Professional Master's Degree
Fashion Styling

tech global university

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Professional Master's Degree
Fashion Styling

- Modality: **online**
- Duration: **12 months**
- Certificate: **TECH Global University**
- Credits: **60 ECTS**
- Schedule: **at your own pace**
- Exams: **online**

Website: www.techtitute.com/us/design/professional-master-degree/master-fashion-styling

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01

Introduction

Fashion cannot be understood without styling. In fact, it is styling that shapes fashion and harmonizes the whole aesthetic ensemble of clothing. It is therefore advisable to have a specific qualification in this area if you want to succeed in this artistic discipline. This educational program has been designed with the objective of providing students with all the necessary knowledge in styling, image, and communication so that they can create attractive designs for the public and, at the same time, give them an adequate diffusion. In this way, they will obtain great prestige in the international fashion world.

Specialize in Fashion Styling and convey your ideas to the public in an attractive way"

Fashion and image are inseparable aspects that have to follow the same line in order to attract the public and gain their loyalty. Therefore, fashion design professionals not only have to be able to create innovative and attractive styles for the public, but also to be able to communicate, through their designs, their own ideas and inspirations. This is a complex process that requires extensive specialization, but it is essential to achieve success.

In this sense, fashion designs should not be single garments, but have to be understood as a global styling that is able to attract the public and Influencers who act as brand promoters, making known designs that are available to everyone, but that in the XXI century reach consumers through social media. To increase the skills of professionals in this field, this Professional Master's Degree in Fashion Styling has been designed, which includes the most relevant information on the history of contemporary art, clothing, fashion designs, photography, styling and fashion marketing, so that the student acquires in a single program the necessary education to develop in this field.

With all this, TECH Global University aims to meet the high specialization objective demanded by fashion designers, who are looking for high-quality programs to increase their training and offer users garments that will become indispensable for their closet. In order to achieve this objective, it offers a cutting-edge program adapted to the latest developments in the sector, with an absolutely up-to-date syllabus and carried out by experienced professionals who are willing to make all their knowledge available to their students. It should be noted that, as it is a 100% online Professional Master's Degree, the student will not be conditioned by fixed schedules or the need to move to another physical location, but can access all the contents at any time of the day, balancing their work and personal life with their academic life.

This **Professional Master's Degree in Fashion Styling** contains the most complete and up-to-date program on the market. The most important features include:

- The development of practical cases presented by experts in fashion
- The graphic, schematic, and practical contents with which they are created, provide scientific and practical information on the disciplines that are essential for professional practice
- Practical exercises where self-assessment can be used to improve learning
- Its special emphasis on innovative methodologies in styling, image and fashion communication
- Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- Content that is accessible from any fixed or portable device with an Internet connection

Achieve professional excellence in a sector as competitive as the fashion industry, thanks to the superior qualification offered by TECH"

The online format of this Professional Master's Degree will be essential for you to be able to combine it with the rest of your daily obligations"

A comprehensive program that will be indispensable for your professional development in the fashion industry.

Access a multitude of case studies and specialize to work in a cutting-edge sector.

Its teaching staff includes professionals from the fashion industry, who bring to this program the experience of their work, as well as renowned specialists from leading societies and prestigious universities.

Its multimedia content, developed with the latest educational technology, will allow professionals to learn in a contextual and situated learning environment, i.e., a simulated environment that will provide immersive specialization for real situations.

The design of this program focuses on Problem-Based Learning, by means of which professionals must try to solve the different professional practice situations that are presented to them throughout the academic year. For this purpose, professionals will be assisted by an innovative interactive video system created by renowned and experienced experts.

02

Objectives

The Professional Master's Degree in Fashion Styling is aimed at facilitating the performance of the professionals so they can acquire and know the main developments in this field, which will allow them to perform their daily work with the highest quality and professionalism. In this way, they will be better prepared to develop successfully in a booming sector such as the fashion industry, which increasingly demands professionals with higher qualifications and able to adapt quickly to changes.

Acquire the most specific knowledge about Fashion Styling and achieve professional success"

General Objectives

- Obtain a detailed knowledge of the history of fashion, which will be relevant to the work of professionals who wish to develop in this sector today
- Know the link between the history of art and fashion
- Be able to design successful fashion projects
- Obtain superior education in styling, image and fashion communication that will allow professionals to stand out in the sector

If you are looking to expand your training in this field, don't think twice. TECH has everything you need to help you achieve it"

Specific Objectives

Module 1. Colorimetry

- Gain theoretical and practical knowledge and understanding of the phenomenon of color in its different fields
- Know the different tools and up-to-date resources for the use of color in design and to handle the different means of color application, both manual and digital, in the design process
- Understand how to apply color by taking advantage of chromatic resources and international standard dimensions to achieve specific objectives in design projects
- Analyze and differentiate the main laws of visual perception with the nomenclature and language of the specialty
- Understand the basic schemes of compositional arrangement in design

Module 2. History of Contemporary Art

- Develop the methodology of contemporary art history in terms of classification and analysis
- Know the specific terminology of contemporary art history and use it appropriately
- Analyze and understand the historical significance of contemporary art and its impact on society
- Manage resources and sources
- Understanding of art history as a source of inspiration, creativity and quality in design productions

Module 3. Photography

- Basic understanding of photographic cameras
- Know the *software* for developing and editing photographs
- Handle and understand the vocabulary and basic concepts of visual and audiovisual language
- Critically analyze images of different types
- Manage resources and sources related to the subject

Module 4. History of Clothing

- Identify the language and expressive resources in relation to the contents
- Choose research and innovation resources to solve issues raised within the functions, needs and materials of clothing
- Gather methodological and aesthetic strategies that help to support and develop creative processes
- Distinguish the psychological processes in the evolution of the pieces in the history of clothing
- Associate formal and symbolic language with functionality in the field of clothing
- Demonstrate the interrelation between the elements of clothing and humanistic fields
- Justify the contradictions between luxury clothing and ethical values
- Reflect on the impact of innovation and quality of clothing production on the quality of life and the environment

Module 5. Theory of Aesthetics and the Arts

- Be able to argue opinions with precision and rigor, using discipline-specific terminology and vocabulary
- Argue aesthetic fundamentals of design projects
- Identify the formal and communicative characteristics of fashion design works
- Understand the relationship between artistic movements and design
- Analyze design works applying formal, communicative and symbolic criteria

Module 6. History of Fashion

- Gather methodological and aesthetic strategies that help to support and develop creative processes
- Associate formal and symbolic language with functionality in the field of fashion
- Justify the contradictions between fashion luxury and ethical values
- Reflect on the impact of innovation and quality in the production of fashion, ready-to-wear, and low-cost fashion on the quality of life and the environment
- Know and value the historical uses and ways in which fashion has been resorting to the construction of imaginaries
- Know how to make correct denotative and connotative readings of fashion images

Module 7. Styling

- Identify and interpret the different consumer profiles in order to adapt to the client's needs and be able to satisfy them in different types of styling projects
- Manage and organize the professional work of a fashion stylist for the editorial context
- Research, analyze and reinterpret new aesthetic trends
- Manage and organize the professional work of a fashion stylist for the e-commerce context
- Be familiar with the knowledge of the surrounding visual and creative environment

Module 8. Fashion Marketing

- Understand the Concept of Marketing
- Learn how to position yourself in the fashion market and its environment
- Understand how to establish a pricing and product policy
- Learn the product distribution procedures
- Communicate ideas and projects to clients, argue reasonably, learn how to evaluate proposals, and channel the dialogue

Module 9. Magazines

- Know the particularities that define the magazine as a medium of written journalism, its typology and the segmentation of its market
- Elaborate periodical publications both in paper and digital format
- Know the tradition and historical background of written communication technology and journalistic design
- Analyze and identify the different components of a magazine
- Know the magazine, its specificities and the publishing market

Module 10. Communication Channels in Fashion

- Offer a direct, personal, and adequate communication capable of meeting the specific objectives of each social media
- Have a specific vision of each of the digital communication channels that exist today
- Understand how influence is exercised from the communication channel and the new power strategies that are exercised from the digital environment
- Replicate an influence exercise from its social media channel
- Identify the rise of the audiovisual channel as a leading medium among the public opinion

03

Skills

This TECH Global University program has been designed with one key purpose in mind: to offer the best education available today to fashion professionals. Thus, after passing the evaluations of the Professional Master's Degree in Fashion Styling, the professionals will have acquired the necessary skills to perform an up-to-date quality practice, based on the most innovative teaching methodology. In this way, they will be better equipped to successfully develop and create innovative projects to the public's liking in the fashion industry, a high demand and competitive sector.

A state-of-the-art program for professionals who wish to specialize in a highly competitive sector"

General Skills

- Create attractive designs that become a must of the season
- Apply the historical criteria of the fashion industry to current designs, so that they become indispensable garments in any closet
- Develop effective communications about the fashion business

Acquire the skills you need to succeed in the fashion industry"

Specific Skills

- Have a deep knowledge of colors and apply the most appropriate ones to each design
- Understand the impact of contemporary art on fashion
- Be fluent in the field of photography
- Create fashion designs based on the drawing of garments and figurines
- Knowing the evolution of clothing and its creation process
- Master the artistic movements related to fashion
- Know all the phases of fashion design
- Apply innovative criteria in the design and creation of garments
- Adapt the creation of fashion collections to the needs of the public
- Apply marketing tools to the fashion industry to make the brand known to the general public

04

Structure and Content

The content of this Professional Master's Degree structurally covers all the areas of knowledge that fashion professionals need to know in depth, including the most interesting news and updates in the sector. A high-quality study that will allow students to compete with solvency and sufficient capacity in a highly competitive industry. To this end, the syllabus has been designed by professionals with extensive experience, who have captured all their expertise in a program that will be indispensable in the curriculum of professionals of the 21st century.

A very comprehensive, well-structured syllabus, designed to provide an effective overview of the most up-to-date concepts in Fashion Styling"

Module 1. Colorimetry

1.1. Color Theory
- 1.1.1. Perception of Form and Space
- 1.1.2. Color. Definition
- 1.1.3. Color Perception
- 1.1.4. Color Properties or Dimensions
- 1.1.5. Color Classification

1.2. Color Perception
- 1.2.1. The Human Eye
- 1.2.2. Color Vision
- 1.2.3. Variables in Color Perception
- 1.2.4. Non-Visual Color Perception

1.3. Color Modeling and Standardization
- 1.3.1. History of Color
  - 1.3.1.1. First Theories
  - 1.3.1.2. Leonardo Da Vinci
  - 1.3.1.3. Isaac Newton
  - 1.3.1.4. Moses Harris
  - 1.3.1.5. Goethe
  - 1.3.1.6. Runge
  - 1.3.1.7. Chevreul
  - 1.3.1.8. Rood
  - 1.3.1.9. Munsell
  - 1.3.1.10. Ostwald
- 1.3.2. Visual Perception
  - 1.3.2.1. Absorption and Reflection
  - 1.3.2.2. Pigment Molecules
- 1.3.3. Color Attributes
  - 1.3.3.1. Tone
  - 1.3.3.2. Luminance
  - 1.3.3.3. Saturation
- 1.3.4. Warm and Cool Colors
- 1.3.5. Harmony in Colors
- 1.3.6. Contrast
- 1.3.7. Color Effects
  - 1.3.7.1. Size
  - 1.3.7.2. Transparency, Weight and Mass

1.4. Semiotics and Semantics of Color
- 1.4.1. Semiotics of Color
- 1.4.2. Color Description
- 1.4.3. Colors: Material, Light, Perceptions, Sensations
- 1.4.4. Color and Material
- 1.4.5. The Truth of a Color
- 1.4.6. Color Perception
- 1.4.7. The Weight of a Color
- 1.4.8. The Color Dictionary

1.5. Color in Design
- 1.5.1. Chromatic Trends
- 1.5.2. Graphic Design
- 1.5.3. Interior Design
- 1.5.4. Architecture
- 1.5.5. Landscape Design
- 1.5.6. Fashion Design

1.6. Composition
- 1.6.1. General Aspects
  - 1.6.1.1. Codes Used
  - 1.6.1.2. Originality and Banality
  - 1.6.1.3. Degree of Iconicity and Abstraction
- 1.6.2. Configurational Organization of the Image: Relation between Background and Figure
- 1.6.3. Configurational Organization of the Image: Gestalt Laws
- 1.6.4. Configurational Organization of the Image: Systems of Spatial Organization
  - 1.6.4.1. Balance: Static or Dynamic. Focal or Orthogonal System
  - 1.6.4.2. Proportion
  - 1.6.4.3. Symmetry
  - 1.6.4.4. Movement and Rhythm
- 1.6.5. Field Study

1.7. Image Functions
- 1.7.1. Representative
  - 1.7.1.1. Cartographic
  - 1.7.1.2. Scientist
  - 1.7.1.3. Architectural
  - 1.7.1.4. Projectual
- 1.7.2. Persuasive
- 1.7.3. Artistic

1.8. Color Psychology
- 1.8.1. Warm Colors and Cool Colors
- 1.8.2. Physiological Effects
- 1.8.3. Color Symbolism
- 1.8.4. Personal Color Preferences
- 1.8.5. Emotional Effects
- 1.8.6. Local Color and Expressive

1.9. The Meaning of Color
- 1.9.1. Blue
- 1.9.2. Red
- 1.9.3. Yellow
- 1.9.4. Green
- 1.9.5. Black
- 1.9.6. White
- 1.9.7. Orange
- 1.9.8. Violet
- 1.9.9. Pink
- 1.9.10. Gold
- 1.9.11. Silver
- 1.9.12. Brown
- 1.9.13. Gray

1.10. Color Use
- 1.10.1. Sources of Dyes and Pigments
- 1.10.2. Lighting
- 1.10.3. Mixture of Oils and Acrylics
- 1.10.4. Glazed Ceramics
- 1.10.5. Colored Glass
- 1.10.6. Color Printing
- 1.10.7. Color Photography

Module 2. History of Contemporary Art

2.1. Fauvism
- 2.1.1. Origin and Influences
- 2.1.2. Features
- 2.1.3. Road Works
- 2.1.4. Main Representatives

2.2. Expressionism
- 2.2.1. Origin and Influences
- 2.2.2. Features
- 2.2.3. Road Works
- 2.2.4. Main Representatives

2.3. Futurism
- 2.3.1. Origin and Influences
- 2.3.2. Features
- 2.3.3. Road Works
- 2.3.4. Main Representatives

2.4. Abstract Art
- 2.4.1. Origin and Influences
- 2.4.2. Features
- 2.4.3. Road Works
- 2.4.4. Main Representatives

2.5. Constructivism
- 2.5.1. Origin and Influences
- 2.5.2. Features
- 2.5.3. Road Works
- 2.5.4. Main Representatives

2.6. Dadaism
- 2.6.1. Origin and Influences
- 2.6.2. Features
- 2.6.3. Road Works
- 2.6.4. Main Representatives

2.7. Surrealism
- 2.7.1. Origin and Influences
- 2.7.2. Features
- 2.7.3. Road Works
- 2.7.4. Main Representatives

2.8. First Artistic Currents of Post-Conceptual Art
- 2.8.1. Informalism
- 2.8.2. New Figuration
- 2.8.3. Kinetic Art
- 2.8.4. Pop Art
- 2.8.5. New Realism
- 2.8.6. Action Art

2.9. Second Artistic Currents of Post-Conceptual Art
- 2.9.1. Minimalism
- 2.9.2. Hyperrealism
- 2.9.3. Conceptual Art
- 2.9.4. Postmodernity
- 2.9.5. Street Art
- 2.9.6. Land Art

2.10. Actuality of Post-Conceptual Art
- 2.10.1. Pop Art
- 2.10.2. Object Art
- 2.10.3. Body Art
- 2.10.4. Performance
- 2.10.5. Facilities

Module 3. Photography

3.1. History of Photography
- 3.1.1. Background of Photography
- 3.1.2. Color Photography
- 3.1.3. Photographic Film
- 3.1.4. The Digital Camera

3.2. Image Formation
- 3.2.1. The Photographic Camera
- 3.2.2. Basic Parameters in Photography
- 3.2.3. Photometry
- 3.2.4. Lenses and Focal Length

3.3. Photographic Language
- 3.3.1. Types of Plans
- 3.3.2. Formal, Compositional and Interpretative Elements of the Photographic Image
- 3.3.3. Framing
- 3.3.4. Representation of Time and Movement in Photography
- 3.3.5. The Relationship of Photography with Reality and Truth

3.4. The Photographic Camera
- 3.4.1. Analog and Digital Cameras
- 3.4.2. Simple Cameras
- 3.4.3. The Reflex Cameras
- 3.4.4. Basic Photographic Techniques
- 3.4.5. Exposure and Exposure Meters
- 3.4.6. The Digital Reflex Camera. The Sensor
- 3.4.7. The Handling of the Digital Camera versus the Analog Camera
- 3.4.8. Specific Aspects of Interest
- 3.4.9. Ways of Working with the Digital Camera

3.5. The Digital Image
- 3.5.1. File Formats
- 3.5.2. White Balance
- 3.5.3. Color Temperature
- 3.5.4. Histogram Exposure in Digital Photography
- 3.5.5. Dynamic Range

3.6. The Behavior of Light
- 3.6.1. The Photon
- 3.6.2. Reflection and Absorption
- 3.6.3. Quantity and Quality of Light
  - 3.6.3.1. Hard and Soft Light
  - 3.6.3.2. Direct and Diffuse Light

3.7. Expressiveness and Aesthetics of Lighting
- 3.7.1. Shadows, Modifiers and Depth
- 3.7.2. Lighting Angles
- 3.7.3. Lighting Schemes
- 3.7.4. Light Measurement
  - 3.7.4.1. The Photometer
  - 3.7.4.2. Incident Light
  - 3.7.4.3. Reflected Light
  - 3.7.4.4. Measurement Over Several Points
  - 3.7.4.5. Contrast
  - 3.7.4.6. Medium Gray
- 3.7.5. Illumination Natural Light
  - 3.7.5.1. Diffusers
  - 3.7.5.2. Reflectors
- 3.7.6. Artificial Light Illumination
  - 3.7.6.1. The Photographic Studio
  - 3.7.6.2. Sources of Illumination
  - 3.7.6.3. Cold Light
  - 3.7.6.4. Studio Flash and Compact Flash
  - 3.7.6.5. Accessories

3.8. Editing Software
- 3.8.1. Adobe Lightroom
- 3.8.2. Adobe Photoshop
- 3.8.3. Plugins

3.9. Photo Editing and Development
- 3.9.1. Camera RAW Development
- 3.9.2. Noise and Focus
- 3.9.3. Exposure, Contrast and Saturation Adjustments Levels and Curves

3.10. References and Applications
- 3.10.1. Most Important Photographers in History
- 3.10.2. Photography in Interior Design
- 3.10.3. Photography in Product Design
- 3.10.4. Photography in Fashion Design
- 3.10.5. Photography in Graphic Design

Module 4. History of Clothing

4.1. Prehistory
- 4.1.1. Introduction
- 4.1.2. Prehistoric Civilizations
- 4.1.3. Trade in Prehistoric Times
- 4.1.4. Costume in Prehistoric Times
- 4.1.5. Furs and Fur Shops
- 4.1.6. Fabrics and Techniques
- 4.1.7. Chronological Concordances and Similarities in Prehistoric Clothing

4.2. Ancient Age: Egypt and Mesopotamia
- 4.2.1. Egypt
- 4.2.2. The Assyrian People
- 4.2.3. The Persian People

4.3. Ancient Age: Classical Greece
- 4.3.1. Cretan Clothing
- 4.3.2. The Fabrics Used in Ancient Greece
- 4.3.3. Ancient Greek Garments
- 4.3.4. Ancient Greek Undergarments
- 4.3.5. Ancient Greek Footwear
- 4.3.6. Ancient Greek Hats and Headdresses
- 4.3.7. Colors and Ornaments of Ancient Greece
- 4.3.8. Accessories of Ancient Greece

4.4. Ancient Age: The Roman Empire
- 4.4.1. The Fabrics of Ancient Rome
- 4.4.2. The Garments of Ancient Rome
- 4.4.3. Undergarments of Ancient Rome
- 4.4.4. Ancient Roman Footwear
- 4.4.5. Ancient Roman Hats and Headdresses
- 4.4.6. Relationship of Social Status and Clothing in Ancient Rome
- 4.4.7. The Byzantine Style

4.5. High Middle Ages and Low Middle Ages
- 4.5.1. General Historical Features of the Medieval Period
- 4.5.2. Clothing at the Beginning of the Middle Ages
- 4.5.3. Clothing in the Carolingian Period
- 4.5.4. Clothing in the Romanesque Period
- 4.5.5. The Gothic Clothing

4.6. The Modern Age: Renaissance, Baroque and Rococo
- 4.6.1. Century XV and XVI: Renaissance
- 4.6.2. XVII Century: Baroque Period
- 4.6.3. 18th Century Rococo

4.7. Contemporary Age: Neoclassicism and Romanticism
- 4.7.1. The Clothing Industry
- 4.7.2. Charles Frederick Worht
- 4.7.3. Jacques Doucet
- 4.7.4. Women's Clothing
- 4.7.5. Josephine Bonaparte: The Empire Style

4.8. Contemporary Age: Victorian Era and Belle Époque
- 4.8.1. Queen Victoria
- 4.8.2. Men's Clothing
- 4.8.3. Dandy
- 4.8.4. Paul Poiret
- 4.8.5. Madeleine Vionnet

4.9. Contemporary Age: From Clothing to Fashion
- 4.9.1. New Context and Social Change
- 4.9.2. Fashion Designers
- 4.9.3. Coco Chanel
- 4.9.4. The New Look

4.10. Contemporary Age: The Century of Designers and Fashion
- 4.10.1. The Modern Clothing
- 4.10.2. The Rise of the American Designers
- 4.10.3. The London Scene

Module 5. Theory of Aesthetics and the Arts

5.1. Origin and Antiquity of Aesthetics
- 5.1.1. Definition of Aesthetics
- 5.1.2. Platonism
- 5.1.3. Aristotelianism
- 5.1.4. Neoplatonism

5.2. Mimesis, Poiesis, and Katharsi
- 5.2.1. Mimesis
- 5.2.2. Poiesis
- 5.2.3. Kátharsi

5.3. Middle and Modern Ages
- 5.3.1. Scholasticism
- 5.3.2. The Renaissance
- 5.3.3. Mannerism
- 5.3.4. Baroque
- 5.3.5. Rationalism
- 5.3.6. Empiricism
- 5.3.7. Enlightenment
- 5.3.8. Idealism

5.4. The Definition of Art Today
- 5.4.1. Art
- 5.4.2. The Artist
- 5.4.3. Taste and Critique
- 5.4.4. Fine Arts

5.5. Fine Arts
- 5.5.1. Architecture
- 5.5.2. Sculpture
- 5.5.3. Painting
- 5.5.4. Music
- 5.5.5. Poetry

5.6. Aesthetics and Reflection
- 5.6.1. Positivist Aesthetics
- 5.6.2. Idealist Aesthetics
- 5.6.3. Critical Aesthetics
- 5.6.4. Libertarian Aesthetics

5.7. Aesthetics and Ethics
- 5.7.1. Illustration
- 5.7.2. Idealism
  - 5.7.2.1. Kant
  - 5.7.2.2. Schiller, Fichte, Schelling
  - 5.7.2.3. Hegel
- 5.7.3. Romanticism
  - 5.7.3.1. Kierkegaard, Schopenhauer y Wagner
  - 5.7.3.2. Nietzsche

5.8. Aesthetics and Taste
- 5.8.1. Aesthetic Taste as an Illustrated Theoretical Statute
- 5.8.2. A Taste for Impact
- 5.8.3. The Aestheticization of Taste

5.9. Contemporary Aesthetics
- 5.9.1. Formalism
- 5.9.2. Iconology
- 5.9.3. Neoidealism
- 5.9.4. Marxism
- 5.9.5. Pragmatism
- 5.9.6. Noucentisme
- 5.9.7. Raciovitalism
- 5.9.8. Logical Empiricism
- 5.9.9. Semiotics
- 5.9.10. Phenomenology
- 5.9.11. Existentialism
- 5.9.12. Postmodern Aesthetics

5.10. Aesthetic Categories
- 5.10.1. Beauty
- 5.10.2. Ugliness
- 5.10.3. Sublime
- 5.10.4. Tragic
- 5.10.5. Comical
- 5.10.6. Grotesque

Module 6. History of Fashion

6.1. From Clothing to Fashion
- 6.1.1. New Context and Social Change
- 6.1.2. Women's Liberation
- 6.1.3. New Concept of Fashion Designer
- 6.1.4. Beginning of 20th Century

6.2. The Modern Clothing
- 6.2.1. The Modern Clothing
- 6.2.2. The Rise of the American Designers
- 6.2.3. The London Scene
- 6.2.4. New York in the 70s
- 6.2.5. 80s Fashion
- 6.2.6. Multi-Brand Luxury Groups
- 6.2.7. A Functional Fashion
- 6.2.8. Activewear
- 6.2.9. Fashion, Art and Pop Culture
- 6.2.10. Celebrities
- 6.2.11. Photography and the Internet

6.3. Great Masters of Fashion
- 6.3.1. Jeanne Lanvin
- 6.3.2. Jeanne Paquin
- 6.3.3. Emilie Flöge
- 6.3.4. Madeleine Vionnet
- 6.3.5. Gabrielle Chanel
- 6.3.6. Elsa Schiaparelli
- 6.3.7. Carolina Herrera

6.4. Great Masters of Fashion
- 6.4.1. Charles Frederick Worth
- 6.4.2. Jacques Doucet
- 6.4.3. Paul Poiret
- 6.4.4. Cristóbal Balenciaga
- 6.4.5. Christian Dior
- 6.4.6. Karl Lagerfeld
- 6.4.7. Alexander McQueen

6.5. Haute Couture
- 6.5.1. History of Haute Couture
- 6.5.2. Federation of Haute Couture and Fashion
- 6.5.3. Members of the Federation
- 6.5.4. From Haute Couture to Ready-to-Wear

6.6. Crafts
- 6.6.1. Weaving as Art
- 6.6.2. Crafts That Complement Clothing
- 6.6.3. Artists and Craftworkers Related to Fashion

6.7. Fast-Fashion
- 6.7.1. History and Origin of Fast-Fashion
- 6.7.2. Business Model of Fast-Fashion
- 6.7.3. Consequences of Fast-Fashion on the World

6.8. Advertising and Photography in Fashion
- 6.8.1. Archetypes and Stereotypes
- 6.8.2. The Fashion Image
- 6.8.3. Visual Communication of Fashion
- 6.8.4. The Great Fashion Photographers

6.9. Repercussion of Fashion
- 6.9.1. The Textile Industry
- 6.9.2. Relationship of Art and Fashion
- 6.9.3 Fashion and Society

6.10. Fashion Theory and Criticism
- 6.10.1. Current Designers and Their Influence
- 6.10.2. Current Trends
- 6.10.3. The Trivialization of Fashion

Module 7. Styling

7.1. Introduction to Styling
- 7.1.1. Aesthetics, Style, and Styling
- 7.1.2. Analysis and Knowledge of the Fields of Styling
- 7.1.3. The Role of the Stylist
- 7.1.4. Communication in Fashion
- 7.1.5. Digital Communication
  - 7.1.5.1. Social Media
  - 7.1.5.2. Influencers
  - 7.1.5.3. Bloggers
- 7.1.6. Styling Organization and Production Methods

7.2. Runway Styling
- 7.2.1. What is a Fashion Show
- 7.2.2. Objectives of a Fashion Show
- 7.2.3. Main World Catwalks
- 7.2.4. Preliminary Preparations
- 7.2.5. The Team
- 7.2.6. The Fitting
- 7.2.7. The Models
- 7.2.8. Looks
- 7.2.9. Music
- 7.2.10. The Space
- 7.2.11. Post-Event

7.3. Audiovisual Styling
- 7.3.1. The Cinema
- 7.3.2. The Fashion Film
- 7.3.3. Showroom and Showrooming
- 7.3.4. e-Commerce

7.4. Dress Etiquette
- 7.4.1. Formal Attire
- 7.4.2. Informal Attire
- 7.4.4. Sportswear
- 7.4.5. Types of Etiquette

7.5. Body Morphology and Colorimetry
- 7.5.1. Body Typologies
- 7.5.2. Body Silhouettes
- 7.5.3. Color Theory Applied to Counseling
- 7.5.4. Theory of The Seasons of the Year
- 7.5.5. Color Classification

7.6. Make-Up
- 7.6.1. Introduction to Make-Up
- 7.6.2. Make-Up Materials
- 7.6.3. Make-Up Application
- 7.6.4. Make-Up Styles

7.7. Personal Shopper
- 7.7.1. What is a Personal Shopper?
- 7.7.2. Process of Consultancy in Clothing and Accessories
- 7.7.3. Characteristics of the Image Consultant
- 7.7.4. How to Approach the Image Consultancy Process?
- 7.7.5. Development of the Process: The Technical Documentation
- 7.7.6. Study and Evaluation of The Client's Image
- 7.7.7. Proposal to the Customer on the Adoption of New Aesthetic Models in Clothing
- 7.7.8. Methods for the Adoption of Aesthetic Patterns in Dressing
- 7.7.9. Methods of Client Training
- 7.7.10. Advice on the Purchase of Clothing and Accessories

7.8. Dressing Style
- 7.8.1. Prehistory and Ancient Age
  - 7.8.1.1. Prehistory
  - 7.8.1.2. Mesopotamia: Sumerians, Babylonians and Assyrians, Persians and Medes
  - 7.8.1.3. Egypt
  - 7.8.1.4. Crete: Minoan Civilization
  - 7.8.1.5. Greta
  - 7.8.1.6. Etruria
  - 7.8.1.7. Rome
  - 7.8.1.8. Byzantine Empire
- 7.8.2. History of Clothing: Middle Ages and Renaissance
  - 7.8.2.1. Average Age
  - 7.8.2.2. Renaissance
- 7.8.3. History of Clothing: Baroque and Rococo
  - 7.8.3.1. Baroque: 17th Century
  - 7.8.3.2. Rococo: 18th Century
- 7.8.4. History of Clothing: 19th Century
  - 7.8.4.1. Historical Context
  - 7.8.4.2. Women's Clothing
  - 7.8.4.3. Men's Clothing
- 7.8.5. History of Clothing: 20th Century
  - 7.8.5.1. Historical Context
  - 7.8.5.2. Clothing from 1900 to 1950
  - 7.8.5.3. Clothing from 1950 to 2000

7.9. Garment Lexicon
- 7.9.1. Hats and Caps
- 7.9.2. Coats and Jackets
- 7.9.3. Men's Suits
- 7.9.4. Tie Knots
- 7.9.5. Shirts
- 7.9.6. T-Shirts
- 7.9.7. Collars, Necklines and Collars
- 7.9.8. Sleeves

7.9.9. Pants
7.9.10. Dresses
7.9.11. Shoes
7.9.12. Skirts
7.9.13. Add-Ons
7.10. Basic Clothing Styles
7.10.1. Trends
7.10.2. The Coolhunter
7.10.3. Classic Style
7.10.4. Avant-Garde Style
7.10.5. Informal or Casual Style
7.10.6. Bohemian Style
7.10.7. Minimalist Style
7.10.8. Retro or Vintage Style
7.10.9. Oversized Style
7.10.10. Feline or Lingerie Style
7.10.11. Grunge Style
7.10.12. Ethnic Style
7.10.13. Hippie Style
7.10.14. Punk Style
7.10.15. Executive Style
7.10.16. Gothic Style
7.10.17. Safari Styles
7.10.18. Military Style
7.10.19. Folk Style
7.10.20. Underground Style
7.10.21. Other Styles

Module 8. Fashion Marketing

8.1. Fashion Marketing
8.1.1. Introduction to Fashion Marketing
8.1.2. Definition of Marketing
8.1.3. Marketing and Variables
8.2. Market Research in Fashion
8.2.1. Fashion Market Environment
8.2.2. Market Structure
8.2.3. Agents of the Industrial Process
8.2.4. The International Market
8.3. Strategies in the Fashion Markets
8.3.1. Market Segmentation
8.3.2. Product Positioning
8.3.3. Market Research
8.4. The Fashion Consumer
8.4.1. The Fashion Consumer
8.4.2. Buying Behavior
8.4.3. Purchase Decision Process
8.5. The Fashion Product
8.5.1. The Fashion Product
8.5.2. Product Life Cycle
8.5.3. Brand Identity
8.6. Fashion Pricing Policy
8.6.1. The Price
8.6.2. Costs
8.6.3. Pricing
8.7. Fashion Communication
8.7.1. Product Communication and Promotion
8.7.2. The Catwalk
8.7.3. Trends
8.7.4. Quality Control in the Process

8.8. Fashion Distribution
- 8.8.1. Distribution
- 8.8.2. Logistics
- 8.8.3. Sales Space
- 8.8.4. Merchandising

8.9. Fashion Marketing
- 8.9.1. Strategic Marketing
- 8.9.2. Marketing Planning
- 8.9.3. Online Marketing

8.10. Responsibility of Fashion Companies
- 8.10.1. Corporate Social Responsibility
- 8.10.2. Social Factors
- 8.10.3. Marketing Professional Profile

Module 9. Magazines

9.1. What is a Magazine
- 9.1.1. Introduction
- 9.1.2. What is a Magazine. Its Specificities and the Publishing Market
- 9.1.3. Specificities of the Magazine
- 9.1.4. Magazine Market: General Issues
- 9.1.5. Large Magazine Publishing Groups

9.2. The Magazine Reader
- 9.2.1. Introduction
- 9.2.2. The Magazine Reader
- 9.2.3. Finding and Building Reader Loyalty
- 9.2.4. The Print Magazine Reader
- 9.2.5. The Digital Magazine Reader
- 9.2.6. Readership and Advertising

9.3. Creation and Life of a Magazine
- 9.3.1. Introduction
- 9.3.2. The Creation of a Magazine
- 9.3.3. The Name
- 9.3.4. The Life Cycle of a Magazine

9.4. Segmentation and Specialization of Magazines
- 9.4.1. Introduction
- 9.4.2. Segmentation and Specialization of Magazines
- 9.4.3. Types of Magazine
  - 9.4.3.1. Cultural Magazines
  - 9.4.3.2. Gossip Magazines
  - 9.4.3.3. Supplements

9.5. Structure and Contents of the Magazines
- 9.5.1. Introduction
- 9.5.2. The Heading
- 9.5.3. Structure
- 9.5.4. Contents

9.6. Birth and Development of Magazines in Europe and the USA
- 9.6.1. Introduction
- 9.6.2. The Beginnings: Between the 16th and 18th Centuries. From the Relations to the Gazettes
- 9.6.3. The 19th Century in Europe
- 9.6.4. Balance of the 19th Century

9.7. The Twentieth Century: The Consolidation of the Modern Magazine
- 9.7.1. Introduction
- 9.7.2. The First Decades of the Twentieth Century in European Magazines
- 9.7.3. The United States Between the Twenties and the Sixties: The Second Magazine Boom
- 9.7.4. Europe after the Second World War: Magazines from the 1940s Onwards
- 9.7.5. From the 1960s Onwards: The Revamped Magazine

9.8. Milestones in the History of American Magazines
- 9.8.1. Introduction
- 9.8.2. National Geographic, a Milestone in the History of Popular Magazines
- 9.8.3. Time, a Milestone in Weekly Newsmagazines
- 9.8.4. Reader's Digest, a Milestone in Magazine Magazines
- 9.8.5. The New Yorker, a Milestone in Opinion and Culture Magazines

9.9. Magazines in Europe
- 9.9.1. Introduction
- 9.9.2. Dissemination
- 9.9.3. Top Magazines by Country

9.10. Magazines in Latin America
- 9.10.1. Introduction
- 9.10.2. Origin
- 9.10.3. Top Magazines by Country

Module 10. Communication Channels in Fashion

10.1. Influence and Other Power Strategies in the New Digital Channels
- 10.1.1. Power Strategies Linked to Fashion Communication
- 10.1.2. Influencing in the Field of Social Media
- 10.1.3. Managing the New Digital Leaders: Fashion Influencers

10.2. The Choice of the Communication Channel: Forrester Research Theory
- 10.2.1. The New Public Opinion: Managing the Masses One by One
- 10.2.2. What Is the Forrester Theory?
- 10.2.3. Application of the Forrester Research Theory to the Fashion Industry

10.3. The Power of Audiovisual Language and Nonverbal Communication
- 10.3.1. The Growing Market Share of Non-Verbal Communication
- 10.3.2. The Impact of the Audiovisual Message in Fashion
- 10.3.3. Composition of the Photographic Discourse in Social Networks

10.4. Evolution and Functioning of Social Networks in the Fashion Industry
- 10.4.1. Stages of Emergence and Evolution of the Internet
- 10.4.2. The Multichannel Strategy Within Fashion Social Media
- 10.4.3. What is a Social Network? Differences with Traditional Channels

10.5. Facebook, the Big Database
- 10.5.1. Transversal Communication
- 10.5.2. Community Interest
- 10.5.3. Facebook Presence Models

10.6. Instagram, Much More than Fashion Photos
- 10.6.1. Emotional Messages and Empathy Management
- 10.6.2. The Intimacy of Everyday Life in Images
- 10.6.3. Standing Out in the Most Important Social Network in Fashion

10.7. Professional Content on LinkedIn
- 10.7.1. Creating a Personal Brand
- 10.7.2. Cognitive Messages in Fashion Branding
- 10.7.3. Managing Relationships with Competitors

10.8. The Politicization of Twitter
- 10.8.1. Impulsive and Omnidirectional Communication
- 10.8.2. The Direct Message and the Creation of Content in 20 Characters
- 10.8.3. The Impact of Headlines: From Depth to Lightness

10.9. TikTok, Beyond Generation Z
- 10.9.1. The Audiovisual Revolution and the Acceleration of the Makeover in a Slow Fashion Context
- 10.9.2. The Democratization in the Creation of Audiovisual Content
- 10.9.3. Fashion as a Newsworthy and Newsworthy Event

10.10. YouTube, as an Exponent of Audiovisual Content
- 10.10.1. The Management of Expectations in the Creation of Audiovisual Content
- 10.10.2. Map of Contents on YouTube About Fashion, Beauty and Luxury
- 10.10.3. New Trends in Public Opinion: The Microinfluencers

A unique program that will give you the keys to develop successfully in the fashion industry"

05

Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning.**

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.

Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"

Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world"

You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.

The student will learn to solve complex situations in real business environments through collaborative activities and real cases.

A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

> *Our program prepares you to face new challenges in uncertain environments and achieve success in your career"*

The case method is the most widely used learning system in the best faculties in the world. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

Relearning Methodology

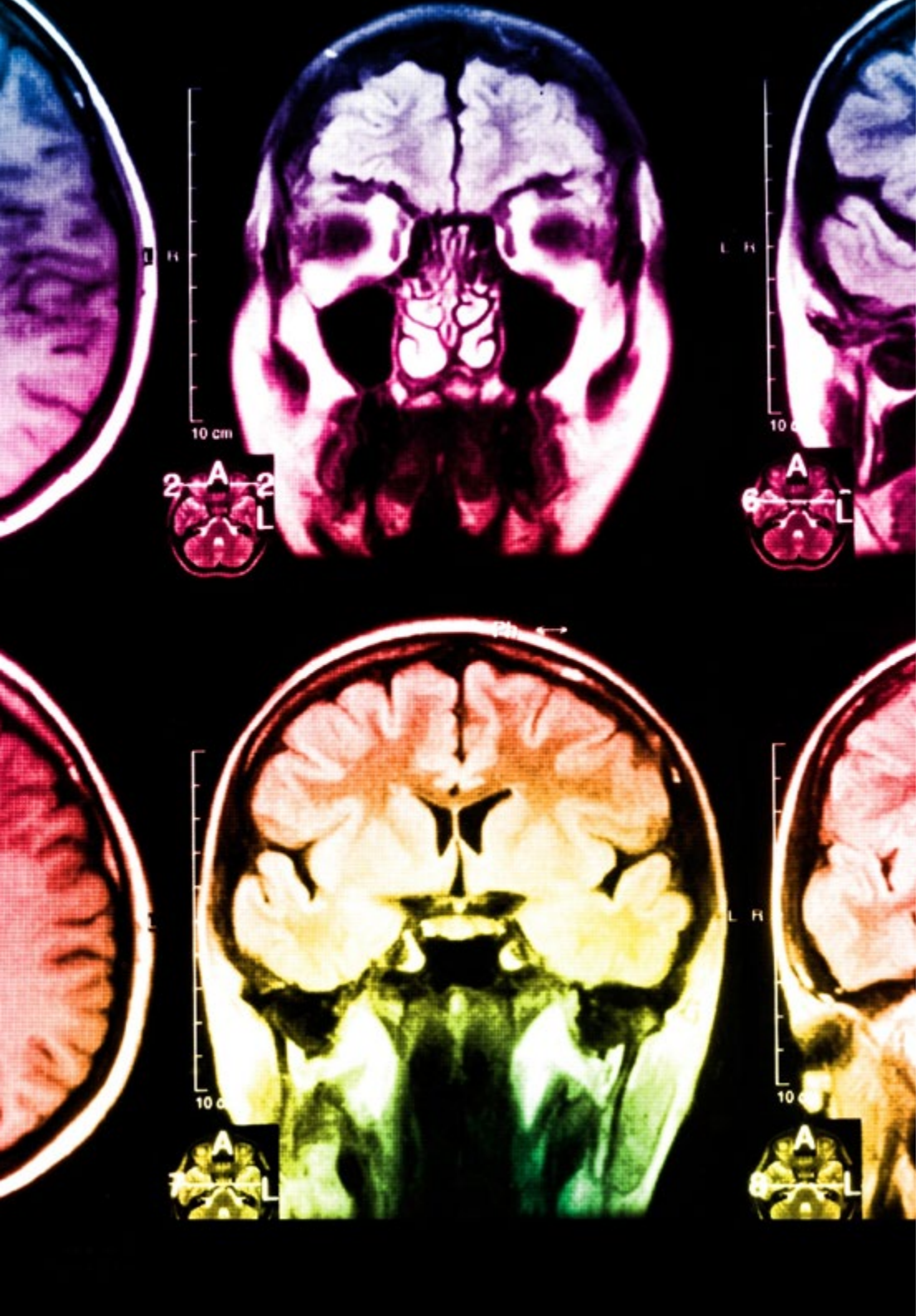
TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

We enhance the Case Study with the best 100% online teaching method: Relearning.

In 2019, we obtained the best learning results of all online universities in the world.

At TECH you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.



In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically. With this methodology we have trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, markets, and financial instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

Relearning will allow you to learn with less effort and better performance, involving you more in your training, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation for success.

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.

This program offers the best educational material, prepared with professionals in mind:

Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.

Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

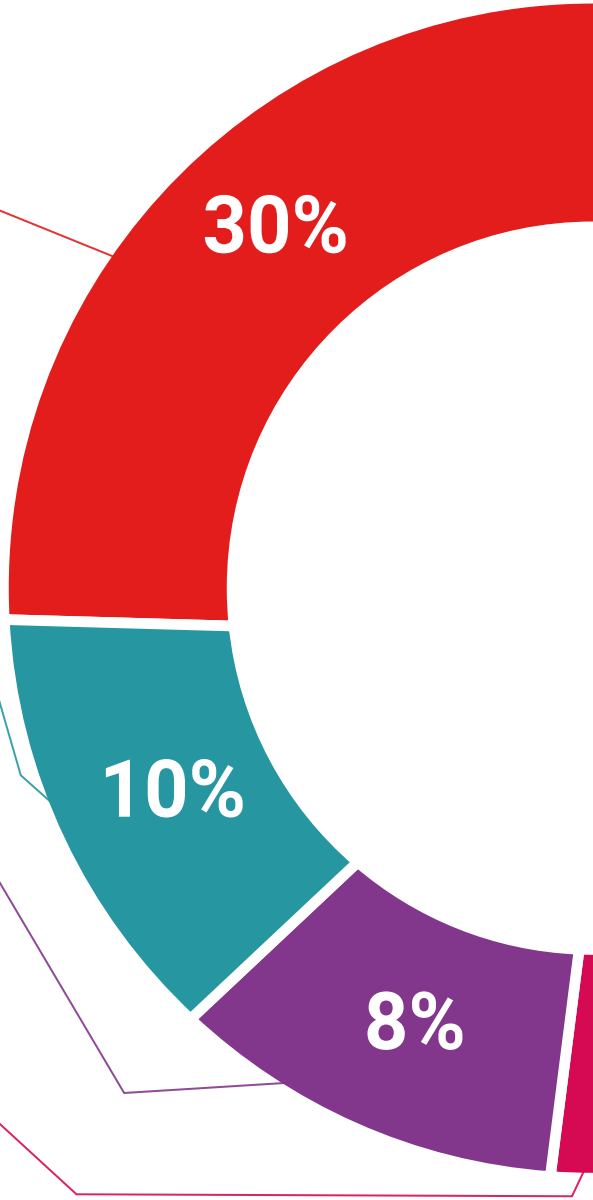
Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.

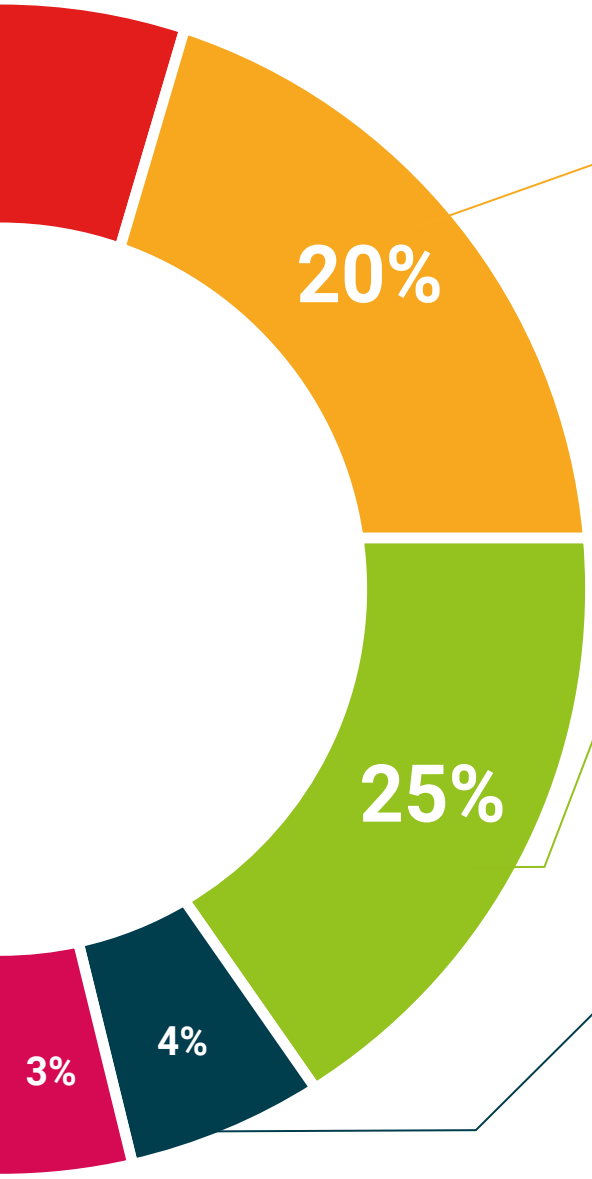
Practising Skills and Abilities

They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.

Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.





Case Studies

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.

Interactive Summaries

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".

Testing & Retesting

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.

06

Certificate

The Professional Master's Degree in Fashion Styling guarantees students, in addition to the most rigorous and up-to-date education, access to a Professional Master's Degree issued by TECH Global University.

Successfully complete this program and receive your university qualification without having to travel or fill out laborious paperwork"

This program will allow you to obtain your **Professional Master's Degree diploma in Fashion Styling** endorsed by **TECH Global University**, the world's largest online university.

TECH Global University is an official European University publicly recognized by the Government of Andorra (***official bulletin***). Andorra is part of the European Higher Education Area (EHEA) since 2003. The EHEA is an initiative promoted by the European Union that aims to organize the international training framework and harmonize the higher education systems of the member countries of this space. The project promotes common values, the implementation of collaborative tools and strengthening its quality assurance mechanisms to enhance collaboration and mobility among students, researchers and academics.

This **TECH Global University** title is a European program of continuing education and professional updating that guarantees the acquisition of competencies in its area of knowledge, providing a high curricular value to the student who completes the program.

Title: **Professional Master's Degree in Fashion Styling**

Modality: **online**

Duration: **12 months**

Accreditation: **60 ECTS**

tech global university

Mr./Ms. _____, with identification document _____
has successfully passed and obtained the title of:

Professional Master's Degree in Fashion Styling

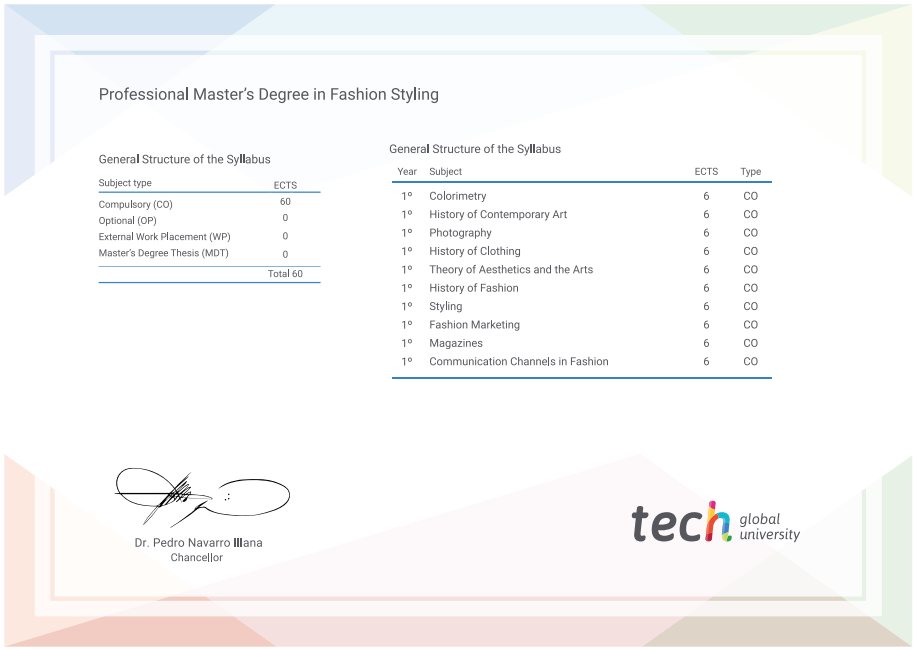
This is a program of 1,500 hours of duration equivalent to 60 ECTS, with a start date of dd/mm/yyyy and an end date of dd/mm/yyyy.

TECH Global University is a university officially recognized by the Government of Andorra on the 31st of January of 2024, which belongs to the European Higher Education Area (EHEA).

In Andorra la Vella, on the 28th of February of 2024

Dr. Pedro Navarro Illana
Chancellor

Unique TECH Code: AFWORD23S techtitute.com/certificates


Professional Master's Degree in Fashion Styling

General Structure of the Syllabus

Subject type	ECTS
Compulsory (CO)	60
Optional (OP)	0
External Work Placement (WP)	0
Master's Degree Thesis (MDT)	0
	Total 60

General Structure of the Syllabus

Year	Subject	ECTS	Type
1º	Colorimetry	6	CO
1º	History of Contemporary Art	6	CO
1º	Photography	6	CO
1º	History of Clothing	6	CO
1º	Theory of Aesthetics and the Arts	6	CO
1º	History of Fashion	6	CO
1º	Styling	6	CO
1º	Fashion Marketing	6	CO
1º	Magazines	6	CO
1º	Communication Channels in Fashion	6	CO

Dr. Pedro Navarro Illana
Chancellor

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*Apostille Convention. In the event that the student wishes to have their paper diploma issued with an apostille, TECH Global University will make the necessary arrangements to obtain it, at an additional cost.

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Professional Master's Degree
Fashion Styling

- Modality: **online**
- Duration: **12 months**
- Certificate: **TECH Global University**
- Credits: **60 ECTS**
- Schedule: **at your own pace**
- Exams: **online**

Professional Master's Degree
Fashion Styling

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