

## SYLLABUS

<b>TITLE:</b>	Introduction and Fundamentals of the Fashion System
<b>CODE:</b>	MOD 105
<b>PREREQUISITE:</b>	N/A
<b>CREDITS:</b>	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%
<b>Total</b>	<b>100%</b>

## **LEARNING ASSESSMENT**

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

## BIBLIOGRAPHY

Anorowsky Cronberg, A. (n.d.). Hello, Welcome. I'm John. *Vestoj*.

<http://vestoj.com/hello-welcome-im-john/>

Antonelli, P., Fisher, M. M. (2017). *Items: is fashion modern?* Museum of Modern Art.

Barnard, M. (2020). *Fashion Theory: A Reader*. Routledge, Taylor & Francis Group.

Baudrillard, J. (1993). Moda o la magia del código. In *El intercambio simbólico y la muerte* (pp. 101-115). Monte Avila Eds.

Benshoff, H., Griffin, S. (2009). *America on Film: Representing Race, Class, and Sexuality at the Movies* (2<sup>nd</sup> ed.). Wiley.

Blumer, H. (1969). Fashion: From Class Differentiation to Collective Selection. *The Sociological Quarterly*, 10(3), 275-291. <https://doi.org/10.1111/j.1533-8525.1969.tb01292.x>

Bolton, A. (2011). *Alexander McQueen: Savage Beauty*. Yale University Press.

Bourdieu, P., Criado, E. M. (2011). Alta Costura y alta cultura. In *Cuestiones de sociología* (pp. 195-205). Akal.

Breward, C. (2014). *Fashion*. Oxford University Press.

British Fashion Council (n.d.). *Activist and Icon: Katharine Hamnett, CBE*. Google Arts & Culture. <https://artsandculture.google.com/exhibit/activist-and-icon-katharine-hamnett-cbe/CAKyXPygZ7rDIA>

Bryan, R. E. (2009). *American Fashion Menswear*. Perseus Distribution Services.

Clothing Sizes: How Vanity Sizing Made Shopping Impossible. (n.d.). *TIME*.

<https://time.com/how-to-fix-vanity-sizing/>

Cruz Fidalgo, D. (2018). La industria de la moda en la colonia. *Revista Del ICP*, (9), 57-69.

Dalí, S., Schiaparelli, E. (2017). *Dalí & Schiaparelli*. Salvador Dalí Museum.

Dooley, R. (2013, July 29). The Psychology of Vanity Sizing. *Forbes*.

<https://www.forbes.com/sites/rogerdooley/2013/07/29/vanity-sizing/>

Erner, G. (2010). *Víctimas de la moda: Cómo se crea, por qué la seguimos*. Gustavo Gili.

Erner, G. (2014). *Sociología de las tendencias*. Gustavo Gili.

Fashionary. (2019). *Fashionpedia: The visual dictionary of fashion design*. Author.

Fashionary. (2020). *Textilepedia: The complete fabric guide*. Author.

Fernández, D. (2014, July 6). Primera guerra mundial y la imagen de la mujer moderna. *Vestuario Escénico* [Blog post].

<https://vestuarioescenico.wordpress.com/2014/06/28/primera-guerra-mundial-y-la-imagen-de-la-mujer-moderna/>

Fernández, D. (2014, November 10). El cloche...sombrero para la mujer moderna. *Vestuario Escénico* [Blog post].

<https://vestuarioescenico.wordpress.com/2014/11/10/el-cloche-sombrero-para-la-mujer-moderna/>

Figarella García, F. V. (2018). Cooperativas de la aguja en Puerto Rico luego del paso

- de los huracanes Irma y María. *Revista Del ICP*, (9), 125-137.
- García, N. (2009). *The Little Black Book of Style*. Harper Collins.
- García, N. (2011). *The One Hundred: A Guide to the Pieces Every Stylish Woman Must Own*. Harper Collins.
- Givhan, R. (2015). *The Battle of Versailles: The Night American Fashion Stumbled into The Spotlight and Made History*. Flatiron Books.
- Glover, C., O'Hara Callan, G. (2008). *The Tames & Hudson Dictionary of Fashion and Fashion Designers*. Thames & Hudson.
- Google Arts and Culture. (2017, June 8). How did the black dress become an icon? [Video]. *YouTube*. <https://youtu.be/N6kovrOuL5g>
- Hebdige, D. (2004). *Subcultura: El significado del estilo*. Paidós.
- Hernández Matos, A. (2018). Fashion and Modernity in Puerto Rico: 1920-1930. *Revista Del ICP*, (9), 92-105.
- Koda, H., Yohannan, K. (2009). *The model as muse: Embodying fashion*. Metropolitan Museum of Art.
- Laureano, R. (2018). Cuerpos y seres emblemáticos de Puerto Rico: Certámenes, moda y relaciones internacionales. *Revista Del ICP*, (9), 109-119.
- Laver, J., Haye, A. D., & Tucker, A. (2002). *Costume and fashion: A concise history* (4<sup>th</sup> ed.). Thames & Hudson.
- Lipovetsky, G., López, C., & Hernández, F. (2000). *El imperio de lo efímero: La moda y su destino en las sociedades modernas*. Anagrama.

Loschek, I. (2009). *When clothes become fashion design and innovation systems*. Berg.

Mair, C. (2018). *The psychology of fashion*. Routledge, Taylor & Francis Group.

Nelson, S. (Director). (2016). *Black Panthers: Vanguard of the Revolution*  
[Documentary]. PBS.

O'Neill, A. (n.d.). What is Fashion?. Google Arts & Culture.

<https://artsandculture.google.com/theme/what-is-fashion/hwKSYSaJMOwAKA>

Poiret, P., (2017). *Vistiendo la época*. Editorial Renacimiento.

Reddy, K. (2019, April 5). 1930-1939. *Fashion History Timeline*.

<https://fashionhistory.fitnyc.edu/1930-1939/>

Simmel, G. (1957). Fashion. *American Journal of Sociology*, 62(6), 541-558.

<https://doi.org/10.1086/222102>

The Metropolitan Museum of Art (n.d.). *Paul Poiret and Raoul Dufy*. Google Arts &  
Culture. <https://g.co/arts/MxMDDHyPhjEJ8Uvr9>

Thompson, M., Rothman, M. (2018, October 14). Designing accessible fashion for  
people with disabilities. [Video]. *PBS News*.

[https://www.pbs.org/newshour/show/designing-accessible-fashion-for-people-  
with-disabilities](https://www.pbs.org/newshour/show/designing-accessible-fashion-for-people-with-disabilities)

Woo Shim, G. (2019, August 5). 1938. *Fashion History Timeline*.

<https://fashionhistory.fitnyc.edu/1938-2/>

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.

All rights reserved | Sagrado | November 2022 | Translated March 2024