau. *The Devil's cloth*. Discussion of Varda's film.

Week 11. On Colors and Fabrics

M 18. Reading. Pastoureau. *The Devil's cloth* + Applications

- W.20 SC: *Les parapluies de Cherbourg/Umbrellas of Cherbourg* (J. Demy, 1964, 91 mn)
- Introduction to Demy.
- F. 22 Discussion of film

Week 12 Advertising/Mannequins/Fashion

M. 25. Reading Pastoureau

- W 27. SC: *Who are you Polly Magoo?* (William Klein, 1966, 1h.41mn)
- Pres. William Klein

F. 29 Film discussion.

Week 13 April – Costume design

M. 1st. Costume designers in French cinema.

- W. 3rd. SC: *L'Amant /The Lover* (Jean-Jacques Annaud, 1992, 115 mn)
- Colonial times, presentation on M. Duras

F. 5th. Film discussion

Week 14 Cixous & Rykiel

M. 8. Reading Cixous

W.10 SC: *Coup de foudre /Entre nous* (Diane Kurys, 1984- 110 mn)

- Reading: Barthes

F. 12 Discussion of film. Reading “Miou-Miou”

Week 15 Deneuve.

M. 15 Reading Iris Marion Young « Women Recovering Our Clothes »

- W.17 SC: *8 femmes/8 women*, (Ozon , 2002-111 mn.)

F. 19. Discussion of film. Catherine Deneuve. Reading. Fiona Handyside.

Final projects: oral presentations start. (schedule tbd)

Week 16.

M. 22. SC: Excerpts from *Prêt à Porter* (Ready to Wear) Robert Altman, 1994

Final projects: oral presentations part 2.

W. 24–Conclusion- Last class. Projects due that day (Glossaries/final projects) final projects

Presentations if any left.

* Please note that the syllabus is subject to revisions over the course of the semester, depending on the class itself.