

Syllabus Fall Semester 2020-2021

JOUR 5303-701 — Fashion & Film

Day/Time: Virtual course

Instructor: Dr. Myles Ethan Lascity

Office: UL 275

Office Hours: 530-630p TW

Zoom: <http://smu.zoom.us/my/elascity>

Slack: <http://bit.ly/smujour5305-slack>

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About This Course

Required Materials

Gocisk, Karen, Monahan, Dave & Barsam, Richard (2019) *Writing About Movies*. W.W. Norton.

A Netflix, Hulu or Amazon Prime account to watch films *beyond* what's assigned.

Course Description

This is a special topics course where we're going to examine how costuming is used in films. We'll be taking a *media studies* approach, so we'll be focusing on visual analyses and writing about the films rather than how to costume. This class will focus on writing on costume for both the popular press *and* the academic world.

Purpose of this Course

Costume is an important part of films; clothing can help with character development and work to advance the plot. Offscreen, movies have long driven our clothing choices, whether is it imitating looks from onscreen or selling film-inspired designs in store. This critical studies course examine the intersection of fashion and film with a media studies sense: teaching students to analyze and write about films and costumes for a popular and academic audience.

Learning Outcomes

By the end of this course, students will be able to:

- (1) Analyze how clothing and costuming is used within films;
- (2) Critique the use of clothing and costumes within films;
- (3) Construct unique analyses and arguments for the popular press;
- (4) Conduct research of an academic nature;

- (5) Locate and integrate previously published academic work into scholarly analyses;
- (6) Produce long-form scholarly work.
- (7) research and write persuasively and with expertise for a popular audience.

Methods of Evaluation

Your grade will be graded out of 400 points.

Discussion Board Contributions – 150 pts

Each week, you'll be asked to provide comments on the readings and film, as we would in a classroom setting.

Popular Press Criticism — 100 pts

Annotated Bibliography — 50 pts

Scholarly Paper — 200 pts

Please adhere to deadline as best as possible. It is unprofessional and unsustainable to not do so in the real world — *especially* in the journalism industry. If you turn in assignments after the deadline, the instructor may deduct one letter grade per every day the paper is late.

If you are having an issue or need an extension for any reason, please discuss it with the instructor as soon as possible. Accommodations can and will be made but they will not be made if you wait until after the due date.

Plagiarism and story fabrication is a serious issue within the journalism field. As such any instances of plagiarism or fabrication will result in a failing grade for the assignment and failing grade in the course. There are no exceptions to this rule.

Division of Journalism Policies

Reporting standards for all media projects

Your story will be graded on content: is it fair, is it newsworthy, is it well sourced? Is the story organized, are all questions answered, and is all relevant information properly attributed? Are direct quotes preceded by strong transitions in print stories? At least 5 points may be taken off for problems like these. For errors of fact, expect 10 or more points off.

You are required in all cases to fully disclose your identity and purpose to sources, and any promises of anonymity or other special arrangements with sources must be discussed with your professor before such agreements are made. Under no circumstances should you grant a source the right to review or approve your story (though you may agree to check quotes for accuracy).

You must always tell all of your sources that the story you are reporting could be published or aired on multiple platforms. Your work could appear on news sites both on and off campus. Your stories, in other words, are for public consumption and your sources must know that.

Friends, colleagues, and family members are not acceptable sources. Unless you have cleared the source with your editor, expect at least 5 points to be taken off for each unacceptable source.

Grants of Anonymity*

Students should avoid using unidentified sources whenever possible. There are times, however, when the only way to get a story is to offer anonymity; such offers should be a last resort after repeated attempts to go on the record have failed and the student has received permission from the instructor.

Information may be on the record, on background, not for attribution or off the record. These are prearranged agreements between a reporter and a source, which govern how specific information can be used. These deals must be agreed to beforehand, never after. A source can't say something then claim it was "off the record." That's too late.

Most sources—and even many journalists—do not understand what these terms mean. If a source requests some degree of anonymity, the journalist should make sure the terms are clear, as follows.

On the Record

Anything the source says can be reported, published, or aired. All conversations are assumed to be on the record unless the source expressly requests -- and the reporter explicitly agrees -- to go off the record beforehand. The reporter should be sure to mark notes clearly so that it's possible to see what's on the record and

what is not at a later date. Never rely on memory and always try to get back "on the record" as quickly as possible.

On Background

This means you may use what the source gives you without using the source's name. In effect it confers anonymity on your source, but allows you to work with the information the source has provided.

Not for Attribution

This means that a reporter agrees not to identify a source by name. Identification is provided only by reference to the source's job or position. That identification must be agreed upon by the reporter and the source, and is almost always given in a way that prevents readers from discovering the source's specific identity. The reporter should make sure the attribution is accurate and should press the source to allow the attribution to be as specific as possible. For example, a reporter would want to attribute information to "a high-ranking official in the Justice Department," rather than "a high-ranking law enforcement official," if the source agrees beforehand.

Off the Record

You may not use the information unless you can confirm it with another source who doesn't insist on speaking off the record. The information is offered to explain or further a reporter's understanding of a particular issue or event. In general, it is best to avoid off the record conversations; another option might be to converse off the record and then try to convince the source to agree to waive the agreement.

*with thanks to the NYU Journalism Handbook for Students

Mechanical standards for writing

- Associated Press style and grammar errors: 2 or more points
- Punctuation errors: 2 or more points
- Spelling: 10 or more points for misspelled names or other proper nouns; 2 or more points for all other spelling errors
- Awkward or unclear phrasing: 2 or more points

How to earn an "F" on any media project

Miss a deadline. Misquote or misrepresent someone. Rewrite or submit a story or package that was produced for any reason other than this class.

Plagiarism and Fabrication

Plagiarism is stealing someone's words or ideas and passing them off as your own. Fabrication is making stuff up. Both strike at the heart of the journalistic process, where proper attribution and fact checking are paramount. We will deal with plagiarism and fabrication in the harshest manner possible, including referral to the honors council.

Library resources

Megan Heuer is the librarian assigned to assist journalism students in their research. You can find help online at guides.smu.edu/journalism. Email Megan at mheuer@smu.edu. To set up a one-on-one appointment for help: libcal.smu.edu/appointment/12037.

Additional grading information

1. "A"s are rare. They are awarded for truly excellent work. Very good work receives a "B"; average work a "C"; below average a "D." This is in accordance with university regulations.
2. Letter grades are based on a 10-point scale. For example, the "B" range is as follows: 80-82 B-; 83-86 B; 87-89 B+. The same spread applies to all letter grades; however, there is no A+.
3. Your teachers will be happy to discuss the content of your papers. If you wish to protest a grade, a formal process is available.

Grade	Average
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
F	59 and below

University Policies

Disability Accommodations: Students needing academic accommodations for a disability must first register with Disability Accommodations & Success Strategies (DASS). Students can call 214-768-1470 or visit <http://www.smu.edu/Provost/ALEC/DASS> to begin the process. Once registered, students should then schedule an appointment with the professor as early in the semester as possible, present a DASS Accommodation Letter, and make appropriate arrangements. Please note that accommodations are not retroactive and require advance notice to implement.

Student Academic Success Programs: Students needing assistance with writing assignments for SMU courses may schedule an appointment with the Writing Center through Canvas. Students wishing support with subject-specific tutoring or success strategies should contact SASP, Loyd All Sports Center, Suite 202; 214-768-3648; <https://www.smu.edu/sasp>

Caring Connections (CCC) Program: This is a resource for anyone in the SMU community to refer students of concern to the Office of the Dean of Students. Faculty play a critical role in identifying students who are experiencing challenges, as you may be the first to notice a change in behavior such as class attendance or performance. The online referral form can be found at <http://www.smu.edu/deanofstudentsccc> (Links to an external site.). After a referral is submitted, students will be contacted to discuss the concern, strategize options, and be connected to appropriate resources. Additionally, should you have concerns about students and are unclear about what to do, please see the CCC Reference Guide, or contact the Office of the Dean of Students at 214-768-4564.

Pregnant and Parenting Students: Accommodations for pregnant and parenting students: Under Title IX students who are pregnant or parenting may request academic adjustments by contacting Elsie Johnson (elsiej@smu.edu) in the Office of the Dean of Students, or by calling 214-768-4564. Students seeking assistance must schedule an appointment with their professors as early as possible, present a letter from the Office of the Dean of Students, and make appropriate arrangements. Please note that academic adjustments are not retroactive and, when feasible, require advance notice to implement.

Religious Observance: Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See “Religious Holidays” under [University Policy No. 7.22](#))

Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any

missed scheduled examination or other missed assignment for making up the work. (See [2019-2020 University Undergraduate Catalogue](#))

Campus Carry: In accordance with Texas Senate Bill 11, also known as the “campus carry” law, following consultation with entire University community SMU determined to remain a weapons-free campus. Specifically, SMU prohibits possession of weapons (either openly or in a concealed manner) on campus. (See [http://www.smu.edu/BusinessFinance/Police/Weapons Policy](http://www.smu.edu/BusinessFinance/Police/Weapons_Policy))

COVID-19 Attendance Statement: Students who are experiencing COVID-19 symptoms or who have been notified through contact tracing of potential exposure and need to self-quarantine or isolate must follow the protocols laid out in SMU’s Contact Tracing Protocol. To ensure academic continuity, students in these situations will not be penalized and will be provided appropriate modifications to assignments, deadlines, and testing. Please also note that SMUFlex classes might, in rare circumstances, go remote for two week periods to accommodate COVID-related issues. To ensure these necessary accommodations, affected students must:

- Provide as much advance notification as possible to the instructor about a change in circumstances. Students must notify their instructor about a potential absence as well as plans for a return to class. For cases in which students test positive for COVID-19, they should fill out a CCC form at [this link](#).
- Communicate promptly with the instructor to establish, as necessary, alternative assignments and/or changes to deadlines and exams. Students are then responsible for meeting the expectations laid out in these alternative arrangements.
- Continue participation in class via Zoom, as health circumstances permit. Attend class regularly, when not in a situation outlined above, in accordance with safety measures laid out by SMU CAN in the [Pledge to Protect](#) (including wearing masks, maintaining social distancing, and cleaning personal space after class). In-person participation in SMUFlex classes is required on students’ assigned red/blue rotation days except in cases when students are experiencing illness, are in self-quarantine or in isolation.
- Students facing multiple or extended COVID-19-related absences or illness can work with the Office of the Dean of Students to consider options such as fully remote learning or medical withdrawal. This policy, aligned with the SMU Honor Code and the SMU Pledge to Protect, relies on mutual trust and respect between students and faculty to ensure safety, academic integrity, and instructional continuity.

Class Schedule

This is a working schedule. Any changes will be made between the instructor and the class. You are responsible for knowing about any alterations to the syllabus if you are not in class when the changes are discussed.

Week	Date	Class Plans
Wk 1	Aug. 25	Class Introduction: On Costume Design Munich, "Fashion in Film" Stutesman, "Costume Design or What Is Fashion in Film?" Warner, "Critical Approaches to on-screen fashion" <i>Film: Ocean's 8 (2018)</i> <ul style="list-style-type: none">• Chan, "Ocean 8's Costume Designer Talks ..."• Petrarca, "How the Ocean's 8 Costume Designer ..."
Wk 2	Sept. 1	Writing About Movies, Chapters 1 & 2 Hall, "Encoding/Decoding" <i>Film: Crazy Rich Asians (2018)</i> <ul style="list-style-type: none">• Hoo, "The Fabulous Costumes of ..."• Silver, "Crazy Rich Asians Costumer Designer ..."
Wk 3	Sept. 8	Writing About Movies, Chapter 3 & 4 Hall, "The Work of Representation" <i>Film: A Simple Favor (2018)</i> <ul style="list-style-type: none">• Shoemaker, "A Simple Favor's Costume Design ..."• Miller, "A Simple Favor: Blake Lively's Most Jaw-Dropping..."
Wk 4	Sept. 15	Writing About Movies Chapters, 5, 7 & 8 <i>Film: Hustlers (2019)</i> <ul style="list-style-type: none">• Jennings, "Hustlers is a recessions-era period piece."• Hoo, "The 'Hustlers' costumes pay homage ..."
Wk 5	Sept. 22	Writing About Movies, Chapter 6 <i>Film: Wizard of Oz (1939)</i> <ul style="list-style-type: none">• Webster, "Red Shoes: Linking Fashion and Myth" in <i>Textile</i> 7.2 Assignment Due: Popular Press Criticism

Wk 6	Sept. 29	<p><i>Film: A Single Man</i></p> <ul style="list-style-type: none"> Black, "Designed to Death" in <i>Film, Fashion & Consumption</i> 2.1
Wk 7	Oct. 6	<p><i>Film: Marie Antoinette</i> (2006)</p> <ul style="list-style-type: none"> Flores, "Fashion and Otherness" in <i>Fashion Theory</i> 17.5 Robé, "Taking Hollywood Back" in <i>Cinema Journal</i> 48.2
Wk 8	Oct. 13	<p><i>Film: Breakfast at Tiffany's</i> (1961,</p> <ul style="list-style-type: none"> Brown, "Cool Sunglasses and the modern woman" Kirkham and Cohen, "Contexts, Contradiction, Couture and Clothing"
Wk 9	Oct. 20	<p><i>Film: Clueless</i> (1995)</p> <ul style="list-style-type: none"> "But Seriously I have a Way Normal Life For a Teenager" Radner, TBD <p>Assignment Due: Annotated Bibliography</p>
Wk 10	Oct. 27	<p><i>Film: American Psycho</i> (2000)</p> <ul style="list-style-type: none"> Lezama, "Slasher Consciousness"
Wk 11	Nov. 3	<p><i>Film: Mulholland Drive</i> (2001)</p> <ul style="list-style-type: none"> Scheibel, "A Fallen Star Over <i>Mulholland Drive</i>" in <i>Film Criticism</i> 42.1
Wk 12	Nov. 10	<p><i>Film: Wonder Woman</i> (2017)</p> <ul style="list-style-type: none"> Kirkpatrick and Scott, "Representation and Diversity in Comic Studies" in <i>Cinema Journal</i> 55.1 Brownie and Graydon, "Superman: Codifying the Superhero Wardrobe"
Wk 13	Nov. 17	<p><i>Film: Moonlight</i> (2016)</p> <ul style="list-style-type: none"> Gilligan, "Fragmenting the Black Male Body" in <i>Fashion Theory</i> 16.2 Hill Collins, "Botty Call"
Wk 14	Nov 24	<p><i>Film: Hurricane Bianca</i> (2016)</p> <ul style="list-style-type: none"> Dalton, "<i>Bad Teacher</i> is Bad for Teachers" in <i>Journal of Popular Film and Television</i> 41.2 Hammondi, "Drag Queen as Angel" in <i>Journal of Popular Film and Television</i> 24.3 <p>Assignment Due: Draft of Scholarly Paper</p>