

Fall 2021

Women and Fashion in French Cinema

FRT 3561 #26989 (section 2927)+ ENG 4134 #26740 (section 9010)

English + French

M- screening time: | Period 9 - 11 (4:05 PM - 7:05 PM) [ROL 0115](#)

T | Period 7 (1:55 PM - 2:45 PM) [TUR 2334](#)

R Period 7-8 (1:55PM-3:50PM) TUR 2334)

Dr. Sylvie Blum-Reid

Office: Dauer Hall 243. Tel: 352- 273-3771.

Office hours: tba . You are required to wear a mask during office hours. If you prefer not to wear a mask, you will be asked to plan for an online office session instead.

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CLASS WILL BE TAUGHT IN CLASSROOM F2F FOR FALL 2021.

There will be no plan for online remote participation.

- **You are expected to wear approved face coverings at all times during class and within buildings even if you are vaccinated. Please continue to follow healthy habits, including best practices like frequent hand washing. Following these practices is our responsibility as Gators.**
 - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
 - Hand sanitizing stations will be located in every classroom.

- **If you are sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.**
 - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.
 - If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.

- **Continue to regularly visit coronavirus.UFHealth.org and coronavirus.ufl.edu for up-to-date information about COVID-19 and vaccination.**

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 fashion and film studies. Through various readings you will acquire the necessary tools and terminology to decode the system and what distinguishes style from fashion in France. Areas covered include architecture, mannequins, fabric, advertisement, theatre, sustainable fashion, as well as the influence of Asia and West Africa on fashion in France. The course is taught in English; there is a set screening time for class every week outside of class time. The class is designed for third + 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. The FRT Section counts toward the French major, minor and one of the critical concentrations 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, artistic, and cultural markers. The readings contain biographical and personal narratives, as well as theoretical and cultural essays about the topic. The films screenings return 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.

Topical outline:

Belle époque fashion, the 1920s transformations, Male designers: Poiret, Dior, Lagerfeld, Courrège, Cardin, Givenchy, The Golden Age of Couture: Modernism and Women designers: Chanel and Schiaparelli, Contemporary Women Designers (Sonia Rykiel...), Sports + Fashion, 1930s' fashion in film and architecture (Paris based), Colors and Fabrics, fashion and Art, the impact of World War I and World War II on the world of fashion, costume designers in film. Transformations: the 1950s and 1960s in literature, Sustainable- eco friendly fashion. The Asian influence on French couture, African fashion in Paris, Roland Barthes on fashion and theory on fashion, Catherine Deneuve as a fashion icon, Star studies in French cinema and Writing about fashion.

Methods of evaluation: Assignments:

- 1 glossary of terms (couture +film-related) over semester gleaned from reading, films, and class discussions- or on a topic of your choice – A bilingual glossary 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 with abstract 40%
(abstract=5%, oral =10%, paper 25%)

- Active class participation which may include active participation and/in group activities 10%

Scale Point Range (%)
A (93-100),
A-(90-92),
B+ (87-89),
B (83-86),
B-(80-82),
C+ (77-79),
C (73-76),
C-(70-72),
D+ (67-69),
D (63-66),
D-(60-62),
E (below 60)

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. Religious absences are also excused as per University policy (as long as you informed the instructor).

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

For any non-excused absence, minus 1 pt .for class hour will be taken from the final grade for each.

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. Do not send your assignments via email. Please obtain notes from one of your classmates.

Class participation is evaluated on a weekly basis and must be consistent over the duration of the term. Class participation may include group work on specific questions, research, 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.

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/>

COUNSELING AND MENTAL HEALTH RESOURCES

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).

- Elsa Schiaparelli, *Shocking Life, The Autobiography of Elsa Schiaparelli*. V & A publications, 2007.
- Rhonda K. Garelick. *Mademoiselle Coco Chanel and the Pulse of History*. Random House, 2014.

Recommended: Susan Goldman Rubin. *Coco Chanel. Pearls, Perfume, and the Little Black Dress*. Abrams Books, 2018.

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>

The Work:

Screenings: This is a film class. All screenings are compulsory - The screenings scheduled for class allotting a specific screening time, each Mondays. You need to make time each week for the collective film screening on campus, or if you cannot make it, at home or in library. These films are all available for streaming. If they are, there will be no screening on Mondays.

NB: Some of the films are ‘rare’ and copies are not easily accessible at the library or elsewhere (as online) 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 in extreme cases.

More on Screenings: Based on the syllabus you should have watched the film(s) up for discussion on Tuesdays. The syllabus indicates them as reminders. Not all films are available online, for streaming. Most are located at our reserve (library west) however they will be pulled for class collective screenings on Mondays. To keep everything ‘fresh’, I recommend taking notes during or immediately after the film and bringing these to class.

CLASS CALENDAR:

Week 1.

M. Aug.23 No screening that day

T. Aug. 24 Introduction to course material, goals and expectations regarding work and participation.

R. 26 Introduction to the history of early silent French cinema and film analysis +**Poetry**

Week 2. Colette – J. Baker

M. 30 SC: *L’Inhumaine* (Marcel Lherbier, 1921, 120’) [Amazon Prime video]

T. 31st. Film terminology. Handout #1. Canvas. Reading: Colette

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

R. 2 Sept.

Reading : Colette #2. The flapper years.

Poetry: Cendrars. intro to Sonia Delaunay. Quiz

Week 3.

M. 6 No class- Labor Day

T. 7. Presentation Josephine Baker + colonial cinema.

R. 9. Film *Princess Tam Tam* (Gréville, 1935, 1’17 mn)

Week 4.

M. 13 SC. *Prix de Beauté/Miss Europe** (Genina, 1930, 1:30’)

T. 14 Film discussion. Intro to film and style.

R. 16 Intro to Chanel

Week 5.

M. 20 SC. *Coco avant Chanel/Coco before Chanel* (Anne Fontaine, 2009, 1h45mn).

T. 21 Discussion of film. Reading Rhonda Garelick 1.

R. 23 Presentation of Lanvin, Poiret, Patou & Vionnet. Return to Belle Epoque Fashion.

Literature & Fashion. +**Poetry**

+ Reading. Garelick, 2. Quiz

Week 6.

M.27. SC. *Signé Chanel* (Loïc Prigent. 2008).

T. 28. Reading. Garelick, 3 – film discussion

R. 30. Reading Garelick, 4. Quiz

Week 7.

M. 4 Oct. SC. *Coco & Igor* (Jan Kounen, 2009)

T. 5. Introduction to Elsa Schiaparelli. Chapters 1+2

R. 7 Reading: Schiaparelli (continued) Chapt 3 to 6. Quiz --Virtual fashion walk

Week 8.

M. 11. SC. *Falbalas/Paris Frills* (Jacques Becker, 1943, 1h51mn)

T. 12 Mannequins. Wartime -- fashion world and its implications. Reading: Jean Rhys

R. 14 Discussion of film. Reading: Schiaparelli, 7 to 12. Schiap + Chanel during WWII.

Group work on topic of the week.

Week 9. 1950s.

M. 18. SC. *Sabrina* (Billy Wilder 1954)

T. 19. Discussion + Audrey Hepburn and 1950s fashion

R. 22. Projection in time: Chanel, and the arrival of the New Style.

Week 10. Brigitte Bardot & S. de Beauvoir

M.25 SC. *Et dieucréa la femme/And God ... Created Woman* (Roger Vadim, 1956)

T. 26. Reading: Simone de Beauvoir. "Brigitte Bardot and the Lolita Syndrome" (on reserve).

R.28 Beauvoir on Bardot. Discussion of article, after Quiz.

Week 11.

M 1st Nov. SC. *Cléo de 5 à 7/ Cleo from 5 to 7* (Agnès Varda, 1962, 1h30mn)

T.2 Introduction to Varda. Discussion of film.

R. 4. Varda and the Left Bank group (as well as the Nouvelle Vague) and women in the 60s.

Abstracts of research project due in class.

Week 12. On Colors and Fabrics

M 8 SC. *Les parapluies de Cherbourg/Umbrellas of Cherbourg* (J. Demy, 1964, 91 mn)

T. 9 Introduction to Demy.

R. 11. No class – Veteran's Day

Week 13 Advertising/Mannequins/Fashion

M. 15. SC. *Who are you Polly Magoo?* (William Klein, 1966)

T. 16. Who are you, William Klein? Film discussion

R. 18. Group work. Quiz.

Week 14 – Costume design

M. 22. No film

T. 23. Costume designers From Chanel to +Group work.

THANKSGIVING week

Week15.

M. 29. SC. *L'odeur de la papaye verte/Scent of Green Papaya* (Tran Anh Hung, 1993)

T. 30 Reading Cixous " (doc. sent to class)/ & "comme des garçons"- Rei Kawabuko.

R.2 Dec. Reading: Barthes (Chap. 1)

*Oral presentations on final research projects

Week. 16.

M. 6. Last film. *Prêt à Porter* (Ready to Wear) (Robert Altman, 1994)

T8 Reading Iris Marion Young

Oral presentations on final research projects. Final project and glossary due that day in class.

* Due to pedagogical imperatives, please note that the syllabus is subject to revisions over the course of the semester, depending on the class itself.