

SYLLABUS

TITLE:	Introduction and Fundamentals of the Fashion System
CODE:	MOD 105
PREREQUISITE:	N/A
CREDITS:	3 credits 45 contact hours 1 term

DESCRIPTION

This course addresses the emergence, development, and historical positioning of fashion as a social phenomenon. It investigates its constant process of change and its direct relationship with social aspects such as economic systems and hierarchical relations, cultural phenomena, folklore, art, and entertainment. It delves into topics such as the industrial revolution and the evolution of production methods, imitation as an instrument of democratization of fashion and its ethical aspects, as well as the influence it exerts on our consumption habits. Through the study of history, theories and production methods, the student will apply what they have learned through classroom exercises applicable to their respective disciplines working from the point of view of fashion.

JUSTIFICATION

The consumer and entertainment industries currently govern the cultural dynamics of society, in which fashion plays a leading role. Despite the fact that this discipline was incorporated into academic study shortly before the second half of the last century, its analysis is gaining more and more interest and relevance on the part of philosophers, sociologists, and cultural and academic institutions. The fashion system in its constitution is intrinsically related to other disciplines, both artistic, commercial, and communicative, including cinema, theater, art, journalism, public relations, advertising, sociology, economics, psychology, etc.

This course offers a look at the historical role of fashion in socio-political changes, the role of new technologies, the globalization of the market and mass consumption in the strengthening of the textile, media, and entertainment industries while providing students with ethical solutions as alternatives that allow achieving a fairer paradigm in tune with current needs both in the framework of fashion and in its direct relationship with all the

aforementioned disciplines. Students will be able to form a judgement related to their generational dynamics when they come into contact with new fashion practices, their historical-social role, and their relationship with other disciplines.

In short, this course means a cognitive experience in aesthetic and cultural terms that provides students with knowledge of their environment from a global perspective making them participatory, upright, and responsible beings.

COMPETENCES

The course develops the following competences in students:

- **Communication**
- **Research and exploration**

OBJECTIVES

After completion of the course, students will be able to:

1. Understand fashion as an evolutionary and changing manifestation.
2. Placing certain outfits in their historical context.
3. Handle concepts applicable to the social and political aspects of fashion.
4. Understand and link the commercial, political, and social aspects of fashion.
5. Analyze the relationship between fashion consumption, entertainment, and mass media.
6. Reflect on the impact of the democratization of fashion and its effect on globalization.
7. Investigate the relationship between new technologies, science, and the reconsideration of production methods in the face of new economic, ecological, and social challenges.
8. Reflect on the historical relationship between fashion and art.

CONTENTS

- I. What is fashion?
 - A. Definition and origins of fashion
 - B. Genesis of fashion
 - C. Appearance of the figure of the couturier.
 - D. Bourgeois dress
 - E. Principles of the democratization of fashion
- II. Emergence and Development of the Fashion System

- A. Mass production
- B. *Belle Epoque*, Oriental and Russian influence
- C. Retail & experience design
- D. Cinema: 20's and 30's
- III. Fashion and Politics
 - A. Military influence
 - B. Fashion and war
 - C. Fashion and postwar
 - D. Fashion and political power
 - E. Fashion as an instrument for social resistance
 - F. Feminism and fashion
 - G. Hierarchy and power dressing
- IV. Fashion As a Tool for Individual and Collective Expression
 - A. Urban tribes
 - B. Fashion and gender
 - C. Streetstyle
 - D. Anti-fashion
 - E. Graphic T-shirt
- V. Fashion and Market
 - A. Fashion cycle
 - B. Apparel & merchandise
 - C. Fast fashion
 - D. Imitation
 - E. Production methods: From mass production to sustainability
 - F. Retail and experience design in the 21st century
- VI. Fashion as a Function of Art or Art as a Function of Fashion?
 - A. Mariano Fortuny
 - B. Elsa Schiaparelli, Salvador Dalí and Surrealism in fashion
 - C. Fashion illustration
 - D. Man Ray and fashion photography
 - E. Futurism
 - F. Deconstructivism
 - G. Boundaries between fashion and art

- H. The brand and the figure of the artist
- VII. Fashion & Entertainment
 - A. The red carpet effect
 - B. Celebrity or designer?
 - C. Fashion & sport
 - D. Beauty pageants
 - E. Runway
- VIII. Fashion & Tradition
 - A. Fashion as a symbol of identity
 - B. Folklore, tradition, and performativity
 - C. Cultural appropriation
 - D. Tradition, hierarchy, and status
- IX. The Politics of the Body
 - A. Vanity sizing
 - B. Fashion & health
 - C. Ethnic diversity
 - D. Gender diversity
 - E. Functional diversity

METHODOLOGY

The following strategies from the active learning methodology are recommended:

- Project Oriented Learning
- Research Based Learning
- Design Thinking

EVALUATION

Partial assignments	40%
Compositions	15%
Immersion experience	25%
Participation	20%
Total	100%

LEARNING ASSESSMENT

The institutional assessment rubric is applied to the course's core activity.

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For more information resources related to the course's topics, access the library's webpage <http://biblioteca.sagrado.edu/>

REASONABLE ACCOMMODATION

For detailed information on the process and required documentation you should visit the corresponding office. To ensure equal conditions, in compliance with the ADA Act (1990) and the Rehabilitation Act (1973), as amended, any student in need of reasonable accommodation or special assistance must complete the process established by the Vice Presidency for Student Affairs.

- Students participating in the Student Support Program (PAE, in Spanish) shall request their reasonable accommodation in PAE's offices.
- Students who do not participate in PAE shall request their reasonable accommodation at the Integral Wellness Center (*Centro de Bienestar Integral*, in Spanish).

ACADEMIC INTEGRITY

This policy applies to all students enrolled at Universidad del Sagrado Corazón to take courses with or without academic credit. A lack of academic integrity is any act or omission that does not demonstrate the honesty, transparency, and responsibility that should characterize all academic activity. Any student who fails to comply with the Honesty, Fraud, and Plagiarism Policy is exposed to the following sanctions: receive a grade of zero in the evaluation and / or repetition of the assignment in the seminar, a grade of F (*) in the seminar, suspension, or expulsion as established in the Academic Integrity Policy effective in November 2022.

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