



istitutomarangoni



**STUDY ABROAD
ARTS CURATING 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.

On this semester course participants explore the language and meaning of art, learning ways to articulate their ideas and communicate their findings to a knowledgeable art audience, or to the general public. Aimed at students with at least one-year previous undergraduate study in art history, art & design, or similar fields, this inspiring course develops skills in creative research and analysis of visual materials including art, sculpture, contemporary objects and images, through critical awareness, creative thinking, and effective written communication skills including publishing, art writing and journalism. Discover the multitude of art practices, contemporary art sources, and business activity within the arts industry.

3. Course Learning Outcomes

Students successfully completing the Semester Abroad programme in Arts Curating will be able to:

- LO1 - Analyze artworks within their specific cultural context;
- LO2 - Demonstrate a theoretical knowledge of the contemporary art publishing industry;
- LO3 - Differentiate various methodological approaches in art criticism;
- LO4 - Combine different analytical tools to analyze communication dynamics in society;
- LO5 - Identify artworks in relations with their specific cultural context and describe artworks related with the precise context;
- LO6 - Create valuable layouts for art related publications through graphic design tools.

4. Teaching/Learning and Assessment Strategy

Curriculum:

Throughout the course key knowledge will be acquired in how the visual language works and in the relationship with the cultural context. The main subjects will be art history, history of fashion and design, history of photography, methodology and resources for art historical researches. In parallel, notions on the main theories in communication will be introduced.

The Programme enables students to develop a deeper understanding of Museology, Methodologies of Interdisciplinary Practices and a first introduction to Curating. Moreover, participants are introduced to emblematic examples to further understand and comprehend the application of newly acquired competences in research techniques, with the specific purpose of developing and cultivating individual research and art curation. The course includes elements of student revision and individual presentations as well as group presentations via seminars.

Students will have the opportunity to acquire a confidence with writing as a tool of research, investigation and production of new contents, as well as looking into the publishing system, related to art and fashion, together with in-depth research that will be put into practice on an individual project in the third phase; they will also be introduced to research, writing and oral presentation skills, by analysing the rules and the various methods of art publications of projects (cinema and contemporary art) and their related interpretative concepts.

October intake (Subjects & Contents)

History and Criticism of Contemporary Design 1

The subject deepens the knowledge of the students of 19th and 20th Century art history and the aesthetic considerations of the XXI Century. It links historical, political and cultural facts with the transformation of visual arts and the profound renewal of the aesthetic paradigm of what we call contemporary art today. Industrial society in the second half of the 19th century introduces a wider reflection that comes to the crucial moment of historical avant-garde movements, up to the crisis of the two World Wars, Pop culture, the radical one of the radical controversy, to the postmodernism and the present condition.

Multimedia Planning 1

The subject aims to provide a consistent preparation in terms of technique and creative content using the characteristic languages of contemporary visual culture. Classes will invite students to explore the linguistic significance related to video production with contents regarding technical approaches and editing, as well as understanding video from a more theoretical and cultural point of view. Through dedicated workshops and thematic seminars, the course will provide students all the elements to professionally create personal video projects.

History of Visual Communication

The subject History of Visual Communication deals with the relationship between art and media, offering a complex panorama of the connections between art history and the development of tools and languages related to technologies, first analogue and then digital.

The first semester focuses on primitive modes of representations and the introduction of sound. The second semester will be devoted to Hollywood cinema, experimental films and the history of video art, with a focus on contemporary and digital practices.

Communication Skills and Techniques

The course Communication Skills And Techniques is set to expose students to a multitude of tools, techniques, and insights regarding traditional and digital writing.

The objective of the course is to address the new role of communication in the contemporary and professional panorama of cultural writers, both in the fields of the Arts and Fashion, inside and outside the traditional media.

The objective of the course is to provide the students with a confidence in writing and editorial skills to best create original written and visual narrations to be applied on a variety of different media. The course will provide case studies, seminars, and lectures on the contemporary value of the written word.

Typological Innovation

The course Typological Innovation is dedicated to innovating, remixing and criticizing the writing process.

A series of techniques and strategies will be taught during the semester, giving to the students the opportunity of expanding their horizon on creative writing. During the semester the works and practice of several artists will be presented, discussed and tested through a rich number of exercise.

Design for Publishing

The subject faces the aspects of graphic design within complex communication systems involving different media and articulated tools and languages: from the exhibition catalog to the magazine, focusing on artists book and the development of the visual identity, plus the editorial design, of a publishing house.

History of books and printing processes

During the History of Books and Printing Process subject will be analyzed publishing world since its origin until nowadays through the technical innovation and the aesthetics' influences of the history of art.

The course will expose the students to the evolution of publishing industry and its industrial production, till its digital age, while narrating the professional figures involved in the creation of an art publication.

February intake (Subjects & Contents)

Psychology for Design and Communication

The subject has an experiential personal and creative imprint and aims to bring, through a socio-psychological investigation, to a pathway of awareness of one's own emotions and needs. It leads to self-mastery and self-leadership, and to the exploration of the different skills for the expression of our unicity as Artists and Curators.

As social beings, living in a world where everything is strictly related to relations, applying to our relational intelligence, we appreciate the field of emotional communication through our graphic and creative expression to achieve full connection with our inner self and with other people, and to develop our best collaborative skills to co-create the best world to live in.

Moving from the professional sphere in which we operate, to the exploration of our artistic manifestation on a semiotic path that focuses on the ways in which we communicate through design, body language, the use of the word, images and storytelling, we explore our meanings, our reason-why, what we stand for, and we enhance the emotional side of our creativity, telling our story and promoting ourselves by presenting what's the meaning inside our artistic or curatorial performance.

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The first semester focuses on primitive modes of representations and the introduction of sound. The second semester will be devoted to Hollywood cinema, experimental films and the history of video art, with a focus on contemporary and digital practices.

Layout Techniques

The course aims to provide students with the necessary tools to graphically develop the coordinated image of an art exhibition. Through the introduction of theoretical concepts, the analysis of case studies and the elaboration of a project, the course will explore the major elements of visual communication and graphic identity applied to the art world.

Writing for the Media

The course aims to give students the fundamentals for understanding the language of the media and its role in contemporary society, trying to hinge what are the cornerstones of writing for classic media with writing methodologies that relate to contemporary communication, not least podcasts and video scripts. At a time when there is an increasing call for fluency and inclusiveness, this course aims to make writing as complex a container as possible, where journalistic investigation marries historiography and art criticism, but through the use of a written word that is as close as possible to the student's singularity.

Therefore, the course is guided by a socio-psychological approach that determines the many stages of writing and multimedia communication as extensions of a deep work on the Narrating Self. The objective is to lead the student to the writing of a script with the aim of combining narrative structures and rules with a highly creative approach.

Multimedia Languages and Applications

The subject presents the student with a new aesthetic paradigm in the field of visual culture and its influence in the panorama of post-contemporary communication. The new hybrid language that transports fashion towards new post-pandemic horizons will be a reason for analysis and reflection through the key points of the course: digital scarcity, cyber contactless fashion, transhumanism and the approach of the new "VIP" aesthetic (video, installation and performance). The program highlights the ethics of a new digital image and the influence of this fast evolution in the art and fashion 4.0 panorama. Study and research will stimulate the student to perceive the changes of modernity through interactive lessons, external visits, where possible. The subject also covers the tools, concepts and skills involved in the planning and implementation of contemporary communication

activity. The program therefore seeks to focus on the creation of creative digital contexts, which operate in the fashion and art sector by effectively communicating today's zeitgeist.

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 perspective 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 semester 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 programme.

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

Arts Curating Semester Abroad • October intake

Semester 1	Total Hours	Related Credits*
History of Visual Communication	36	6
History and Criticism of Contemporary Design	36	6
Multimedia Planning	40	4
Communication Skills and Techniques	40	4
Typological Innovation	18	3
Design for Publishing	40	4
History of Books and Printing Process	18	3

*Istituto Marangoni credits system is equivalent to European Credit Transfer System (ECTS). The recognition of credits obtained within their Semester experience will be evaluated and then confirmed by their own University.

Arts Curating Semester Abroad • February intake

Subjects	Total Hours	Related Credits*
History of Visual Communication	36	6
History and Criticism of Contemporary Design	36	6
Graphics Techniques	20	2
Writing for the Media	40	4
Multimedia Applications	40	4
Psychology for Design and Communication	18	3

*Istituto Marangoni credits system is equivalent to European Credit Transfer System (ECTS). The recognition of credits obtained within their Semester experience will be evaluated and then confirmed by their own University.

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 Art or similar;
- For non English/Italian native speakers: certificate of language skills, level b1 of Common European Framework of Reference with specific requirements (e.g. IELTS 5.0 without elements below 4.5);
- Piece of Written Work/Essay¹;
- Good knowledge of applied arts and design history.

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 Art or similar;
- Piece of Written Work/Essay;
- 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).

¹) Applicants are requested to submit either:
a piece of written work/Essay/Exam developed in his/her study pathway completed before the application. If the applicant doesn't have a written work to submit, he/she might requested to develop essay based on indications received by the School he/she wants to attend, and related to the area of study he/she is applying to.

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.

Programme Leader's responsibilities are:

- 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 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 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 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 in the programme;
- Student Support Officers for student referral where appropriate;
- Academic documentation, such as 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 programme, if the teaching had helped them learn effectively and if they have developed new skills or improved the existing ones. The data will be analysed and the Programme Leader will be required to comment on:

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