



Teaching Guide

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			
Coordinador	Lezcano González, Mª Elvira	E-mail	m.lezcano@udc.es	
Lecturers	Lezcano González, Mª Elvira	E-mail	m.lezcano@udc.es	
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



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



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



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



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

- AMBROSE, Gavin; HARRIS, Paul. (2008). Diccionario visual de la moda. Barcelona: Gustavo Gili
 - ABERCROMBIE, Stanley (1995). George Nelson: The design of modern design. Cambridge: MA.
 - BOEHN, Max von. (1945). La moda: historia del traje en Europa: desde los orígenes del cristianismo hasta nuestros días. Barcelona: Salvat (12 tomos)
 - BOUCHER, François (1965). Historia de la moda en Occidente de la Antigüedad a nuestros días. . Paris, .
 - BRATTON, Lisa (2013). A cultural history of fashion in the 20th and 21st centuries: from catwalk to sidewalk. London: Bonnie English
 - CASTRO, Concha (2015). Historia de la vestimenta a través del arte. Huelva: Ed. Niebla
 - COSGRAVE, Bronwyn (2005). Historia de la moda. Desde Egipto hasta nuestros días. Barcelona: Gustavo Gili
 - CUMMING, Valerie; CUNNINGTON, C.W; CUNNINGTON, P.E. (2010). The Dictionary of fashion History. Oxford: Berg Publishers
 - DÍAZ SÁNCHEZ, Julián (coord.) (2015). Arte, diseño y moda; Confluencia en el sistema artístico. Colección estudios. Universidad Castilla La Mancha
 - LAVER, James (1988). Historia del arte y de la moda.. Cátedra. Madrid
 - MEI, Hua (2011). Chinese clothing. Cambridge University Press
 - RIELLO, Giorgio (2016). Breve historia de la moda.. GG
 - VELASCO MOLPECERES, Ana (2021). Historia de la moda en España. De la mantilla al bikini . Madrid: Los Libros de la Catarata
 - WILCOX, David (2016). Matthäus, The first book of fashion : the book of clothes of Mattheus and Veit. Edimburg University Press
- ARGAN G. C., El Arte moderno. Del Iluminismo a los movimientos contemporaneos. Madrid. Akal, 1991. (1ª ed.: El arte Moderno 1770-1970. 2 v.). BONET CORREA, Antonio (coord.). Historia de las Artes aplicadas e industriales en España. Madrid. Manuales Arte Cátedra, 1994, 3ª edic. 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 978-84-9844-447-5 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: 978-84-3423262-4 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. Paris. 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. RAMÍREZ, 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. WEBGRAFÍA (The presentation for each theme includes numerous references that are easy to locate on the Internet) 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 Catálogo Biblioteca Nacional: www.bne.es/es/Catalogos/ Catálogo Biblioteca Museo del Prado: <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. 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.



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.
----------------------	--

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.