



istitutomarangoni



**STUDY ABROAD
FASHION DESIGN & ACCESSORIES
SEMESTER**

Version 01

Brief descriptive summary

Over the past 80 years Istituto Marangoni has grown and developed alongside the thriving Italian fashion and design industry. Through an exciting curriculum aimed to develop practical, creative, and business and management skills which are subject specific, and relevant to the international fashion industry, Istituto Marangoni undergraduate courses prepare students with the necessary knowledge and know-how in order to enter a professional career in the fields of Fashion Design, Accessories and Footwear Design, Fashion Styling, Fashion Business and Communication, Multimedia Arts, Interior Design, Product Design, Art History and Culture.

General Information**1. Certification attained**

Istituto Marangoni Certificate and Transcript*

*The recognition of credits obtained within their Semester experience will be evaluated and then confirmed by their own University.

Programme Information**2. Educational & Programme Aims****Educational Aims:**

- to develop flexible approaches to programme delivery and student support which reflect the needs and expectations of our students;
- to provide a supportive and inclusive learning environment which will enable success for all learners;
- to develop the students' intellectual and imaginative powers, creativity, independence, critical self-awareness, imagination and skills;
- to establish a culture of constant improvement in learning, teaching and assessment that is anticipatory, enabling, supportive, rewarding and fully aligned with the Institutions vision and strategic objectives;
- to provide a learning experience that is informed by research, scholarship, reflective practice and engagement with fashion and design industry and the professions.

Programme Aims:

Study abroad courses provide an opportunity to see the world, experience new cultures, learn a new language, visit neighbouring countries, and make new lifelong friends.

Study abroad semesters at Istituto Marangoni offer participants a chance to experience different styles of education and learn key skills from international experts in the field. The study abroad level is structured and taught at year two of a three-year undergraduate programme. According to the chosen course, credit transcripts* or class (contact) hours are awarded on successful completion.

Courses are offered twice a year, in autumn and spring. Course content changes with each start date to offer a wider range of subjects, giving participants the opportunity to choose the course that best suits their needs.

This semester course teaches design techniques and production methods covering shoes, bags, and fashion collection design, improving skills in areas including illustration, and 2D / 3D design, and production processes and techniques. Aimed at students with at least one-year previous undergraduate study in fashion accessories, fashion design, or similar field, this inspiring short course encourages participants to develop their knowledge and skill in accessories design, as well as broadening horizons for personal growth and future career development.

3. Course Learning Outcomes

Students successfully completing the Semester Abroad programme in Fashion Design & Accessories will have developed:

- LO 1 - A sound understanding of the principles involved in the design process used in the fashion industry and how to apply these principals to fashion product development;
- LO 2 - A detailed understanding of the new technologies that support the changes within the fashion industry;
- LO 3 - The ability to evaluate the appropriateness of different approaches to problem solving;
- LO 4 - The fundamental knowledge and understanding with a critical awareness of current trends and design ranges;
- LO 5 - An understanding of the cultural, social and environmental drivers and their impact on the fashion design industry.

4. Teaching/Learning and Assessment Strategy

Curriculum:

Fashion Design & Accessories Semester Abroad • October intake

Sociology Anthropology and Psychology of Fashion

This theory-based subject uses social and psychological means to look at and interpret the relationships between content and image, as used in the different forms of visual communication. A semiotic journey that focuses on clothes and their aesthetic components through the meaning of dressing. It will look at the different types of language used in Fashion to appreciate the field of fashion communication and its ability to meet social needs, diversity, differentiation, and distinction.

History and Criticism of Contemporary Fashion

This theory-based course looks at the evolution of styles and tastes in contemporary fashion. The teaching looks at the subject from historical, cultural and social viewpoints. The tools are provided to allow students to appreciate the multicultural nature of fashion, highlighting phenomena and important key figures. It also provides understanding that, being a form of communication, it changes according to the ongoing changes in society and in the economy. The relationship between fashion, aesthetics, advertising, cinema, music, and sub-cultural groups, alongside an examination of historical development, makes it possible to shed light on the debate currently ongoing in fashion itself.

Experimental Prototype Creation

This subject provides students with the theoretical and practical tools they need to construct fashion garments. Initially, it is orientated towards teaching the basic techniques of pattern creation for shirts and outerwear, to analyse shapes, proportions and details. The next step is to create a more developed paper pattern studying alternative construction methods for a garment, experimenting with and creating shapes and volumes with high technical and creative content.

Design Methods

This practical subject provides more detail on the methods behind creative and material research. By extending their previously acquired knowledge, students are called on to develop a complete concept of shapes, volumes, materials, processes, prints, colours and a vast range of garments. The final aim is to create Research Books that will illustrate all the stages of the work process and present new aesthetic contaminations, reassessing the past with totally contemporary dynamics. Careful analytical thought will lead to the design of fashion garments with a high creative impact and a key component of contemporary style that reflects market needs and is suited to the fashion industry.

Production Processes

The course, which is theory based, gives students the analytical tools they need to examine the relationship between the product and the processes behind its making. Starting with a panorama of the trade fairs, it also looks at the way in which a collection is structured to arrive at the production of a sample range. We therefore look at the theoretical basics to allow students to understand the economic and production factors at play in the design and construction of a collection.

Fashion Design II

This practical course analyses the whole design process, starting with the selection of materials and continuing on to the development of products. The concept of men's and women's collections also needs to be conceived from the viewpoints of communication and the marketplace. The development of a contemporary, personal design philosophy, using experimental methods within materials and technologies makes it possible to create fashion collections with originality and personality.

Fashion Design & Accessories Semester Abroad • February intake

History and Criticism of Contemporary Design

The course takes a detailed look at some of the problems with 20th-century and contemporary design, interpreted using a transversal approach. The starting point is a selection of key words that sum up some of the expressive terms, such as colour, shape or mark, freely reinterpreted in the light of different artists and problems that are characteristic of Contemporary Design.

Fashion Product Technologies

This course aims to explore the practical and sensorial aspect of creating fabric patterns, developing the student's ability to view things three-dimensionally. In the initial stages, the muslins are made up from the paper patterns made in the "pattern" course. After the various processes of defect elimination, the garments are then made in the definitive fabric, adapted and presented at fittings worn by models. This is to be considered an important moment for viewing the garments being made and an occasion

for self-criticism on the work performed. Comparison with professionals from the trade will be essential to guarantee suitable technical creation for the products.

Fashion Design Realization: Patterns

By having students create patterns for 3 complete, well-matched women's outfits, the course gives them an opportunity to develop the pattern-making techniques learned previously and use them, on a more advanced level, to experiment with the fashion volumes and shapes of their own personal creative design. This will provide an opportunity to verify the students' skills in moving from the two-dimensional to the three-dimensional aspects of pattern-making.

Integrated Product Design

A course dealing with the processes used to transform materials and completing the transmission of techniques for devising fabrics and fibres creatively. The aim, through technical and creative study, is to explore the full panorama of experimentation in materials and provide essential knowledge of the transformation techniques used on fabrics, such as: dyeing, printing, finishing and embroidery. Manual activities will allow students to get full experience of design methods, refining the basic skills they have already acquired. This will make it possible for them to add to their knowledge of materials and the way these interact with their surroundings.

Fashion Trend Forecasting

This course, which is theory based, offers a panorama of the international macro trends through wide-ranging analysis including of the cultural, economic and social areas at their origin. Students will acquire awareness of the costume phenomena that characterise the modern world and through analysis of aesthetics, they will refine their ability to assess what inspires fashion, identifying the desires of the purchaser. The raising of awareness with regard to interpreting images and dealing with critical and analytical processes, makes it possible to enable innovation processes within a product and to bring about the creation of designs in line with industry demand.

Perception Studies

This course, which is practical, provides an approach to visual perception as an educational tool for aesthetics and communication. Using a creative design project that combines art and fashion, with a wide-ranging approach, the aim is to create new aesthetic contaminations. The research derived from the main theme will create ideas, concepts and design solutions that can be used in the creation of an experimental, original collection. A personal interpretation of artistic ideas, where single garments are extrapolated from their context and combined with other areas of study and experimentation.

Fashion Design Realization: Mannequins

The aim of the course is to encourage the student towards an approach to pattern making of a technical and creative type, at a higher level for the creation and experimentation in fashion shapes and volumes.

The work concerning the production of ideas mainly follows the construction technique of draping on the mannequin and transposing these forms to the finished fabric. Wide-ranging analysis of materials will make it possible to extend creative possibilities.

Programme teaching methods:

The programme is designed to facilitate the development of a student who will be highly employable and will allow them to investigate and develop their strengths.

The programme will present students with a variety of approaches to learning and assessment strategies that will promote intellectual, imaginative, analytical and critical judgement.

It will allow students to develop understanding as well as their presentation and communication skills, which they will be able to demonstrate in a variety of forms.

A combination of different learning and teaching methodologies are employed in order to promote reflective learning and develop generic transferable skills.

Methods include:

- projects to encourage independent learning through investigation, enquiry and problem solving;
- group project to enhance interpersonal and collaborative skills;
- tutorials and group tutorials to facilitate shared experiences and best practice;
- seminars, formal lectures and workshops;
- study, trips, external projects and competitions present the students with another dimension to their learning experience;
- guest speakers provide the students with a full, broader and real prospective to their specialist field of study.

Students will have the opportunity to demonstrate their achievement of the intended learning outcomes through a variety of tests appropriate to their field of study.

Course Specific Assessment Criteria:

The methods of assessment used give breadth and depth, which allow for both the formative and summative assessment of every student at each stage of the programme.

Assessment methods to support learning:

the programme uses a balanced assessment system, both summative and formative as an integral part of gathering information on student learning. Different forms of assessment can, and where appropriate should, be used to test different types of skills and learning.

Formative Assessment:

formative assessment informs both teachers and students about student understanding at a point when timely adjustments can be made. In formative assessment students could be involved in the assessment process. These formative assessment situations will also give students an opportunity to learn to critique the work of others. Some of the instructional strategies that will be used formatively include the following:

- criteria and goal setting: asking students to participate in establishing what should be included in criteria for success;
- self and peer assessment: With peer evaluation, students see each other as resources for understanding and checking for quality work against previously established criteria;
- student record keeping: helps students better understand their own learning as evidenced by their classroom work. This process of students keeping ongoing records of their work not only engages students, it also helps them, beyond a "grade," to see where they started and the progress they are making toward the learning goal.

Summative Assessments:

these assessments are a means of gauging student learning, at a particular point in time, relative to established marking criteria. Summative assessments can occur during as well as at the end of each unit and concentrate on specific evidence of student work, examples as follows:

Portfolio Assessment is used to assess a variety of projects that have been developed throughout the unit.

Practical Coursework allows the students to demonstrate their understanding and application of practical areas of study.

Written Reports are required in some study areas, where a clear and structured brief is provided and the students are asked to submit work to be marked independently and anonymously by staff.

Formal Examinations are required in some study areas.

Presentations are used in some subjects to allow the student to develop their professional communication and presentation skills.

Student Projects are used when the student is required to submit work to be marked independently and anonymously.

5. Course structure**Fashion Design & Accessories Semester Abroad • October intake
Semester 1**

Subjects	Total Hours	Credits (ECTS*)
Sociology Anthropology and Psychology of Fashion	16	2
History and Criticism of Contemporary Fashion	24	3
Experimental Prototype Creation	96	8
Design Methods	48	4
Production Processes	48	4
Fashion Design II	96	8

Fashion Design & Accessories Semester Abroad • February intake Semester 2

Subjects	Total Hours	Credits (ECTS*)
History and Criticism of Contemporary Design	24	3
Fashion Product Technologies	24	2
Fashion Design Realization: Patterns	48	4
Integrated Product Design	48	4
Fashion Trend Forecasting	48	4
Perception Studies	96	8
Fashion Design Realization: Mannequins	24	2

*European Credit Transfer System

6. Course Specific Admission Requirements

Admission is based on the reasonable expectation that the student will be able to fulfil the objectives of the programme and achieve the standard required for the award.

Admission requirements are listed below:

- Completed the first year (L4) of an Undergraduate Bachelor programme in Fashion Design or similar.
- For non English/Italian native speakers: certificate of language skills, level b1 of CEFR1 with specific requirements (e.g. IELTS 5.0 without elements below 4.5).
- Portfolio
- Good knowledge of pattern-making and fabrics
- Drawing and Digital skills

When considering the suitability of an applicant for a place on the programme the Admissions team will usually take the following factors into account:

- Signed personal statement
- Transcript from an Undergraduate Bachelor programme in Fashion Design or similar
- Portfolio
- Certificate of the chosen language of the course

The Admissions Manager coordinates and supports the subject specific Programme Leader and the Director of Education in dealing with interviews and portfolio assessments (where appropriate).

(Admission requirements are subject to change in order to comply with entry requirement regulations).

7. Programme Leader's Responsibilities

- They will have responsibility for implementing the strategic direction of the courses within their programme and for co-ordinating the academic administration necessary for its successful day-to-day operation.
- chairing the Programme Committee, and arranging for such meetings of the Committee as considered appropriate;
- acting as the Chief Executive Officer to the programme. As such he/she will be responsible, within the agreed policies of the Programme Committee, and Academic Boards, for the efficient operation of the programme as approved by the Institute;
- supporting and encouraging their teaching team including PDP;
- advise the Programme Committee on its proper responsibility for the continuing development of the programme;
- liaise on behalf of the Programme Committee with all staff as appropriate;
- be empowered to take on behalf of the Programme Committee any reasonable action with respect to the proper functioning of the programme;
- recommend areas for curriculum development;
- co-ordinate the assessment schedule for the Unit and ensure that it is communicated to students and the Director of Education;
- liaise with Student Support Officers to ensure that appropriate study support is available;
- recommend the appropriate level of resources required for the Unit and liaise with the teaching team;
- undertake training and professional development and contribute to the training of others;
- actively participate and organise Peer Support systems;
- monitor & respond to the student voice including regular meetings with the student Rep.;
- monitor Unit and course feedback and the student voice;
- organise all areas of assessment procedures, facilitate monitoring, joint marking, internal verification;
- maintaining the quality of academic standards by supporting the rules and regulations concerning exam procedures and conduct of the student and teaching team.

8. Student Support Strategy

Istituto Marangoni administers policies to enhance the student experience, in an academic, practical and pastoral way:

- Programme Leaders: the first point of call to acquaint students with regulations and issues arising on the programme;
- Student Support Officers for student referral where appropriate;
- programme and student handbooks;
- induction programmes for facilities including: Library, IT, online resources (where available) school facilities and media services;
- student group representatives (student voice).

Student Support Officers

A dedicated Student Support Officer is available for all students on the programme.

For academic counselling, Student Support Officers will liaise with tutors and programme leaders to offer practical advice to resolve specific academic difficulties.

A written record of these tutorials will be kept in the student's file for reference and to assist in the monitoring of student progress.

For matters of pastoral care the Student Support Officers will help in:

- finding their way around;
- managing their time;
- dealing with stress;
- getting the best from their course;
- understanding and applying the school's rules;
- anything else the officers can advise on.

One-to-one appointments may be made by phone, through the receptionists or by email. Where possible students can expect to be seen almost immediately, or contacted to arrange a suitable time.

9. Student Evaluation

Student feedback is essential to the programme development and student comments are used to enhance both the successful management of the programme and the teaching/learning strategies.

Istituto Marangoni gathers student opinion in a variety of ways, which may include the following:

- Informal contact with Programme Leader and subject Tutor through appointments with academic staff;
- Issues will be taken to Programme Reflective Meetings and added to the Annual Academic Monitoring Report;
- Formal Student Representation;
- Semester/Term Questionnaire;
- Resources Questionnaire (at the end of each academic year);
- Final Questionnaire (at the end of a study cycle);
- NPS (Net Promoter Score) Questionnaire (at the end of each academic year).

It would be desirable that students provide details of their identity when giving constructive feedback on the course and teaching methods. There might be occasions when that is not appropriate and Istituto Marangoni recognises such exceptions. In these instances, the programme teams and central support services will ensure that anonymity and confidentiality are respected.

In order to 'close the feedback loop' and to communicate any improvements resulting from participants attendance, at least once in the academic year, programme teams relate back to participants the actions taken in response to their views.

Participants will be asked to answer to a series of questions, for example, if it was clear what they were meant to be learning on the unit, if the teaching had helped them learn effectively and if they have developed new skills or improved the existing ones.

- key strengths and issues arising from student performance;
- key strengths and issues arising from student feedback;
- actions and improvements for the next academic year.