

Fall 2024

Women & Film: Women and Fashion in French Cinema: *The Memory of Clothes*

Primary General Education Designation: Humanities (H) ([area objectives available here](#))

Secondary General Education Designation: International (N) ([area objectives available here](#))

Writing Requirement: 4,000 words

A minimum grade of C is required for general education credit. Courses intended to satisfy the general education requirement cannot be taken S-U

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

MWF: Period 5 (11:45 AM - 12:35 PM) TUR. 2334

Screening time: W. 9-11 (4:05 pm-7:05pm, ROL 0115)

4 credit hours

Dr. Sylvie Blum-Reid

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

Office hours: M+W 6th period (office), and/or by special zoom apt.

EMAIL: sylblum@ufl.edu

Course liaison : tbd

COURSE OBJECTIVES:

The class is tailored around the topic of women's fashion and style in French cinema and culture. A sub focus is devoted to clothes and memories. 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 understand the system. Areas covered include architecture, mannequins, fabric, advertisement. The course is taught in English; there is a set screening time for class every week outside of class time. We were given Wednesdays 9-11 for class. It might not be on a weekly basis depending on online availability.

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 (as well as English).

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.

The course has several goals:

- To introduce the students to the history of fashion and women in France with a more

global perspective

- To problematize the history of fashion and the golden age of fashion with the arrival of women designers in a world that was male dominated. This constitutes a small window in time.
- To increase the student's skills in viewing and analyzing films and for some ...to 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, The Golden Age of Couture: Modernism and Women designers: Chanel and Schiaparelli, Contemporary Women Designers, Sports + Fashion, 1930s' fashion in film and architecture (Paris based), Colors and Fabrics, Poetry, fashion and Art, Costume designers in film. Transformations: the 1950s and 1960s in literature, Star studies in French cinema, World War I and World War II and the world of fashion Writing about fashion.

Methods of evaluation: Assignments:

-Weekly homework (11 X 600-word essays– based on questions on canvas)	20%
-A final research project (8pp.) presented in class with abstract (abstract=5%, oral =10%, paper 25%)	40%
-One comprehensive midterm	25%
-Active weekly class participation which may include active participation + graded in group activities + online posts	15%

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 minimum grade of C is required for general education credit. 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 3 repeated tardiness, it 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. 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 other individual(s) on graded assignments or homework; looking or attempting to look at notes, a text, or another student's paper during an exam.

All assignments should be fully prepared by the student. Developing strong competencies in the skills associated with this course will prepare you for success in your degree pathways, and ultimately, a competitive career. Therefore, the use of generative AI tools to complete any aspect of assignments will be treated as plagiarism. If you have any questions, please contact me.

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. 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).

- Paul Morand, *The Allure of Chanel*. Pushkin Press. Kindle. (e-book)
- Elsa Schiaparelli, *Shocking Life, The Autobiography of Elsa Schiaparelli*. V & A publications, 2007. Kindle
- Robyn Gibson, *The Memory of Clothes*. Sense Publishers. Library e-book (we will read excerpts from this book)

Articles/on reserve or PDF files (A few will be sent to class directly)
<https://ares.uflib.ufl.edu/ares/ares.dll?Action=6&Type=60&Form=10>

A list of reference books will be provided throughout the semester.

The Work:

Screenings: This is a film class. All screenings are compulsory - You need to make time each week for a film screening. Some of these films are available for streaming. If they are, there will be no collective screening that week, and it will be indicated. Do keep in mind that each film is discussed in great length and details on Fridays. You should plan to watch the film prior to coming to class and allow for about 2 hours a week for films. Some of them are longer than 2 hours.

NB: Some of the films are 'rare' and copies are not easily accessible at the library or elsewhere (as online) There is a reserve list at Library West for the class.

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

On Screenings/summary: Based on the fall 2024 syllabus you should have watched the film(s) for discussion by Friday: day of our film analysis/discussion. The syllabus indicates them as reminders. Note: Not all films are available online for streaming. To keep everything 'fresh', I recommend taking notes during or immediately after the film and bringing these to class, especially if you like to prepare early for class.

Final projects: This class is research oriented, and the project will be devoted to a theme /and/or a film of your choice that is not part of the semester's film selection. Possible list of possibilities will be provided on Canvas page. However, for this term, I will allow creative projects. In either case, each project is presented to class, individually, over the last part of the semester.

For French majors/or minors or anyone interested in writing and reading in French, there is always a possibility to do so, with a couple of texts available at UF in the original French: i.e. Pastoureau's *Bleu*, Paul Morand: *L'Allure de Chanel*, as well as Charles Perrault's *tale Peau d'Ane*. Some of the homework can be done in French as well.

All final projects are presented in class, orally.

Written Homework:

I will evaluate and provide feedback on all of the student's written assignments with respect to grammar, punctuation, clarity, coherence, and organization; Each assignment will show word counts and submission deadlines. If you need help with writing, I recommend that you check with the Writing studio. (see written assessment at end of syllabus)

The Midterm: The exam will be based on the material covered in the first part of the semester, inclusive of films, discussions and readings. It will measure your mastery of these, and the ease with which you have been able to integrate all the information that was exchanged until then. It will be based on analysis and interpretation, as well as knowledge of key terms used for our topic.

Participation:

Rationale.

Under the assumption that long-term learning and personal development depend primarily on one's active engagement in the subject matter at hand, our class meetings will often take the form of group discussions of the assigned screenings and readings and broader issues relating to them. Background cultural, historical, and theoretical information will be provided in the form of short lectures. For this reason, it is essential not only that you complete assignments promptly and thoughtfully on a weekly basis, when they are due but also that you come to class prepared to share one or two coherent and articulate ideas, questions, or opinions. Study questions for readings and screenings slated for discussion will be made available on canvas and should be consulted prior to class. If you need help speaking out, let me know and I'll make sure to include you in on the discussion. I reserve the right to call on students who haven't been participating and will occasionally use the "Socratic method" (randomly calling on students to answer/comment).

Student Learning Outcomes: Humanities:

Identify, describe, and explain the history, underlying theory and methodologies used.	Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.	Communicate knowledge, thoughts and reasoning clearly and effectively.
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CLASS CALENDAR:

Week 1. August

F. 23 Topic: ***Introduction to course material***, goals and expectations regarding work and participation and introduction to each other.

Week 2. Topic of the week: Modernism

M. 26 The history of early silent French cinema and film analysis

Poetry in Fashion: Apollinaire: « The little car », Gertrude Stein. *Paris-France* (selected pages, Canvas), and Valerie Steele: “Paris Fashion: A Cultural History” (ares)

W. 28 Film terminology. Handout #1. Reading: Colette: *Femme fatale [at movies]* [ARES]
SC. #1. *L’Inhumaine* (Marcel Lherbier, 1921, 120’)

F. 30 Discussion of film #1. Questions for film analysis due.

Reading: Colette: “Journeys for myself. Selfish Memories. Breasts.” -the flapper years.

Poetry in Fashion: Cendrars. “On the dress she has a body-intro to Sonia Delaunay.
Homework due on Canvas.

Week 3. September

Topic of the week: Flapper style. Josephine Baker

M. 2 No class- Labor Day

W. 4 Intro to Flapper style and Josephine Baker.

Reading: **Poetry in Fashion:** **Baudelaire:** “With her pearly, undulating dresses.”

SC. #2 *Princess Tam Tam* (Gréville, 1935, 1h.17 mn)

F. 6 film discussion. Homework due on Canvas

Week 4.

Topic of the week: Flapper Style. Louise Brooks and a theoretical approach to clothes.

M. 9 Intro to Louise Brooks. Research for class

W. 11 Intro to film and style.

SC.#3 *Prix de Beauté/Miss Europe** (Genina, 1930, 1:30’)

F. 13 Reading: Barthes + Film discussion. Homework due on Canvas

Week 5. Topic of the week: Chanel Channeled by Paul Morand

M. 16 Reading Paul Morand, pp. 1-71.

W. 18 Reading Morand. pp.73-105

SC. #4. *Coco avant Chanel/Coco before Chanel* (Anne Fontaine, 2009, 1h45mn).

F. 20 discussion of film. Homework due on Canvas

Week 6. Topic of the week: Belle Epoque Fashion. Coco Chanel

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

Literature & Fashion. **Poetry in Fashion** : Verlaine: [Les Ingénus / Young Fools](#)

W. 25 Reading: Paul Morand : 107-end. film discussion

SC. #5 *Signé Chanel* (a 5-part mini-series by Loïc Prigent. 2008).

F. 27 Film discussion. Reading Morand. Homework due on Canvas

Week 7. Sept/October. Topic of the week: Elsa Schiaparelli, an Italian Designer in Paris.

M. 30 Elsa Schiaparelli - Paul Poiret, Introduction.

W. 2 Reading: Schiaparelli. *Shocking Life*, Chapters 1+2

SC. #6 *Schiaparelli-Prada. Impossible Conversation* (Luhmann, 2012)

F. 4 Reading: Schiaparelli (Chapt 3 to 6 included), film discussion. Homework due on Canvas

Week 8. Topic of the week: Wartime Fashion and film

M. 7 Reading: Robyn Gibson: "Dali's 'False Memories' of Fashion," *The Memory of Clothes*, p. 97-104.

W. 9 Wartime –Frills. Mannequins. Reading: Jean Rhys (ares)

SC. #7 *Falbalas/Paris Frills* (Jacques Becker, 1943, 1h51mn)

F. 11 Discussion of film. Reading: Schiaparelli. Chapters 7 to 12. Schiap + Chanel during WWII. Homework due on Canvas

Week 9. Topic of the week: The 1950s. New Style

M. 14 **MIDTERM** in class.

W.16 Discussion + Audrey Hepburn and 1950s fashion

SC. #8 [Sabrina](#) (Billy Wilder 1954, 113mn.)

F. 18 **Homecoming- No class**

Week 10. Topic of the week: Clothes and Memories.

M. 21 Film discussion of *Sabrina*. Homework due on Canvas

W. 23 Reading: Ian Were: "Sweet Memories of Scent and Sweat," *The Memories of Clothes*, pp. 145-149.

SC. #9 *Phantom Thread* (Paul Thomas Anderson 2017, UK, 130 mn.)

F. 25 Film discussion. Homework due on Canvas

Week 11. November. Topic of the week: Women directors

M. 4 Women directors in France (Varda, Delsol etc.)

W. 6 Introduction to Varda. Discussion of film. Reading?

SC. #10 *Cléo de 5 à 7/ Cleo from 5 to 7* (Agnès Varda, 1962, 1h30mn)

F. 8 Varda and the Left Bank group of filmmakers (and the Nouvelle Vague) and women in the 60s. Homework due on Canvas

Week 12. Topic of the week: Colors and Fabrics

M. 11 *Veterans' Day*. No class

W. 13 Introduction to Demy. Reading: the original Charles Perrault's 1695 tale. (In [English](#)) ([in French](#) verses)

SC. #11 *Donkey's Skin/Peau d'Ane* (Jacques Demy, 1970, 1h31 mn.)

F. 15 The use of color in Demy's films. Reading: Pastoureau: [Blue](#) (chapt. 1)

Recommended for French readers available only: [Anne E. Dugan](#) - Homework due on Canvas.

Abstract due today.

Week 13 Topic of the week. Fashion and painting.

M. 18 Fashion and painting

W. 20 Céline Sciamma- a portrait

SC. #12 *Portrait of a lady on fire* (Sciamma 2019, 2h1mn)

F. 22 Film discussion. Homework due on Canvas

Week 14 – Topic of the week: Costume design from Chanel to Sciamma

M. 25. Costume designers in films. First Oral presentations on Final projects start today.

W. 27- 30 THANKSGIVING week- no class

Week 15. December. Topic of the week: Sonia Rykiel on clothes.

M. 2 Reading Sonia Rykiel "From Celebration" & Hélène Cixous (canvas page)- Oral Presentations on Final projects.

W. 4 End of class. Epilogue: Reading Robyn Gibson, pp. 165-166.

Oral presentations on final research projects conclude.

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

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

Writing Assessment for the weekly homework in the form of short essays

Writing Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off-topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive, so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

- *Academic Resources*

[E-learning technical support](#): Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at helpdesk@ufl.edu

[Career Connections Center](#): Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

[Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources. Call 866-281-6309 or email ask@ufl.libanswers.com for more information.

[Teaching Center](#): 1317 Turlington Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.

[Writing Studio](#): Daytime (9:30am-3:30pm): 2215 Turlington Hall, 352-846-1138 | Evening (5:00pm-7:00pm): 1545 W University Avenue (Library West, Rm. 339). Help brainstorming, formatting, and writing papers.

Academic Complaints: Office of the Ombuds; Visit the [Complaint Portal webpage](#) for more information.

Enrollment Management Complaints (Registrar, Financial Aid, Admissions): View the [Student Complaint Procedure webpage](#) for more information.