Course Description

This course will examine the roles fashion plays in film, television and digital media and their cultural and economic significance. As a signifying system in its own right, fashion contributes to the semiotics of popular forms. It can also operate as a means of authentication (especially in period films and TV) or reveal a variety of ways in which media plays with space and time, purposeful or not. Besides evoking specific temporalities and narrative tone, fashion plays an important role in the construction of gender, both in terms of representation and address. This course will examine the history of the intersection of the fashion and media industries from the free distribution of film-related dress patterns in movie theaters of the 1910s to the current trend for make-over TV, networks like the Style network and the increasing proliferation of fashion blogs and forms of social networking. How does fashion’s specific configuration of consumerism, signification and visual pleasure lend itself to the articulation of modern/postmodern cultures and their presentation of the self? Indeed, how are fashion and media linked to the construction of modernity, new visions of citizenship, and changing articulations of the public and private? What pleasures does fashion they offer and how might these relate to the construction of individuality, agency and new forms of the self?

Required Texts

The following books are required and are available at the NYU Book Center:

Pamela Church Gibson, Fashion and Celebrity Culture (London: Berg, 2012)

Adrienne Munich (ed.), Fashion in Film (Bloomington: Indiana University Press, 2011)

Other required readings are marked with an asterisk (*). These will be available on Blackboard. I also recommend reading http://iheartthreadbared.wordpress.com regularly—add it to your list of style blogs.

Readings are listed for the week they will be discussed in class—ensure you have completed them by these dates.
Course Requirements

You will be evaluated on participation and the following written assignments.

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<th>Assignment</th>
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<tr>
<td>Participation, Attendance:</td>
<td>10%</td>
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<td>Presentation:</td>
<td>10%</td>
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<td>Paper 1:</td>
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<td>Paper 2:</td>
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<td>Final Paper:</td>
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All assignments should all be typed, double-spaced in an acceptable 12-point font (Times, Palatino) with 1-inch margins.

Presentations

Each week, two-three students will give brief presentations on the readings (either one reading of your choice or a presentation about the issues the readings bring up). You should also bring in three questions for class discussion. These presentations are worth 10% of your grade.

Participation/Discussion and Attendance Policies

Participation and Discussion is REQUIRED. Although I will give a short lecture each day, this is not a lecture class as such, so you should come to class having studied the readings and be prepared to contribute to class.

ATTENDANCE IS MANDATORY and will be taken at the beginning of class. Not attending class will severely damage your grade unless you have a well-documented excuse. Lectures include material not covered in the readings, screenings, video clips, discussion and in-class exercises.

More than TWO late arrivals during the semester will affect your participation grade.

No cell phone or internet use during class, including screenings unless it is for class related materials—like searching for relevant information online.

Plagiarism

Plagiarism involves presenting somebody else’s work as your own. It is extremely serious: a form of theft, fraud and deception.
Plagiarism includes—but is not limited to:
- Downloading a paper from the internet.
- Copying material from the internet, from a book or some other source and presenting it as your own.
- Asking someone to write a paper for you (or writing one for someone else).
- Collaborating on an assignment in such a way that you and your friend both have the same paper or answers.
- Poor citation protocol.
- Confusion about the way you reference someone else’s ideas.

There will be no tolerance for plagiarism in this class. If you have any questions about what constitutes plagiarism, please speak to me or email me. If in doubt, cite your source—whether it is a website, a book, an article or something said in class. Please familiarize yourself with NYU and Gallatin’s policies on this very important matter.

**Late Papers**

Late work will only be accepted if you have contacted me in advance and have a valid reason like a religious holiday, sickness, family problems or other unexpected disasters. Please let me know when you will be able to complete the work and keep in touch with me should any eventuality prevent you from completing work on time.

**Incompletes**

As with late work, incompletes will be given only to students who have contacted me in advance (where possible) and have valid reasons for not completing the course work on time (illness, family problems, unexpected disasters). Students taking incompletes should also contact me to discuss a reasonable schedule for finishing the course.

**Use of Laptops/Tablets**

Laptops are permitted in class but ONLY for course-related activities like taking notes and looking up relevant examples online. They must NOT be used for google chat, IM, email, Facebook, shopping, game playing, etc.
Course Schedule

Monday 9/10: Introduction. Stacy London talk

Monday 9/17: Fashion Theory: Fashion as Language and Communication

Screenings: “Hollywood Style Center of the World,” short promotional film, 1940, It (Clarence Badger, 1927), Sixty Years of Fashion (Central Office of Information, UK, 1960, 18 mins), Miniskirts Make Money (UK, 1 minute), The Women’s Place: The Image Makers (1985, UK)

TITLES FOR PAPER ONE POSTED ON BLACKBOARD

Monday 10/1: Fashion and Narrative
Screenings: Now, Voyager (Irving Rapper, 1942), The Bride Wore Red (Dorothy Arzner, 1942), The Women (George Cukor, 1939)

Monday, 10/8: Costume Design and Costume Designers
Screenings: Tonight or Never (Mervyn Le Roy, 1931—costumes by Chanel), Her Sister from Paris (Sidney Franklin, 1925—Gilbert Adrian’s first film), Breakfast At Tiffany’s (Blake Edwards, 1961—Hepburn’s costumes by Givenchy), Stage Fright (Alfred Hitchcock, 1950—Dietrich’s costumes by Dior)

PAPER ONE DUE

Monday 10/15: FALL RECESS: UNIVERSITY CLOSED. NO CLASSES

Monday 10/22: Fashion, Attractions, Surface and Detail
Screenings: Clips from The Affairs of Anatol (Cecil B. De Mille, 1921), Fashions of ’34 (William Dieterle, 1934), the fashion show from The Women (George Cukor, 1939), The Scarlet Empress (Josef Von Sternberg, Paramount, 1934), Atonement (Joe Wright, 2007), In The Mood for Love (Wong Kar-Wai, 2000, Hong Kong)
Monday 10/29: Bridging On- and Off-Screen: Fashion Merchandising, Tie-Ins and Embodying the Moving Image


Screenings: Clips from Queen Christina (Rouben Mamoulian, 1933), Letty Lynton (Clarence Brown, 1932), Valley of the Dolls (Mark Robson, 1967), The Best of Everything (Jean Negulesco, 1959), Confessions of a Shopaholic (P.J. Hogan, 2009). Press books (online) from William K. Everson Collection, NYU

Monday 11/5: Fashion, Knowledge and the Female Spectator


Monday 11/12: The Fashion Star

Readings: Church Gibson, pp. 53-82, 139-152, Rachel Moseley, “Trousers and Tiaras: Audrey Hepburn, a Woman’s Star”

Screenings: Funny Face (Stanley Donen, 1957), Possessed (Edgar Selwyn, 1931), Why Change Your Wife? (Cecil B. DeMille, 1920). Others TBA. Articles on fashion stars like Gloria Swanson and Joan Crawford in period fashion magazines archived online

TITLES FOR PAPER TWO POSTED ON BLACKBOARD

Monday 11/19: Fashion Films and Television

Readings: Church Gibson, pp. 83-124, 139-152, Munich, pp. 203-231.

Screenings: Sex and the City (TV, 1998-2004), Coco Before Chanel (Anne Fontaine, 2009, France), Marie Antoinette (Sofia Coppola, 2006), The Devil Wears Prada (David Frankel, 2006), The Rachel Zoe Project (Bravo, 2008-2011)

Monday 11/26: Transformation and Makeover Television: Neo-Liberalism and Self Branding


PAPER TWO DUE IN CLASS
Monday, 12/3: Fashion Magazines, New Media and Online Fashion Coverage


**Screening:** Class will look at blogs and online fashion magazines—archived magazines, fashion videos and fashion magazine websites. Also look at print magazines, old and new.

**TITLES FOR ESSAY THREE ON BLACKBOARD**

Monday 12/10: Fashion, History and Time


**Screening:** W.E. (Madonna, 2011), Barry Lyndon (Stanley Kubrick, 1975), Mad Men (AMC, 2007-present)

Wednesday, 12/12: Fashion and/as Art

**Readings:** Church Gibson, pp. 153-182.


**PROVISIONAL DUE DATE FOR FINAL PAPER 12/17**