



Teaching Guide

| Identifying Data | | | | | 2023/24 |
|---------------------|---|--------|------------------|-----------|---------|
| 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 | SpanishGalician | | | | |
| Teaching method | Face-to-face | | | | |
| Prerequisites | | | | | |
| Department | Humanidades | | | | |
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| Web | https://humanidades.udc.es/estudos/gim | | | | |
| 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> | | | | |

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 |



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| 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 |
| C1 | Adequate oral and written expression in the official languages. |
| 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 A4 A5 A7 A18 | B1 B2 B3 B5 B6 B7 B10 | C7 C8 |
| 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 | C1 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 | C1 C3 C7 C8 |



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| Develop and exhibit team work related to the topics explained, applying the previous knowledge given for its realization. | A2 | B1 | C1 |
| | A4 | B2 | C3 |
| | A5 | B3 | C7 |
| | A8 | B5 | C8 |
| | A18 | B6 | C9 |
| | A19 | B7 | |
| | | B8 | |
| | | B9 | |
| | | B10 | |

| 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 |
| LESSON 9. Traditional Galician clothing | 9.1. General characteristics and materials 9.2 Presence in museums |

| Planning | | | | |
|-----------------------|------------------------|--------------------------------------|-------------------------------|-------------|
| Methodologies / tests | Competencies / Results | Teaching hours (in-person & virtual) | Student?s personal work hours | Total hours |
| | | | | |



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|--------------------------------|--|----|----|----|
| Objective test | A2 A4 A7 B1 B2 B3 B7 C3 C8 | 2 | 9 | 11 |
| Supervised projects | A2 A4 A5 A7 A8 A18 A19 B1 B2 B3 B5 B6 B8 B9 B10 C1 C7 C8 | 11 | 4 | 15 |
| 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 C1 C7 C8 C9 | 2 | 0 | 2 |
| Seminar | A4 A5 A13 A18 B1 B2 B3 B5 B7 B10 C7 C8 | 4 | 6 | 10 |
| Guest lecture / keynote speech | A1 A2 A7 A18 B1 B2 B3 B5 B6 B7 B10 C3 C7 | 21 | 21 | 42 |
| 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.). A review can be requested once the field trip is over. |
| 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 A review can be requested once the seminar is over. |
| 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 characterized 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 |
|------------|
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| Methodologies | Competencies / Results | Description | Qualification |
|---------------------|--|--|---------------|
| Seminar | A4 A5 A13 A18 B1 B2 B3 B5 B7 B10 C7 C8 | Attendance to Seminars, Workshops, Meetings, Specialized Conferences. 5% | 5 |
| Objective test | A2 A4 A7 B1 B2 B3 B7 C3 C8 | It will consist of a final exam in which a topic or chapter of the program and/or short questions, type test, or comment images will be developed. Up to 50%. | 50 |
| Supervised projects | A2 A4 A5 A7 A8 A18 A19 B1 B2 B3 B5 B6 B8 B9 B10 C1 C7 C8 | Group and individual work will be valued depending on the content and its content. Up to 40%. The supervised work is divided into two parts: group and individual. Each of them will be valued at 20% of the final grade. | 40 |
| Field trip | A2 A4 A5 A7 A8 A13 B1 B2 B6 B7 C7 C8 | Field visits with participation and delivery of comments or exercises about them. They can be replaced by seminars. Up to 5%. | 5 |

Assessment comments

-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 on the failed part, until the final count can be made at the next opportunity, once all the parts have been passed.

- Attendance is compulsory. Sporadic questionnaires or exercises can be required as a form of attendance control.

- 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.

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.

Students with recognition of part-time dedication and academic exemption from attendance:

- They will follow the same system as on-site students, but must complete two assignments proposed by the lecturer. In addition, they must contact her for at least two online tutorials during the term.

In all modalities, the detection of plagiarism or any evidence of falsity will be penalised with failure in the subject until the next opportunity or call.

Students who do not take any of the parts proposed in the assessment will appear as NP in the minutes. If they do sit any of them, they will appear as failed until they sit or pass the missing part at the next sitting in order to be able to make the final calculation. It may be the case that a person fails some of the parts, but the sum with the rest gives a pass mark. In this case, the grade will be a fail (the highest fail of the failed parts), as it is necessary, as mentioned above, that all the tests are passed by 50% in order to make the calculation.

ATTENTION TO DIVERSITY:

The subject may be adapted to students who require the adoption of measures at supporting diversity (physical, visual, auditory, cognitive, learning or mental health-related). If this is the case, they should contact the services available at the UDC/at the centre: within the official deadlines stipulated prior to each academic term, with the Diversity Attention Unit (<https://www.udc.es/cufie/ADI/apoioalumnado/>); failing that, with the ADI tutor of the Faculty of Humanities.

Sources of information



Basic

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| Complementary | BIBLIOGRAFÍA COMPLEMENTARIA: It will be complemented by specific literature for each lesson, in the presentations offered by the teacher, which will be accessible to students on the Moodle platform. |
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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. A proactive attitude is required. Attendance is important. Attention to diversity: the subject may be adapted to students who require the adoption of measures aimed at supporting diversity (physical, visual, auditory, cognitive, learning, or mental health-related). If this is the case, they must contact, within the official deadlines stipulated before each academic term, the services available at the UDC, the Diversity Attention Unit (<https://www.udc.es/cufie/ADI/apoioalumnado/>) or, failing that, their tutor.

(*)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.