

# FASHION IN AUDIOVISUAL II

Prof. Marta Martina

## GOOGLE CLASSROOM

**CLASSROOM CODE:** axlaoud

To make the most of the course materials posted online by the teachers, it is mandatory to join the Google Classroom.

## CALENDAR

The course will start on 6th March, from 1 PM to 5 PM  
AULA PALEOGRAFIA

6TH MARCH  
13TH MARCH  
20TH MARCH  
27TH MARCH  
3RD APRIL  
17TH APRIL

8TH MAY - project monitoring

15TH MAY - project presentation  
22ND MAY- project presentation  
29TH MAY- project presentation

Given the workshop nature of the course, project presentations will be scheduled for the last two or three lessons of the course.

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# CONTENTS

## MAIN SUBJECT OF THE COURSE

The main subject to be analysed in the course is the relationship between style and fashion on screen. To achieve this, we will begin with an analysis of cinematographic genres and the stylistic evolution of the narrative archetypes that inhabit them. Examining character and the evolution of costume leads to a broader discourse on cinema as a representation of society, linked to more complex audiovisual fashion consumption and marketing practices. Fashion in Audiovisual, during the second semester, will shed light on the symbolic circulation of iconic clothes and accessories within the contemporary mediasphere.

## MAIN GOALS

The main question of the course could be: is the movie itself still important or is it merely the icon that travels through the circuits of our mediascape? To answer these questions, analysis of the evolution of the costume in genre film focuses on the symbolic and narrative dimension of clothing. In film noir, in gangster flicks, in westerns and in musicals, the focus is on clothing as the driving force behind the character's growth and aspirations.

## OBJECTIVES

To understand this the major part of the course will be devoted to the analysis of cinematographic genres and their evolution. The genres under examination will in fact be those of classic Hollywood (from the gangster movie, to the noir, from the western, to the musical). The evolution of genres, then, allows us to understand the evolution of the cinematic language and the consequent evolution and subversion of the iconographic apparatus that the new cinema accomplishes. Our course aims to address the ability of the icons of classic cinema to mould our imaginaries and to shape spaces and environments. Another important aspect is cinema as a source for fashion tips. It is here that we can see another version of the phenomenon. The language of the moodboard, which composes the practical part of the Fashion in Audiovisual course, aims to build spaces in which we can appreciate the permanence and variation of the themes discussed theoretically above.

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# FINAL EXAM

## Please read the following carefully

**FASHION IN AUDIOVISUAL is a 12-cfu one-year course consisting of two modules. The first module is held in the first semester by prof. Silvia Vacirca and the second is held in the second semester by prof. Marta Martina.**

To understand what kind of exam to do, read the instructions carefully:

### **OPTION 1**

If you have attended both modules and you have the mid-term mark assigned by prof. Vacirca

### **OPTION 2**

If you have attended the second module and not the first but you don't have the mid-term mark assigned by Prof. Vacirca

### **OPTION 3**

If you have not attended neither the first nor the second

If you have attended the first module and have not attended the second

### **Erasmus Students**

You can choose which option, if 1 or 2, depending on your individual situation. If your stay lasts only one semester, you still need to do the two parts for the final exam.

**You cannot do the exam of 6 cfu credits; the course is of 12 cfu for Erasmus students too! If you need any support, do please contact your Erasmus office of reference.**

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# OPTION 1

## **This option is available only to students:**

- who attended both modules and have the mid-term mark assigned by prof. Vacirca

For the attending students of the course Fashion in Audiovisual (II SEMESTER), the finale grade will be the sum of a the first semester grade (prof. Vacirca) and the second semester grade (prof. Martina). For the second semester part, the grade will be the sum of a collaborative project (60%) and a presentation (40%). This collaborative project aims to create a new, original cinematic character within a precise cinematic genre. The class will be divided in groups of a 6 students maximum that will work together on the project and the presentation.

## **PHASE I - RESEARCH**

In groups of a maximum of 6 students, the group will chose an archetype or film.

On the first phase, the groups can begin to gather 'raw' material, or, in other words, to collect images, thus initiating the research which will be presented in its final form on a moodboard.

**Throughout the course the teacher will devote a part of the lesson to monitoring the progress of individual groups.**

## **PHASE II - MOODBOARD**

Once they have completed the research, the group will work on their own individual moodboard to create a new, original cinematic character to be presented in the final exam. The moodboard must contain an explanation of the new character and the scenario/screenplay in which they find themselves.

The moodboard will present a selection of images from the board. While the initial board will display their research in its entirety, the moodboard will feature a selection of their work to enable the creation of a character. The final moodboard is to be laid out as a single file with all the elements visible at a glance; there will be no text, but only keywords.

## **PHASE III - PRESENTATION**

The moodboard has to be transformed into a presentation (powerpoint) comprising the chosen reference images (the inspirations), catwalk looks (thus inspired) and the graphic mix which has led to the creation of the character, plus several keywords. This powerpoint will be presented during a 15 minutes group oral presentation to explain the thought process and choices made. This presentation will happen during the **day of the exam** and the date will be communicated during the course.

## **ASSESSMENT CRITERIA**

The teachers will assess according to:

1. Depth of iconographic research: the breadth of research and references (both from fashion and from cinema)
2. Ability to summarise as well as the precision demonstrated by the moodboard
3. The arrangement and choice of fashion inspirations and keywords
4. Coherence between the draft script and the description of the character's style
5. Students' ability to contextualize the mandatory materials, as well as their awareness and understanding of the genre they have chosen to reference
6. Originality, graphic accuracy and ability to expose the project

\*For each of these items, 0 to 5 points will be awarded. The average of these will contribute to the definition of the final result of the FASHION IN AUDIOVISUAL II

## **REQUIRED TEXTS**

The material listed are considered mandatory for preparing the project and the presentation and they need to be included in the presentation or the final speech.

### **Second semester part**

#### **Marta Martina's required texts:**

Bonali, G., Martina, M., 'Clothes on Film: Exploring the Intersections of Fashion and Cinema' in Andò, R. (ed.) (2020), *Teaching fashion. An introduction*. Roma: Nuova Cultura.

Jonathan Faiers, *Dressing Dangerously: Dysfunctional Fashion in Film*, Yale University Press: 2013

- Introduction
- \_ Chapter "Cloaking Devices"
- \_ Chapter "Exchange Mechanism"
- \_ Chapter "Criminal Accessories"
- \_ Chapter "White Lies and the Tailoring of Evil"

Marketa Uhlirova (Edited by), *If Looks Could Kill: Cinema's Images of Fashion, Crime and Violence*, Koenig Books, London: 2009.

- \_ Preface: If Looks Could Kill;
  - \_ Introduction: Dressed to Kill: Notes on Dress and Costume in Crime Literature and Film
  - \_ Chapter "Looking Sharp"
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# OPTION 2

**This option is available only to students:**

- who attended the second module but not the first

## EXTRA READINGS FOR THE FIRST SEMESTER PART

### **Silvia Vacirca's required texts:**

Gilligan, S. and Collins, J. (2019), 'Suits and subcultures: Costuming and masculinities in the films of Pedro Almodóvar', *Film, Fashion & Consumption*, 8:2, pp. 147-69, doi: 10.1386/ffc\_00004\_1

Primorac, A. (2012), 'Corsets, cages and embowered women in contemporary Victoriana on film', *Film, Fashion & Consumption* 1: 1, pp. 39-53, doi: 10.1386/ffc.1.1.39\_1

## FIRST SEMESTER

SEE ABOVE OPTION 1

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# OPTION 3

## NON ATTENDING STUDENTS

Non attending students: an oral exam on the following texts:

### **First semester part**

#### **Silva Vacirca's required texts**

Gilligan, S. and Collins, J. (2019), 'Suits and subcultures: Costuming and masculinities in the films of Pedro Almodóvar', *Film, Fashion & Consumption*, 8:2, pp. 147-69, doi: 10.1386/ffc\_00004\_1

Primorac, A. (2012), 'Corsets, cages and embowered women in contemporary Victoriana on film', *Film, Fashion & Consumption* 1: 1, pp. 39-53, doi: 10.1386/ffc.1.1.39\_1

### **Second semester part**

#### **Marta Martina's required texts**

Bonali, G., Martina, M., 'Clothes on Film: Exploring the Intersections of Fashion and Cinema' in Andò, R. (ed.) (2020), *Teaching fashion. An introduction*. Roma: Nuova Cultura.

Jonathan Faiers, *Dressing Dangerously: Dysfunctional Fashion in Film*, Yale University Press: 2013

- Introduction
- \_ Chapter "Cloaking Devices"
- \_ Chapter "Exchange Mechanism"
- \_ Chapter "Criminal Accessories"
- \_ Chapter "White Lies and the Tailoring of Evil"

Elizabeth Wilson, *Adorned in Dreams. Fashion and Modernity*, Virago Press, 1985

- \_ Chapter 4
- \_ Chapter 8
- \_ Chapter 9

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# SUGGESTED READINGS AND FILMS

*Texts and films suggested are not mandatory. However, you should consider them if you want to improve your knowledge in the field. Do do please have a look!*

## **SUGGESTED READINGS**

Stella Bruzzi, *Undressing Cinema: Clothing and Identity in the Movies*, New York and London, Routledge: 1997

(Introduction and the chapter "THE INSTABILITIES OF THE FRANCO-AMERICAN GANGSTER Scarface to Pulp Fiction, Casino, Leon")

Peter McNeil, Vicki Karaminas and Catherine Cole eds., *Fashion in Fiction: Text and Clothing in Literature, Film and Television*. Berg Publisher: 2009

(Introduction and Chapter 13)

Barry Keith Grant, *Film Genre. From Iconography to Ideology*, Wallflower Press, London, 2007

- \_ Introduction;
- \_ Chapter "Approaching Film Genre"

Nicholas Mirzoeff, *How To See The World*, Basic Books; First Us, 2016

Henry Jenkins, *Spreable Media*, NYU Press, 2013

### **SUGGESTED FILMOGRAPHY**

Double Indemnity, Billy Wilder, 1944

Scarface, Howard Hawks, 1932

À bout de souffle, Jean Luc Godard, 1960

Le Samourai, Jean-Pierre Melville, 1967

Bonnie & Clyde, Arthur Penn, 1967

The Godfather, Francis Ford Coppola, 1972

Chinatown, Roman Polański, 1974

Goodfellas, Martin Scorsese, 1990

The Untouchables, Brian De Palma, 1987

Reservoir Dogs, Quentin Tarantino, 1992

Casino, Martin Scorsese, 1995

Training Day, Antoine Fuqua, 2001

The Departed, Martin Scorsese, 2006

American Gangster, Ridley Scott, 2007

John Wick, Chad Stahelski, 2014

Peaky Blinders, BBC, 2013- 2021

Boardwalk Empire, HBO, 2010-2014

Johnny Guitar, Nicholas Ray, 1954

Il buono, il brutto, il cattivo, Sergio Leone, 1966

The Missouri Breaks, Arthur Penn, 1976

True Grit, Joel and Ethan Coen, 2010

Lawless, John Hillcoat, 2012

Django Unchained, Quentin Tarantino, 2012

Deadwood, HBO, 2004-2006

The Ballad of Buster Scruggs, Joel and Ethan Coen, 2018

Westworld, HBO, 2016 - 2021

True Romance, Tony Scott, 1993

Romeo + Juliet, Baz Luhrmann, 1996

Thelma e Louise, Ridley Scott, 1991

Grindhouse, Quentin Tarantino, 2007

Sons of Anarchy, FX, 2008 - 2014

Gold Diggers of 1933, Mervyn LeRoy, 1933

Top Hat, Mark Sandrich, 1935

An American in Paris, Vincente Minnelli, 1951

Singing in the Rain, Stanley Donen and Gene Kelly, 1952

The Bandwagon, Vincente Minnelli, 1953

West Side Story, Jerome Robbins e Robert Wise, 1961

All That Jazz, Bob Fosse, 1979

Mouline Rouge, Baz Luhrmann, 2001

La La Land, Damien Chazelle, 2016



Pose, FX, 2018 - present

Le cinquième élément, Luc Besson, 1997  
The Matrix, Lilly and Lana Wachowski, 1999  
Blade Runner, Ridley Scott, 1982  
Mad Max: Fury Road, George Miller, 2015  
Black Panther, Ryan Coogler, 2018  
Stranger Things, Netflix, 2016 - present,

Sixteen Candles, John Hughes, 1984  
The Breakfast Club, John Hughes, 1985  
Ferris Bueller's Day Off, John Hughes, 1986  
Do The Right Thing, Spike Lee, 1989  
The Get Down, Netflix, 2016  
Dear White People; Netflix, 2017- present  
Sex Education, Netflix, 2019-present

Mad Men, AMC, 2007-2015  
The Marvelous Mrs. Maisel, Amazon Studios, 2017- present