



Teaching Guide

| Identifying Data | | | | | 2020/21 |
|----------------------------|---|---------------|------------------|-------------|-----------|
| Subject (*) | Art and Fashion History | | | Code | 710G03001 |
| Study programme | Grao en Xestión Industrial da Moda | | | | |
| Descriptors | | | | | |
| Cycle | Period | Year | Type | Credits | |
| Graduate | 1st four-month period | First | Basic training | 6 | |
| Language | Spanish | | | | |
| Teaching method | Face-to-face | | | | |
| Prerequisites | | | | | |
| Department | Humanidades | | | | |
| Coordinador | Lezcano González, M ^a Elvira | E-mail | m.lezcano@udc.es | | |
| Lecturers | Lezcano González, M ^a Elvira | E-mail | m.lezcano@udc.es | | |
| Web | | | | | |
| General description | <p>This course aims to introduce students in the History of Art and Fashion in a reflective way, analyzing each era with its own cultural, historical, social and technical possibilities. Seeing fashion through the history of art: forms, models and complements, works, styles, evolution, materials, techniques, and tools. The determinants of fashion throughout history. Fashion in museums and/or exhibitions. The designers-creators: know their proposals at the time of carrying out the project and its connection with the Art. The contribution of Art History to fashion over time: understanding and interpreting artistic creations, valuation, management, and productivity. The History of Art as a source for the study of clothing. The themes will be accompanied by corresponding graphic and written material.</p> | | | | |



Contingency plan

1. Modifications to the contents

There shall be no change in contents in the case of containment.

2. Methodologies

*Teaching methodologies that are maintained

Master class and supervised projects. Seminars. Oral presentation.

*Teaching methodologies to be modified.

The interactive classes in which groups worked will be replaced by virtual group work and personalized attention from the teacher in the form of group tutoring.

Email: Daily. Use to make queries, request virtual encounters for resolve doubts and follow up on the work supervised.

- Moodle: Daily. According to students' needs. They have "thematic forums associated with the modules" of the subject, to formulate the necessary consultations. There are also "forums specific activity" to develop the "Targeted Discussions", through which the put into practice the development of theoretical contents of the subject.

- Teams: 1 weekly session in large group to advance the theoretical contents or the works protected in the time slot assigned to the subject in the calendar of classrooms of the Faculty.

1 to 2 sessions per week (or more as required by the student body) in a small group (up to 6 persons), for the monitoring and support in the accomplishment of the "supervised works". This dynamic allows for standardized monitoring and adjustment to the learning needs of students to develop the work of the subject.

3. Mechanisms for personalized attention to students

In addition to personalized group tutoring in the case of interactive tutorials, other personalized tutorials will be proposed in schedules proposed by the teacher.

4. Modifications in the evaluation

Group work will be maintained with individual part, presented in a virtual way and the objective test, of multiple option, in online version.

Supervised work (50%): In relation to supervised work:

- The methodological adequacy of the work proposals.
- The depth of the contents
- The domain of applications used in the elaboration of socio-educational proposals.
- The treatment of a language proper to the disciplinary context.
- The use of complementary and current documentary sources.
- The presentation and clarity of the exhibition.

Guidelines will be given for the elaboration of the works in the Moodle platform and in the interactive classes.

*Evaluation observations: The group work with an individual part will be considered in such a way that it is possible to do it and present it both in person and online. Each part has to exceed 50% of the note in each part evaluated to be able to do the final computation of the note.

REQUIREMENTS FOR OVERCOMING SUBJECT:

1. Attend and participate regularly in class activities (minimum 80% attendance).
2. Obtain a score of 50% of the weight of each of the parts under evaluation (group work, individual work within the group, mixed test).
(tutelaged work).
3. Deliver and present the supervised works on the date indicated.
4. July shall be subject to the same criteria as June.

5. Modifications to the bibliography or webgraphy

No modifications will be made. Students will be offered online references for the study and development of their work.



| Study programme competences / results | |
|---------------------------------------|--|
| Code | Study programme competences / results |
| A1 | To acquire basic knowledge of the management of a textile/fashion firm at a strategic, operational and functional level |
| A2 | To know the aspects of the environment that shape the evolution of the fashion industry and its firms, with particular focus on the impact of economic and legal trends |
| A4 | To master the fundamentals of design in general and fashion design in particular, and to frame them in their historical context, both specific and general |
| A5 | To develop the necessary skills to generate creative and innovative ideas |
| A7 | To know the reality and social conditions that influence fashion, with a perspective of its historical development |
| A8 | To be able to design and implement efficient marketing strategies from knowledge of the social environment, with a focus on communication and distribution: messages, media, channels, customer relationships, etc? |
| A13 | To know the impact of technology on the different processes of the textile industry |
| A18 | To know the plastic and visual languages in the realm of fashion industry design, in order to understand and interpret the artistic creations of fashion garments |
| A19 | To acquire the capacity to collect, select and analyse information flows; their integration in the information systems and processes of the firm; and their application to strategic and operational decision-making; always from an ethical perspective |
| B1 | That students demonstrate that they acquired and understood knowledge in a study area that originates from general secondary education and that can be found at a level that, though usually supported by advanced textbooks, also includes aspects implying knowledge from the avantgarde of its field of study |
| B2 | That students know how to apply their knowledge to their job or vocation in a professional form, and have the competencies that are usually demonstrated through elaboration and advocacy of arguments and problem resolution within their field of study |
| B3 | That students have the capacity to collect and interpret relevant data (normally within their field of study) in order to issue judgements that include a reflection upon relevant topics in the social, scientific or ethical realm |
| B4 | That students may convey information, ideas, problems and solution to the public, both specialized and not |
| B5 | That students develop those learning skills that are needed to undertake ulterior studies with a high degree of autonomy |
| B6 | Capacity for cooperation, team-work and collaborative learning in interdisciplinary settings |
| B7 | Capacity to analyse trends (critical thinking) |
| B8 | Capacity to plan, organize and manage resources and operations |
| B9 | Capacity to analyse, diagnose and take decisions |
| B10 | Capacity to understand the social and historical-artistic dimension of fashion design and industry, as vehicle for creativity and the quest for new and effective solutions |
| C3 | Using ICT in working contexts and lifelong learning. |
| C7 | Developing the ability to work in interdisciplinary or transdisciplinary teams in order to offer proposals that can contribute to a sustainable environmental, economic, political and social development. |
| C8 | Valuing the importance of research, innovation and technological development for the socioeconomic and cultural progress of society. |
| C9 | Ability to manage times and resources: developing plans, prioritizing activities, identifying critical points, establishing goals and accomplishing them. |

| Learning outcomes | | | |
|---|---------------------------------------|-----|----|
| Learning outcomes | Study programme competences / results | | |
| | | | |
| Learn about the evolution of art history and fashion from the first civilizations to the beginning of the 21st century. | A2 | B1 | C7 |
| | A4 | B3 | C8 |
| | A7 | B5 | |
| | A18 | B6 | |
| | | B7 | |
| | | B10 | |



| | | | |
|---|---|---|----------------|
| Understand the development and evolution of fashion in the different stages or historical moments through the artistic styles that followed from Antiquity to the present day, as well as its influence. | A2 A4 A7 A18 | B1 B2 B3 B10 | C7 C8 |
| To be able to value the main currents of the design of the current fashion and throughout the History of the Art. | A2 A4 A5 A7 A18 A19 | B1 B3 B5 B7 B10 | C7 C8 |
| Relate and identify images - works and designs (epoch, period, artistic movement, etc.), to acquire a basic conceptual background to reflect on proposals, projects or creations of their own. To value, in addition, their possible influences within other trends or arts, to be able to work for themselves or as members of diverse and multidisciplinary teams | A2 A4 A5 A7 A18 A19 | B1 B2 B3 B4 B6 B7 B10 | C3 C7 C8 |
| To develop and apply the concepts presented in the class to different practical works -individual and as a team: objects, costumes, dresses, or other elements related to fashion. | A1 A2 A4 A5 A7 A13 A18 A19 | B1 B2 B3 B4 B5 B6 B7 B8 B9 B10 | C3 C7 C8 |
| Develop and exhibit team work related to the topics explained, applying the previous knowledge given for its realization. | A2 A4 A5 A8 A18 A19 | B1 B2 B3 B5 B6 B7 B8 B9 B10 | C7 C8 C9 |

| Contents | |
|---|--|
| Topic | Sub-topic |
| LESSON 1. Introduction. | 1.1. Relationship between the History of Art and Fashion: art as an inspiring and testimony of clothing and fashion. Fashion as art. 1.2. Artistic and fashion-related terminology. |
| LESSON 2. Introduction to research in the fields of art and fashion | 2.1. Sources for study: bibliographic, documentary, iconographic, material 2.2. How to make academic citations |
| LESSON 3. Representation and signification of Dress in Prehistory and the Ancient Age | 3.1. Prehistory 3.2. Ancient civilizations: Egypt and Mesopotamia 3.3. Classical Art: Greece and Rome |



| | |
|--|--|
| LESSON 4. Artistic manifestations and dress in the Middle Ages | 4.1. High Middle Ages 4.2. Low Middle Ages |
| LESSON 5. Art and the representation of dress in the Modern Age | 5.1. Renaissance and Mannerism 5.2. Baroque and Rococo |
| LESSON 6. Artistic Manifestations and Clothing in the Contemporary Age | 6.1. Neoclassicism 6.2. 19th and 20th centuries |
| LESSON 7. Heritage Interpretation as a tool for communication | 7.1. Fundamental principles, interpretative means |
| LESSON 8. History of Art as inspiration in fashion. | 8.1. History of Art by the hand of fashion design 8.2. Collaborations Artists-Designers |

| Planning | | | | |
|--------------------------------|---|--------------------------------------|-------------------------------|-------------|
| Methodologies / tests | Competencies / Results | Teaching hours (in-person & virtual) | Student?s personal work hours | Total hours |
| Objective test | A2 A4 A7 B1 B2 B3 B7 C3 C8 | 2 | 6 | 8 |
| Supervised projects | A2 A4 A5 A7 A8 A18 A19 B1 B2 B3 B5 B6 B8 B9 B10 C7 C8 | 6 | 21 | 27 |
| Field trip | A2 A4 A5 A7 A8 A13 B1 B2 B6 B7 C7 C8 | 2 | 8 | 10 |
| Oral presentation | A5 A8 A18 B2 B4 B7 B10 C7 C8 C9 | 1 | 3 | 4 |
| Seminar | A4 A5 A13 A18 B1 B2 B3 B5 B7 B10 C7 C8 | 4 | 8 | 12 |
| Guest lecture / keynote speech | A1 A2 A7 A18 B1 B2 B3 B5 B6 B7 B10 C3 C7 | 29 | 0 | 29 |
| Personalized attention | | 60 | 0 | 60 |

(*)The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

| Methodologies | |
|----------------|--|
| Methodologies | Description |
| Objective test | Written learning progress test, characterised by pre-determined answers. Well-designed tests offer objectively quantifiable results in relation to student knowledge, capacities, skills, performance, aptitudes, attitude, intelligence, etc. Used for diagnostic, formative and summative assessment. May consist of all or any of the following types of questions: multiple choice, ordering and sequencing, short answer, binary, completion, multiple matching |



| | |
|--------------------------------|--|
| Supervised projects | Supervised learning process aimed at helping students to work independently in a range of contexts (academic and professional). Focused primarily on learning ?how to do things? and on encouraging students to become responsible for their own learning. |
| Field trip | Activities associated with particular area of study which take place away from university or academic environment (businesses, institutions, organisations, historical sites, etc.), aimed at developing research capacities, including direct, systematic observation, information gathering and product development (project outline, plan, etc.) |
| Oral presentation | Core component of teaching-learning process involving coordinated oral interaction between student and teacher, including proposition, explanation and dynamic exposition of facts, topics, tasks, ideas and principles. |
| Seminar | Group work technique aimed at in-depth exploration of given topic, consisting of group discussion, individual engagement, preparation of texts and collective conclusions |
| Guest lecture / keynote speech | Oral presentation (using audiovisual material and student interaction) designed to transmit knowledge and encourage learning. Presentations of this type are variously referred to as ?expository method?, ?guest lectures? or ?keynote speeches?. (The term ?keynote? refers only to a type of speech delivered on special occasions, for which the lecture sets the tone or establishes the underlying theme; it is characterised by its distinctive content, structure and purpose, and relies almost exclusively on the spoken word to communicate its ideas.) |

Personalized attention

| Methodologies | Description |
|---|--|
| Objective test Supervised projects Field trip | Seeking to promote learning by students and critical spirit. During the course there will be interactive classes in which personalized attention will be given in small groups and, if necessary, in individual tutoring or email. The work will be done progressively, so this attention and the participation of students will be important. |

Assessment

| Methodologies | Competencies / Results | Description | Qualification |
|---------------------|---|---|---------------|
| Seminar | A4 A5 A13 A18 B1 B2 B3 B5 B7 B10 C7 C8 | Asistencia a Seminarios, Obradoiros, Encontros, Conferencias especializadas. 10% | 10 |
| Objective test | A2 A4 A7 B1 B2 B3 B7 C3 C8 | Consistirá nun exame final no que se desenvolverá un tema ou capítulo do programa e/ou preguntas curtas, tipo test ou comentario de imaxes. Ata un 40%. | 40 |
| Supervised projects | A2 A4 A5 A7 A8 A18 A19 B1 B2 B3 B5 B6 B8 B9 B10 C7 C8 | Valorarase o traballo en grupo e individual realizado, en función do continente e o contido do mesmo. Ata un 50%. O traballo tutelado divídese en dúas partes: grupal e individual. Cada unha delas será valorada nun 25% da calificación final. | 50 |

Assessment comments

| |
|---|
| <p>-All parts have to be passed by at least 50% in order to do the final computation. Students who fail the exam will be listed with the grade obtained in the exam.- Attendance is compulsory. In order to apply for the percentages system, pupils must attend at least 80 per cent of classes. Those who do not reach this percentage or avail themselves of the dispensation system will have to take a written test valued at 100%, but they will also have to hand over the individual works proposed and pass them, although they will not score in the final grade.</p> <p>- Individual papers and oral presentations will be directly related to group work. The detailed instructions will be explained by the teacher in class and displayed on the Moodle platform for consultation. The group work will score 25% and the individual another 25%.The above evaluation criteria shall apply both in the first and the second opportunity.Students who release part of the subject through a partial test will only be valid for the current course. If a student who has a part released fails to pass the subject as a whole in June or July, his final grade will be suspended, and he will have to repeat all the subject in the following academic years.</p> <p>It is forbidden to access the classroom in which the different tests are conducted with any device that allows communication with the outside and/or storage of information.</p> |
|---|





Basic

AMBROSE, Gavin; HARRIS, Paul. Diccionario visual de la moda. Barcelona, 2008. Editorial: Gustavo Gili. ARGAN G. C., El Arte moderno. Del Iluminismo a los movimientos contemporaneos. Madrid. Akal, 1991. (1ª ed.: El arte Moderno 1770-1970. 2 v.). ABERCROMBIE, S.: George Nelson: The design of modern design. Cambridge. MA. 1995. BOEHN, Max von. La moda: historia del traje en Europa: desde los orígenes del cristianismo hasta nuestros días. Con un estudio preliminar por el Marqués de Lozoya. 3ª ed. v. I, 1945 1ª Ed. Salvat. (son doce tomos) BONET CORREA, Antonio (coord.). Historia de las Artes aplicadas e industriales en España. Madrid. Manuales Arte Cátedra, 1994, 3ª edic. BOZAL, V., El arte del siglo XX. La construcción de la vanguardia. Edicusa. Madrid, 1978.-- Arte del siglo XX en España. Madrid. Espasa Calpe, 1993, 2 vols.-- Modernos y postmodernos. Madrid, Historia 16, 1993.-- Historia de las ideas estéticas. Madrid. Historia 16, 1997. BOUCHER, F. Historia de la moda en Occidente de la Antigüedad a nuestros días. Paris, 1965. CASTRO, C. Historia de la vestimenta a través del arte. Ed. Niebla, Huelva, 2015. CASTELO ÁLVAREZ, Bernardo: Las Primeras Vanguardias Históricas del siglo XX. Santiago de Compostela, Tórculo Edición. 1986. CENDÁN, Susana: La moda (no) son siempre los demás. Interrelaciones entre moda, arte y diseño. Aldine editorial. Ferrol, 2009. ISBN: 978-84-9916-211-9 COAD, E. D.: Javier Mariscal: Designing the New Spain. Londres. 1991. CONRAN. T.: Diseño. Barcelona. 1997. COSGRAVE, Bronwyn: Historia de la moda. Desde Egipto hasta nuestros días. Gustavo Gili, Barcelona, 2005. 978-84-2522064-7 CHARLOTE & PETER FIELL.: Diseño del siglo XX. Nueva York. Taschen, 2005. DESCALZO, Amalia y LEIRA, Amelia "España en sus vestidos, 1840-2000". En: FUENTES SANTOS, Mónica y GÓMEZ COCA, Amaia (coord) España Contemporánea: fotografía, pintura y moda. Catálogo de la exposición en Fundación MAPFRE. 2013, pp. 47-71. ISBN 978-84-9844-447 DESLANDRES, Y. El traje imagen del hombre. Barcelona, 1985. Editorial Tusquets DÍAZ SÁNCHEZ, Julián (coord.): ?Arte, diseño y moda; Confluencia en el sistema artístico?, en: Colección estudios. Universidad Castilla La Mancha, 2015. ISBN: 978-84-9044031-5 DORMER, P.: Diseñadores de siglo XX. Las figuras claves del Diseño y las Artes Aplicadas. Barcelona. 1993. GOMBRICH, E.H. Historia del Arte. Madrid, 1997. Editorial: Phaidon HAJTE, U. Historia de los Estilos Artísticos. Vol. I y II. Madrid, 2001. Editorial: Itsmo IRELAND, Patrick John. Enciclopedia de acabados y detalles de moda. Barcelona, 2008. Ed. Parramón. IRELAND, Patrick John Figurines para el dibujo de moda. En español. ISBN: 978-84-34232624 LAVER, J. Historia del arte y de la moda. Ed. Cátedra, Madrid, 1988. LAYUNO ROSAS, M.A.: Los nuevos museos en España, Madrid, Edilupa, 2002. MANIERI ELIA, Mario.: William Morris y la ideología de la arquitectura moderna. Barcelona. Gustavo de Gili, 1977. MASCHKE, Th, HEINEMANN. Th.: Diseño. Los clásicos del futuro. Madrid 1999.-- Mobilier Japonais. Tokio, 1985. Catálogo de Exposición. MONROE C. BEARDSLEY y John HOSPERS: Estética, historia y fundamentos. Madrid. Cátedra, 1976, 1988. MONTANER, J.M.: Museos para el nuevo siglo, Barcelona, G. Gili, 1995. MONTAÑA, Jordi y MOLL, Isa.: Diseño: rentabilidad social y rentabilidad económica. Madrid. Ministerio de Ciencia y Tecnología, Fundación BCD, 2000. MOORE, K. (ed.): La gestión del museo, Gijón, Trea, 1998.-- Nouvelles Tendances : les avant-gardes de la fin du XXme siècle. París. 1986. Catálogo de Exposición. OLIVÉ, Elisabet. Y yo, ¿qué me pongo?. Barcelona, 2010. España: Ed. Libros cúpula PLAZA ORELLANA, Rocío. Historia de la moda en España. Córdoba, 2009. España: Ed. Almuzara PÉREZ DE LA PEÑA, Gorka (Idea y proyecto científico. Exposición). Arquitectura religiosa contemporánea 1875-1975. Bilbao, 2004. RAMÍREZ, J. A. (coord.) Historia del arte (vol. I). La Edad Antigua. Madrid, 1997. Alianza Editorial. RAMÍREZ, J. A. (coord.) Historia del arte (vol. II). La Edad Media. Madrid, 1996. Alianza Editorial. RAMÍREZ, J. A. (coord.) Historia del arte (vol. III). La Edad Moderna. Madrid, 1997. Alianza Editorial. RAMÍREZ, J. A. (Coord.) Historia del arte (vol. IV). La Edad Contemporánea. Madrid, 1997. Alianza Editorial. RAMIREZ, Juan Antonio: Las vanguardias históricas: del Cubismo al Surrealismo. Alianza Editorial, Madrid, 2003. REIFF ANAWALT, Patricia. Historia del vestido. Barcelona, 2008. España: Ed. Blume. ISBN 978-84- 9801299-6 SEBASTIÁN, Santiago. Mensaje del arte medieval. Córdoba, 1991. Editorial EL Almendro. VILASECA, Estel. Desfiles de moda. Diseño, organización y desarrollo. Barcelona, 2010. Editorial: Promopress. VVAA. Elena Rosera Caicedo (coord.) Los servicios de información y documentación en el marco de la cultura y el arte contemporáneo. Ediciones Trea. 2008. VV.AA. Fuentes y documentos para la Historia del Arte. Arte Antiguo. Arte Medieval I y Arte Medieval II. Barcelona, 1982. Editorial Gustavo Gili. VV.AA. Moda. Historia y estilos. Ed. Dorling Kinderlsley. London, 2015. WEBGRAFÍA (na presentación correspondiente a cada tema inclúense numerosas referencias fáciles de localizar na rede) Museo del traje <http://museodeltraje.mcu.es/Victorian> & Albert Museum. <http://www.vam.ac.uk/Museo> Reina Sofía <http://www.museoreinasofia.es/index.html> Museo Pompidou <http://www.centrepompidou.fr/MOMA> <http://www.moma.org/Tate> Gallery. <http://www.tate.org.uk/modern/Museo> del Prado.



[http://www.museodelprado.es/https://offmagazine.es/2017/01/31/los-siete-museos-de-la-moda-que-no-te-puedes-perder/Catálogos de bibliotecas](http://www.museodelprado.es/https://offmagazine.es/2017/01/31/los-siete-museos-de-la-moda-que-no-te-puedes-perder/Catálogos%20de%20bibliotecas)
Catálogo Biblioteca Nacional: [www.bne.es/es/Catalogos/Catálogo Biblioteca Museo del Prado](http://www.bne.es/es/Catalogos/Catálogo%20Biblioteca%20Museo%20del%20Prado): <http://www.museodelprado.es/investigacion/biblioteca/acceso-al-catalogo/>
Catálogo biblioteca Museo Reina Sofía: <http://www.mcu.es/comun/bases/spa/brso/BRSO.html>
Catálogo biblioteca do Patín. UDC. BIBLIOGRAFÍA COMPLEMENTARIA. Se complementará con bibliografía específica para cada uno de los temas del programa. Completarase con bibliografía específica para cada un dos temas do programa nas presentacións ofrecidas pola profesora, que serán accesibles para o alumnado na plataforma Moodle.



| | |
|----------------------|---|
| Complementary | BIBLIOGRAFÍA COMPLEMENTARIA: Completarase con bibliografía específica en cada tema ou apartado do programa. |
|----------------------|---|

Recommendations

Subjects that it is recommended to have taken before

Subjects that are recommended to be taken simultaneously

Subjects that continue the syllabus

Other comments

It would be advisable to have studied Art History. Knowledge of Art History. Sensitivity to artistic and aesthetic manifestations, fundamental aspects to understand the world of fashion design.

(*)The teaching guide is the document in which the URV publishes the information about all its courses. It is a public document and cannot be modified. Only in exceptional cases can it be revised by the competent agent or duly revised so that it is in line with current legislation.