



Course Handbook

BA (Hons) Fashion Design with sandwich
2019/20

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School of Art, Design and Fashion



Please read this Handbook in conjunction with the University's Student Handbook.

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1. Welcome to the course

The Fashion Design staff would like to welcome you to the School of Art, Design and Fashion and hope your study here will be enjoyable and productive.

This is a very popular and rewarding course with an international recognition that will equip you with all the necessary skills to prepare you for the fashion industry. We would wish that the four years you will be spending with us are enjoyable, rewarding and successful. Your full commitment to the course will open up many opportunities to gain new skills and work with some of the most prestigious names in the fashion industry. We have a range of international brands and designers with whom we have built strong links over the years and the opportunity is there to work with many of these partners in your third year of study.

The purpose of this handbook is to give you all the information you require regarding your programme of study.

You will come across educational jargon throughout this document but we will try to clarify meanings wherever we can. We will explain what we mean by aims and learning outcomes in the relevant section and it is important that you get to grips with the meaning and use of these two terms as they are of vital importance throughout your programme of study and they are what your whole course is based on.

Finally enjoy your time on the course, be proud to be a student here and always ask us about anything you are worried about or would like help with. We look forward to supporting you throughout this exciting time in your life.

Christopher Molloy

Course Leader

BA (Hons) Fashion Design

1.1 Rationale, aims and learning outcomes of the course

On successful completion of this course you will graduate with a BA (Hons) Fashion Design or, if you choose to undertake a sandwich placement and successfully complete a year out in industry, you will graduate with a BA (Hons) Fashion Design (with sandwich).

When we created your course, we began by considering a number of things:

- What knowledge and skills you are likely to have at the beginning of your course.
- What knowledge and skills will be expected by the employers when you begin your career
- The range of expertise and professional experience of your tutors.
- What standards are required for the various awards that we offer (the 'Framework for Higher Education')
- What is generally expected to form a significant part of the curriculum of a course of this title (the 'National Subject Benchmark' statements)

In the above we were informed by our experience, both as educators and practitioners, and by external reference points. Once we considered these key points, we blocked the responses into a number of modules, each with Aims and Learning Outcomes. You can think

of Aims and Learning Outcomes as the 'DNA' that ultimately shapes the form and content of your degree.

The overarching aims of your course are:

- To develop the professional creative skills and qualities required for a career in the fashion industry.
- Develop visual and technical skills and market awareness that relates to contemporary fashion design practise.
- To facilitate the acquisition of knowledge, understanding and skills in fashion design within the context of innovation, creativity and industry relevance.
- To offer a student centred course with a choice of pathways and options.

The Learning Outcomes of your course are to:

A1. Explain and analyse the relationship of fashion to historical, social and cultural contexts.

A2. Recognise a range of research bases and methodologies.

A3. Select, justify and apply professionally creative methods of illustration, presentation and layout to a standard required in professional practice.

A4. Analyse and implement a wide range of research sources and methodologies.

A5. Demonstrate an awareness of local and global market influences affecting the development of design solutions.

A6. Apply diagnostic and creative skills and exercise judgement in the analysis of research.

A7. Illustrate in-depth knowledge of market levels and customer profiling

A8. Integrate and utilise digital technologies within the professional practise of fashion design.

A9. Demonstrate a thorough knowledge of trend, colour, fabric and design development related to fashion design.

A10. Evaluate in-depth knowledge of current fashion trends.

A11. Evidence a thorough understanding of the translation of traditional and historical fashion and textile research into a contemporary fashion conclusion.

A12. Understand and define the processes of the fashion industry within the context of a business activity.

B1. Develop and demonstrate creativity within a fashion design context.

B2. Demonstrate and apply an awareness of trend, colour, illustration, CAD & design practise.

B3. Exhibit in-depth design, pattern-cutting and technology skills required to produce contemporary garments and demonstrate individuality and innovation through design.

B4. Demonstrate a professional approach to colour, trend, CAD and graphic solutions.

B5. Demonstrate a professional level of computer competence in relation to fashion design

B6. Demonstrate professional rigour and appropriate methods of make in the creation and execution of fashion garments.

B7. Successfully integrate trends, insights and industry climates

B8. Utilise the appropriate latest technologies as part of communicating fashion design in its most innovative form

C1. Analyse research information and develop investigative strategies.

C2. Demonstrate the ability to reflect and identify key personal skills and attributes within the context of fashion.

C3. Contextualise own design ideas within a global context and alongside the work of successful young designers.

C4. Select, justify and apply appropriate creative solutions in response to industry requirements.

C5. Apply imaginative and creative solutions to a range of design contexts.

C6. Analyse and apply consumer behaviour and attitudes.

C7. Apply a comprehensive range of research strategies and methodologies when identifying market levels and exploring design solutions.

C8. Solve complex problems and provide creative and innovative solutions.

C9. Demonstrate original, innovative and imaginative responses within the constraints of commercial practice.

C10. Apply innovative approaches to cut, proportion and silhouette via in-depth research and applied technical skills.

C11. Analyse numeracy in relation to project solutions.

C12. Reflect and evaluate the industrial placement experiences in both a professional and educational setting.

D1. Apply academic writing skills to a professional standard.

D2. Demonstrate and apply basic technical and presentation skills.

D3. Demonstrate time management skills.

D4. Demonstrate team working skills.

D5. Demonstrate professional practice skills and employability

D6. Display expertise and professionalism at all stages of production and presentation of final outcomes.

D7. Apply a level of written expertise across a wide spectrum of academic and professional situations/solutions.

D8. Evidence and exhibit confidence and an ability to make independent choices while continuing to develop a personal and unique style.

D9. Demonstrate collaborative actions and build working relationships across various disciplines and external bodies.

D10. Understand the processes of the fashion industry within the context of business enterprise.

1.2 Course Team

The course team consists of the academic and technical staff who contribute to your course. The academic staff take responsibility for the delivery of the content of your modules, but they also have other many roles including research, overseas development, marketing and publicity, etc.

Your course is also supported by a number of technicians who induct you into the workshops and the use of technical resources, demonstrate craft and technical processes and/or assist individual students with the production of work. They are a team of well-qualified individuals who assist students across a range of courses.

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Kalbir Cross: Industrial Placement Tutor afplacement@uclan.ac.uk

Jan Crane: Programme Administrator jpcrane@uclan.ac.uk

Dave Schofield: Photographic Technician dhschofield@uclan.ac.uk

Graham Symonds: Fashion Computer Technician gsymonds@uclan.ac.uk

Maria Murray: Head of the School of Art, Design and Fashion (hereon referred to 'the School')

Bev Lamey: Academic Lead for Fashion & Textiles blamey@uclan.ac.uk 01772 893378 Room VB322

1.3 Expertise of staff

Christopher Molloy: Course Leader

BA (Hons) Fashion & Textile with sandwich, Preston, PGCE UCLan.

Chris has worked in the Fashion Design industry in London and Europe for over 30 years across a wide range of companies in the fashion sector such as WGSN.com, Topman, Debenhams, Nokia London, Esprit Europe and founded his own design consultancy/trend forecasting service. Having gained a degree in Fashion Design in Preston Chris went onto to win a bursary to work with a womenswear label in London thus starting his extensive career with some of the top companies and labels within the industry.

His own consultancy, created in 2008, published trend books for an international client base that eventually out sold established companies within the trend forecasting sector. Expertise and interests focus on areas such as creative research, menswear and womenswear, trend forecasting, research of clothing within a cultural context and design for retail, manufacturing at varying market levels. The continued involvement and links to industry along with a keen interest in all aspects of design ensures a contemporary and relevant range of expertise is transferred to students and the curriculum at all levels.

Amanda Odlin-Bates: Senior Lecturer

Amanda is a senior lecturer and has been lecturing in Fashion Design at the University of Central Lancashire for over 20 years. Prior to taking up her teaching post she ran a successful fashion business based in Manchester's Northern Quarter, during this time Amanda even had a young Matthew Williamson work with her company on his placement.

Amanda also gained valuable experience working at the HQ of Jaeger London.

Academically Amanda has External Examiner experience and in 2009 developed the original concept for BA (Hons) Eastern Fashion Design, which has run over a number of years at the UCLan Burnley Campus.

Amanda regularly produces fashion shows with many years' experience in show production: styling, running orders, music direction, model casting and choreography. Amanda also works on urban regeneration in the North West and her area of research is studying the shifting patterns within modest dress and concepts of 'fusion' in Pennine Lancashire.

Amanda recently was awarded an Arts Council grant to develop her fashion/textiles area of research embedded within the textile heritage of the North West.

Kate Ball: Lecturer

Kate has a degree in Fashion Design and is the Creative Director of a freelance design consultancy. Kate is the first year coordinator and year tutor and teaches final year students. The experience Kate has amassed whilst running her creative consultancy has been invaluable in the involvement and development within the department. Her research interests are centred on menswear, in particular tailoring and teaching and learning, which ultimately enriches her academic strategies and delivery.

Jenny Loram-Spring: Lecturer

Jenny is tutor across varying levels within the fashion design programme delivering workshops, lectures & demonstrations; assessment of work & preparing resources.

Specialising in trend development & analysis, pattern cutting, colour & range building, illustration, research & garment construction. Jenny is also a tutor for Fashion, Textile,

Culture & Identity; delivering lectures, seminars & tutorials. In her work as Creative Director

& Head Designer of DOA Fashion Design Jenny gives students' a unique insight into the fashion industry; knowledge transfer includes, Current seasonal trend analysis, garment design, placement & repeat print development, CAD specialist Corel Draw, plus garment specification & liaison with overseas suppliers. Recent client collections include; Marks & Spencer, Monsoon, Ted Baker, Debenhams, House of Fraser, George, Topman, BHS, Republic & Firetrap.

Amy Prescott: Lecturer

Amy is a Womenswear and Menswear designer specialising in outerwear from her experience in industry. She has worked for over 3 years at Burberry within the womenswear outerwear team, for a supplier of men's outerwear to key high street retailers and also has freelance experience for high street retailers in menswear shirting. This experience encompasses the full design process within industry and she uses this information to ensure students are up to date with knowledge vital for the industry. As well as teaching the students the design process Amy also has expertise in pattern cutting, stand work and manufacture processes all skills that she transfers to the students enabling them to realise their designs. Amy holds an MA in Fashion Design.

Andrea Cushion: Senior Lecturer

Andrea is a senior lecturer and the second year co-ordinator of BA Fashion Design and has taught Fashion at both HE & FE levels of Education. Andrea worked in the Fashion Industry for 16 years as both Ladieswear and Menswear Senior Designer for M&S suppliers: Dewhirst, Coates Viyella, Slimma, Next and Matalan. Andrea has worked extensively on many industry fashion CAD systems and is expert Adobe accredited, delivering software packages Adobe CC Suite / Photoshop & Illustrator to our Fashion students. PG CertEd [Uclan], HND in Fashion & Clothing Design [Mable Fletcher technology College] FHEA - Fellow of the higher Education Academy. SD2 Award April 2013, Winner of the UCLan Golden Roses Lecture of the year 2016 and nominee for UCLan Shining star 2015.

Dr Carole Hunt: Social and Cultural Researcher of Textiles and Clothing

BA (Hons) Textiles and Fashion, Ravensbourne College of Art and Design, MA Art History and Theory, UCLan, PGCE, UCLan, PhD, University of Leeds, Art, Philosophy and Material Culture. Carole teaches on the Historical and Cultural Studies module. Her teaching reflects her interdisciplinary background and focuses on encouraging students to explore the relationship between creative practice, history and theory. Up until recently Carole was co-owner of the Lancashire and Cumbria based Vintage Styling Company: Itsy Bitsy Vintage. She continues to work for the company as an Associate Stylist. A combination of academic creative, business skills and knowledge allows for a broad perspective for teaching within the creative industries. Carole's current research concerns the psychological and social associations of textiles and clothing, and their relation to memory.

1.4 Academic Advisor

You will be assigned an Academic Advisor who will provide additional academic support during the year. They will be the first point of call for many of the questions that you might have during the year. Your Academic Advisor will be able to help you with personal development, including developing skills in self-awareness, reflection and action planning.



1.5 Administration details

Course Administration Service provides academic administration support for students and staff and are located in the following hubs which open from 8.45am

until 5.15pm Monday to Thursday and until 4.00pm on Fridays. The hub can provide general assistance and advice regarding specific processes such as extenuating circumstances, extensions and appeals.

Computing and Technology Building

Art, Design and Fashion

Computing

Physical Sciences and Computing

Film, Media and Performance

Engineering

Journalism, Languages and Communication

Telephone: 01772 891994/891995

Email: CandTHub@uclan.ac.uk

1.6 Communication



The University expects you to use your UCLan email address and check regularly for messages from staff. If you send us email messages from other addresses they risk being filtered out as potential spam and discarded unread.

Learn how to use remote access to your e-mail address so that you can check your UCLan emails from your home, or any other computer off-campus.

Staff will contact you as soon as they are able to do so and will usually respond to your emails within a reasonable time frame during work hours. You may find the information you need on Blackboard as well so it is important that you check and use this facility as well. You will find briefs, generic feedback, timetables and handouts in this course designated area which you can access at all times.

1.7 External Examiner

The External Examiner for this course is Alison Welsh, Head of the Department of Apparel and Associate Dean at Manchester Metropolitan University.



2. Structure of the course

2.1 Overall structure

The standard length of this course, studied full time, is 3 years or 4 years with a sandwich placement. Part time study is available by negotiation with the course leader and will typically take 5 years of study. To achieve the Award of BA (Hons) Fashion Design requires 360 credits including a minimum of 220 at Level 5 or above with a minimum of 100 at Level 6 or above.

BA (Hons) FASHION DESIGN: Year One:

The first year of the BA (Hons) Fashion Design course has **one option** which students select after taster sessions and academic guidance at the end of semester one to decide on the Enterprise, Conceptual or Commercial pathways.

Conceptual	Commercial	Enterprise
FS1001 Fashion Design I (Compulsory)	FS1001 Fashion Design I (Compulsory)	FS1001 Fashion Design I (Compulsory)
FS1002 Fashion Design II (Compulsory)	FS1002 Fashion Design II (Compulsory)	FS1002 Fashion Design II (Compulsory)
FS1102 Fashion Communication and Presentation Methods (Compulsory)	FS1102 Fashion Communication and Presentation Methods (Compulsory)	FS1102 Fashion Communication and Presentation Methods (Compulsory)
FQ1001 Cultural and Historical Studies: Introduction to Design and Culture (Optional) OR MD1022 Enterprise in Practice: Enterprise Skills (Optional)	FQ1001 Cultural and Historical Studies: Introduction to Design and Culture (Optional) OR MD1022 Enterprise in Practice: Enterprise Skills (Optional)	MD1022 Enterprise in Practice: Enterprise Skills (Compulsory)

BA (Hons) FASHION DESIGN: Year Two:

The second years have three pathways, although most modules are still shared as we have briefs with different outcomes depending on your preferential route apart from the Enterprise modules, which are compulsory for the Enterprise Pathways.

Conceptual	Commercial	Enterprise
FS2001 Fashion Design III (Compulsory)	FS2001 Fashion Design III (Compulsory)	FS2001 Fashion Design III (Compulsory)
FS2002 Fashion Design IV (Compulsory)	FS2002 Fashion Design IV (Compulsory)	FS2002 Fashion Design IV (Compulsory)

FP2103 Preparation for Industry (Compulsory)	FP2103 Preparation for Industry (Compulsory) 20 Credits	FP2103 Preparation for Industry (Compulsory)
FS2105 Outerwear Design and Creation: (Compulsory)	FS2105 Outerwear Design and Creation: (Compulsory)	FS2105 Outerwear Design and Creation: (Compulsory)
MD2219 Planning and Implementing Business Start-up (Optional) OR FQ2001 Critical and Cultural Studies Dress, Style and Communication (Optional)	MD2219 Planning and Implementing Business Start-up (Optional) OR FQ2001 Critical and Cultural Studies Dress, Style and Communication (Optional)	MD2219 Enterprise In Practice: Planning and Implementing a Business Model (Compulsory)

BA (Hons) FASHION DESIGN: Year Three:

Year 3 FQ3000 Placement Module OPTIONAL ALL PATHWAYS

BA (Hons) Fashion Design: Year Four: (Coming into effect in 2020/21)

The fourth year has distinct pathways with different modules although all students take the fashion collection module, which has different outcomes on the brief depending on each pathway.

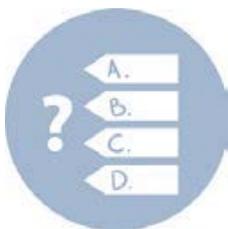
Conceptual	Commercial	Enterprise
FS3002 Fashion Design V (Compulsory)	FS3002 Fashion Design V (Compulsory)	FS3002 Fashion Design V (Compulsory)
FS3008 Fashion Collection (Compulsory)	FS3008 Fashion Collection (Compulsory)	FS3008 Fashion Collection (Compulsory)

FS3009 Experimental Silhouette Investigation (Compulsory)	FS3105 Fashion Design for Industry (Compulsory)	FS3104 Craft Technique (Compulsory)
FQ3001 Cultural and Historical Studies. (Optional) OR MD3000 Enterprise in Practice: Enterprise Project (Optional)	FQ3001 Cultural and Historical Studies. (Optional) OR MD3000 Enterprise in Practice: Enterprise Project (Optional)	MD3000 Enterprise In Practice: Enterprise Project (Compulsory)

2.2 Modules available

Each module is a self-contained block of learning with defined aims, learning outcomes and assessment. A standard module is worth 20 credits. It equates to the learning activity expected from one sixth of a full-time undergraduate year. Modules may be developed as half or double modules with credit allocated up to a maximum of 120 credits per module. The course is designed for you to be able to select a pathway after year 1 (Level 4). Depending on your strengths, interests and ambitions you might choose either the Commercial, Conceptual or Fashion Enterprise pathway. The course team will advise you and guide you in your choice of pathway. During the second year (Level 5) you will undertake a module FP2103 Preparation for Industry when you will get the opportunity to apply for a number of industry placements across the broad spectrum of the fashion arena. In the third year (Level 6) you could work in industry for 48 weeks before returning to study in the final year. This industry placement experience is the equivalent to 6 modules and you must achieve a pass in these to achieve a BA (Hons) Fashion Design degree with Sandwich.

There is an exciting and broad range of placement companies that are already engaged with the Fashion area and our placements cover a vast range of areas. You are not expected to source placements alone the staff will support you and provide a wide range opportunities to cater to student's personal interests and growing ambitions. Positions can be in the areas of design, buying and merchandising in such companies as Alexander McQueen, River Island, Topshop/Topman, Marks and Spencer, Karen Millen, WGSN.com and Ted Baker to name but a few.



2.3 Course requirements

International applicants may not be able to attend an interview in the UK. Once your application has been processed, you should submit an e-portfolio, CD or DVD of your recent work; this will be followed by a telephone interview.

Additionally International students for whom English is not your first language, will be required to evidence an IELTS score of 6.0 or equivalent. Equivalences include:

- TOEFL Written examination score of 550 plus a test of written English (at 4)
- TOEFL Computer Equivalent score of 213 and TWE at 4

Proficiency in English (Cambridge) at Grade C or above

2.4 Module Registration Options

Discussions about your progression through the course normally take place in February each year. It is an opportunity for you to make plans for your study over the next academic year. The course team will tell you about the various modules / combinations available and you will both agree on the most appropriate (and legal) course of study for you.

2.5 Study Time

2.5.1 Weekly timetable

A timetable will be available once you have enrolled on the programme, through the student portal.

2.5.2 Expected hours of study

The normal amount of work involved in achieving a successful outcome to your studies is to study for 10 hours per each credit you need to achieve – this includes attendance at UCLan and time spent in private study.

Your modules have been designed for teaching and independent learning to be completed in a set amount of time. So a 20 credit module will require you to commit to 200 learning hours and 40 credit module, 400 learning hours. Full time students study 120 credits so over each year you will study, in total, 1200 hours. The academic calendar identifies 30 study and assessment weeks spread over two semesters of approximately 15 weeks each, so a full time students' learning should average 40 hours per week. If you find that you are regularly exceeding this amount, or regularly finishing your weekly studies in less time, then you should speak to module tutors or Academic Advisors.

Part-time students study modules in exactly the same way as full-time students, you just study less at any time. If you need advice or guidance about the amount of time you should spend in study, speak to your Academic Advisor.

Level 4 modules include, within the module descriptor, a Module Delivery Plan. This specifies the taught sessions that you should attend and lists the amount of contact time allocated to these taught activities. For most 20 credit level 4 modules, you should expect 60 contact hours over the delivery of the module (where the module is delivered over 15 weekly sessions, it is normal for contact time to be 4 hours per week). The Module Delivery Plan includes an indicative list of the independent learning activities, and approximate time allocations, that you should undertake over the duration of the module. For a 20 credit level 4 module where the taught component is 60 hours, you should spend approximately 140 hours in independent study. Occasionally you may find level 4 modules where the contact hours are greater or less than the 60 hour norm. This is because of the nature of the module but you'll find this is compensated for in other modules. However, no matter how the contact hours and independent study hours are split up, no module requires more or less than 10 hours study per credit.

Modules at level 5 and 6 don't include Module Delivery Plans. This is because we expect greater variation in study patterns at these levels, and for you to take greater control of your learning. However the 10 hours per credit still applies and so you should still be spending approximately 40 hours per week in study if you are a full time student (speak to staff if you are not achieving or exceeding this amount).

PLEASE NOTE: any creative subject is likely to require you spend extra time in preparation of practical work – on occasions you will no doubt be required to put in many more hours than those specified above.

2.5.3 Attendance Requirements



You are required to attend **all** timetabled learning activities for each module. No modules or sessions are optional – no course is different in this regard!

Most courses will at some stage require you to work within subgroups, either in class or in independent learning – for many courses this is the standard way of working. For these group activities, it is important that individuals develop a sense of the needs of others and become equally responsible for all aspects of the groups' development. Throughout your study, you will rely upon the presence and contribution of others to enable you to develop and progress, just as others will rely upon you. A mutual contract is made between all parties and exploitation of this commitment is essential to both educational and personal development.

However, we appreciate that occasionally you cannot attend timetabled sessions. Where this is unplanned please call the Hub **on 01772 893182** or **email your module tutor or course leader**

Under the Visas and Immigration (UKVI) Points Based System (PBS) international students **MUST** attend their course of study regularly; under PBS, UCLan is obliged to tell UKVI if you withdraw from a course, defer or suspend your studies, or if you fail to attend the course regularly.

You can check your attendance record through myUCLan.

3. Approaches to teaching and learning

3.1 Learning and teaching methods

As we created the modules that constitute your course, we considered the following:

- your experience of study must be a holistic one; each module should be fully integrated within the total course of study;
- much of the focus of the teaching, especially during level 4, is aimed at forming the student body into a fully functioning group. It is important that you, as part of your learning, should develop a sense of the needs of others and become equally responsible for all aspects of the group's development. When, as occurs in group work, you rely on the presence and contribution of others for your own progression, a mutual contract is made between all parties and the exploitation of this commitment is essential to both educational and personal development;
- creative practitioners should develop and employ a group dynamic that goes beyond shared experience. For work of genuine integrity to occur, empathy must exist between all the participants. Your ability to exploit group skills do not develop quickly or easily. As

part of the educational process, these must be applied and tested in a variety of situations at all levels.

To achieve the above aims across the modules you will see that there is a mix of practical and theoretical study. Practical study is about developing creative methodologies and developing the technical skills to facilitate making work to professional standards; theory is incorporated into practical learning as well:

Practical study – The majority of study within the modules that define your course can be said to be practical, i.e. you learn through doing. Through workshop sessions and in self-study time, you will be expected to enhance your creative ability and to measure your creative and personal development against professional standards and values. So that you are aware of the relevant professional standards and values, a critical and contextual study programme runs concurrent to this learning in support of your practical study.

Critical and Contextual Study – Study of the links between your creative work and the practice and supporting theory of key contemporary practitioners is central to your course. Within the arts, 'theory' relates to methods and intentions of key national and international contemporary practitioners, as well as practitioners from previous generations. **Contextual study** is the term applied to reviewing the work of others and applying this understanding to aspects of your own practice. As well as the work you will do in class (and be directed to during self-study time), you are expected to define your own contextual study programme that will broaden your general knowledge of contemporary work and inform your creative practice. **Critical study** is the active testing and exploration of relevant theories and ideas that will play an important role in the development of your creative practice. Critical thinking and analysis will be encouraged through formal lectures, student seminar presentations, study visits and research tasks.

3.2 Study skills

All degree courses incorporate study skills, either through activities designed to assist you to study at levels 4, 5 and 6, or through processes that lead to qualitative changes in your learning style – basically, by allowing you to become a more independent learner. This is our goal and we hope that you will quickly adopt a pro-active approach to expanding your learning. We encourage this through 'open' assignment briefs, 'negotiated contracts of work' and 'live projects'. Don't worry if these phrases are don't mean much to you now, it will make sense in time!

To support you, you may wish to consider how the following may help you at different stages of your learning:

Informal Mentoring - We recognise that a key aspect of your learning will be achieved through the contribution and support of others, both formally and informally. Where this support comes from other students, as opposed to teaching staff, we often refer to this as 'informal mentoring'. Each of the creative arts courses developed by UCLan applies informal mentoring processes in ways appropriate to your course; for instance we do this by creating opportunities for students to:

- share their opinions of each other's creative work
- share skills and techniques, with students from your own year group, other year groups and other courses
- see the work of others on yours and other courses, who produce different types of work
- speak to, and work with, students studying at a more advanced level than yourself, so that you will become better prepared for the work that you will engage in at the next level.

However the most fruitful applications for mentoring are often when you identify areas of personal strength and weakness; find ways to share your strengths with others and search out those who can help you improve upon your weaknesses.

Self-Evaluation; Peer & Group Evaluation - Throughout your period of study, most courses will create opportunities for 'peer' and 'group' evaluation. This reflects your growing ability to criticise positively and to use evaluative techniques to effect positive outcomes in your creative work and the work of your peers. Thus, effective application of evaluative tools will be reflected in the grades awarded for presentations or 'support' material. However to offer useful criticism to others relies on a genuine understanding of the processes that occur in the development of creative work; the ability to 'self-evaluate' is essential to this knowledge. In many courses the submission of major pieces of practical work will be accompanied by a **self-evaluation document** that gives you the opportunity to reflect upon the creative processes employed and the work that results.

Your progress as a student your final degree classification is decided by the grades that you receive for the finished work that you submit for assessment. There are other areas of learning in your academic progress that are not so easily charted by end-of-semester or end of course grades. Consequently, throughout your period of study you should be asking yourself questions such as: What kind of approaches to study achieves good results? What approach to study do I have? How do I alter my approach to study to achieve more?

Educational research identifies two basic types of learning, and uncovers differences in students' approaches to the learning process. They are described as 'deep' and 'superficial'.

Students who have a deep approach to learning:

- Intend to understand material for themselves and interact vigorously and critically with the content
- Relate ideas to previous knowledge and experience
- Use organising principles to integrate ideas
- Relate evidence to conclusions
- Examine and challenge the logic of the argument

Students who have a superficial approach to learning:

- Intend simply to reproduce parts of the content and accept ideas and information passively
- Concentrate only on assessment requirements
- Do not reflect on purpose or strategy
- Memorise facts and procedures routinely
- Fail to distinguish guiding principles or patterns.

If you think you are too regularly falling into the latter category, we recommend that you make an appointment to speak to your Academic Advisor. To change your learning pattern, you will find it much easier if you have the support of a tutor.

Self-Evaluation documents and Viva Voces - In some modules you will be studying, we may ask you to submit a written self-evaluation document or participate in a Viva Voce (a spoken evaluation) for assessment. You may worry about this, perhaps thinking that admitting to your faults will cause you get a poor grade or even fail; equally you may be embarrassed about admitting that you did something very well!

Self-evaluation is not there to catch you out, but has two main functions:

1. to allow you consider your achievements and to establish a good working methodology for later assignments;

2. to allow your tutors to understand how and why you produced the work we have assessed and to guide you to replicate success or to avoid mistakes.

We want to ensure that you make the most of your achievements and place these within an effective critical framework or context that will help you achieve future successes. We will assist you, through seminars and tutorials, to prepare for self-evaluation, but, as a simple guide, you should consider the following:

As part of the process of considering your achievement avoid spending too long listing 'what' you did and 'how' you did things; concentrate at least as much on 'why' as well as 'what' and 'how'. In other words, always support what you did by understanding the reasons for your decision.

The 'what I did was...' should always be linked to 'because...' or 'I achieved...X...through...Y...' For instance, when you review your original ideas you should also consider why they were relevant to the assignment. When you evaluate how you began to turn ideas into practical output, you should also evaluate if the methodology you applied was appropriate. When producing finished work, you should also review the process and consider why your initial ideas changed and why the product was better (or worse) because of these changes.

In group projects it is important to evaluate your own contribution within the context of the creative process and the finished work. The self-evaluation process gives you the opportunity to consider subject-specific and key skill development, including;

- creative input (ideas and aesthetics);
- practical input (subject-specific and transferable skills);
- leadership, team contributions and time-management (project development).

Reflect upon what you did well and how you could have approached things differently. Remember group projects are like the 'real world' – each of you is reliant upon one another, and one person's failure is also your failure. Within your self-assessment process we are not expecting you to blame someone else for not working to schedule but to ask yourself what you did, should or could have done, to respond to the challenge created by the changed situation.

If you are required to write an evaluation and submit it for assessment, we normally expect you to cite the work of others; although an evaluation is not the same as an essay it should be properly and accurately referenced.

Journals or Logs – Some courses within the School will require you to submit a log for assessment, but even if it is not a course requirement, it is a good idea to create one. It may be a written document, a photographic or sketch book portfolio or an audio or video recording, but, whatever form it takes, keeping a log or journal is good practice and something that you should consider doing.

The journal, as the name suggests, is a daily record of your creative work. In it you can store the handouts you are given and you can record the key learning points that were made in taught sessions, tutorials and seminars, and perhaps record the basic purpose and structure of workshop exercises (for future reference!). You should also use your journal to record your thoughts and ideas, particularly the processes you applied in the creation of your work. To get you going, try to answer as many of the following questions as possible as you complete your daily entries: *What inspired your original ideas? How did you present (to your tutor or your group) your ideas? If a group project, what ideas did other suggest and how did they present them? What made you reject some ideas and accept others? How did you begin to synthesise these ideas into a creative response to the stimulus? What did you*

eventually leave out? What new ideas were inspired? How did you begin to turn ideas into product? What processes did you apply that changed or developed your original ideas? What caused you to apply these processes? What practical techniques did you use in the creation of your work? What contextual study did you apply to further your practice?

Linking your study to personal events or reflections is good practice. However don't include superficial details (such as the time your group started work or who didn't turn up - although individuals' working patterns may be relevant in understanding why a particular assignment worked well or was not successful). Your journal should include critical and contextual material that you have researched in independent study time and that responds to things you have learned in lectures, seminars and workshops.

Jot down quotes or ideas you have gleaned from books and periodicals, or things you have heard on the radio or TV. When you see something that inspires you, record your thoughts in your journal. Within your journal you should consider how you might apply things you have learned in other modules and at previous levels. Whatever form your journal takes always use the processes of critical review and analysis to comment on this material and to broaden your knowledge of the arts and creative practice. As you progress towards the end of your study, things will fall into place that you didn't fully understand at first. This is natural and you will wish to refer back to earlier entries.

A useful support for your studies is

WISER <http://www.uclan.ac.uk/students/study/wiser/index.php>



3.3 Learning resources

The School of Art, Design & Fashion will endeavour to make all materials and resources necessary to complete the course available to students, however it is expected that students will need to purchase additional materials.

3.3.1 Learning Information Services (LIS)

Extensive [Resources](#) are available to support your studies provided by UCLan's LIS – library and IT staff. If you wish to, you may take advantage of the free training sessions designed to enable you to gain all the skills you need for your research and study.

Use the library catalogue to search for material by **author**, **title**, or **subject**. The catalogue will tell you if items are in the Library's collections, and if so, on which floor, at which number, whether they are 'Oversize' (OS) and therefore shelved separately, and whether they are currently on loan. If they are on loan, you can place a reservation, using your library card. You can use the catalogue to look for publications devoted to particular **artists**, and to check whether the Library has particular **journals**.

To trace journal articles or other publications (including exhibition catalogues) *whether or not they can be found in the Library*, you can use bibliographies, including **indexes** and **bibliographic databases**. If you know a publication exists, and if you have details of it, the Library will usually be able to obtain a copy for you, if necessary by borrowing it from another library. The most useful bibliographies for art research include **Art Index** (soon to be available online), and **Design & Applied Arts Index**, (on CD-ROM, available from the Help Desk) but also **Art Bibliographies Modern** which, with many other art bibliographies, can be found on the Bibliographies shelves on the 1st floor at **016.7**. A general index to newspapers and periodicals is **British Humanities Index**, held in the Reference Collection on the 1st floor.

Exhibition catalogues and **videos** are located among the books and can be traced just like books, by using the catalogue.

Journals (also called *magazines* or *periodicals*) are shelved separately at the back of the ground floor. The 700s are on the right hand side of the Library. Journals are not for loan.

Visual resources, Illustrations and Slides - Many of the books and journals in the Library are useful sources of images, including images of works of art and pictures of all kinds of other things. They are supplemented by the following special collections. Illustrations are arranged alphabetically in broad subject categories, in filing cabinets on the 2nd floor. To be sure of not missing images of the subject you are after, use the adjacent card index. The Library's Slide Collection is housed in another group of filing cabinets, also on the 2nd floor. It has its own card index nearby. The slides are mostly of works of art, architecture, design, etc. and include images from recent exhibitions. Slides can be borrowed and instructions are provided.

On-line resources - The University provides access to the Internet from any network pc - in the library, these are on the 3rd floor. From the library home page there are links to external internet sites relevant to the subjects taught here. As an introduction, the ADAM site (adam.ac.uk) provides access to many worthwhile web sites.

Library studio facilities include: Drawing tables (2nd floor), Enlarger/visualiser (2nd floor), Photocopying, including a colour photocopier (Ground floor).

Fashion & Textiles Resources:

You will have access to a wide range of specific Fashion Design resources. Most of these will be on the top floor of Victoria Building and will include.

Sewing room / Specialist Machine room

Knitting Machines

Steam Room

Garment Production Room

Digital Print room (on the ground floor)

Textiles Workshop and Dye Lab (on the ground floor)

Computer Suites – both Apple Mac and PC (ground floor)

Fully equipped Studios with interactive white boards

3.3.2 Electronic Resources

Blackboard is the brand name for the on-line Virtual Learning Environment (VLE) that UCLan has implemented to support and enhance teaching and learning. You will find updated briefs and handouts on the course Blackboard area.

3.4 Personal development planning

The development of a student's individual profile and aspiration is embedded in the delivery of the programme to enable student's future career aspirations within the Fashion Industry. This programme of study concentrates not only on the subject specific skills but on incorporating experiences and employability skills needed for the sandwich placement element of the course and as a graduate seeking employment within their chosen field.

In Level 4 students are guided through tutorial PDP sessions to establish a personal audit of transferable skills against potential employability in the creative industries.

In Level 5 students are encouraged through the preparation for industry module and tutorials to set their own PDP targets focusing on targeted employability in the creative industries.

In Level 6 students are expected to promote their own individuality and personal career direction in a professional manner for employment within the creative industries.

PDP is designed to:

1. Enable you to work towards the point you would like to be at on graduation
2. To help you acquire employability skills needed for your chosen career
3. Evaluate your strengths
4. Develop a plan to deploy them in a range of situations at **UCLAN** and after graduation.



3.5 Preparing for your career

Your future is important to us, so to make sure that you achieve your full potential whilst at university and beyond, your course has been designed with employability learning integrated into it at every level. This is not extra to your degree, but an important part of it, which will help you to show future employers just how valuable your degree is. These “Employability

Essentials” take you on a journey of development that will help you to write your own personal story of your time at university:

- To begin with, you will explore your identity, your likes and dislikes, the things that are important to you and what you want to get out of life.
- Later, you will investigate a range of options including jobs and work experience, postgraduate study and self-employment,
- You will then be ready to learn how to successfully tackle the recruitment process.

You will be able to record your journey using Pebblepad, the university’s e-portfolio system, which will leave you with a permanent record of all the fantastic things you have achieved during your time at UCLan.

It’s your future: take charge of it!

[Careers](#) offers a range of support for you including:-

- career and employability advice and guidance appointments
- support to find work placements, internships, voluntary opportunities, part-time employment and live projects
- workshops, seminars, modules, certificates and events to develop your skills

Daily drop in service available from 10.30am-3pm for CV checks and initial careers information. For more information come along and visit the team (in Foster building near the main entrance) or access our careers and employability resources via the Student Portal.

You will find that live project briefs, a range of guest speakers, paired with the preparation for industry module and with the opportunity of an invaluable industrial placement year will put you in an excellent position in terms of employability. Employability is integrated within this programme of study each year and allows you a real insight into what industry wants, as well as the opportunity to reflect on your own skills and future career pathway.

The course produces independent, creative and industrious graduates who gain prestigious positions within the Fashion Design industry. Job areas include women’s, men’s, kids and accessory design, trend forecasting, print and graphic design. Graduates work with some of

the most prestigious brands in the UK including the likes of Iris Van Herpen, Abercrombie & Fitch, John Lewis, Marks & Spencer, Adidas, Preen, George Clothing, Next and WGSN.com.

4. Student Support

This section of the handbook lists some of the support mechanisms that are available to you and your colleagues. **Never be afraid of asking for help!**

- If you have a problem that is module-related, speak with the tutor(s) that deliver that module;
- If you have a problem that crosses two or more modules but is an academic rather than personal problem, speak to your course leader.
- If you have a problem that is personal but that currently or may in the future affect your learning, speak to your Academic Advisor.
- If, for whatever reason, you cannot speak to the course team please make an appointment to speak to Bev Lamey, Academic Lead for Fashion & Textiles.
-



4.1 Academic Advisors

You will have been allocated an Academic Advisor at the point of enrolment. Your Academic Advisor is the first port-of-call should you encounter problems or need support. Every student is allocated an Academic Advisor from an area the same or similar to that of the study. As a minimum you will be met at the beginning of the course (normally within the first 4 weeks) and, thereafter, you will be offered formal opportunities to meet with them in each semester. If you have a problem at other times they are available for you to talk to; most staff have a weekly slot they allocate to Academic Advisor sessions, but if you have an urgent problem, please phone or e-mail your tutor to book an 'emergency' slot. Your Academic Advisor will:

- offer academic advice throughout the year
- monitor your progress and attainment through the year
- advise you on your progress and issues such as option choices
- refer you to other staff within the School who will be able to assist you in resolving any academic problems
- refer you to staff within the University support services if appropriate
- advise on the best course of action if you have failed any aspect of your course, or feel that you are likely to do so

You are expected to:

- make use of your Academic Advisor
- make sure you know where their office is and how to contact them
- watch out for emails, notices and memos asking you to make appointments or attend meetings with them

As a student on the BA (Hons) Fashion Design course you are in the fortunate position of having one key member of staff allocated to your year usually who is both your academic tutor and Academic Advisor. A sign will be visible at all times on your year noticeboard

informing you of who your Academic Advisor is and the times they are available for you to see them. However we are a very friendly course and would encourage you to contact us with any problems at any time. Year 1 students will always be offered a meeting with their Academic Advisor within the first few weeks of University to iron out and discuss any possible problems.

You must meet with your Academic Advisor whether you are having any difficulties or not; please book a slot with them each semester. They are also available to help with any problems you may have at any stage during the year, and will be happy to provide you with the support and guidance you need to get over the immediate but temporary difficulties that most students face at some time in their academic careers.

4.2 Students with disabilities

If you have a disability that may affect your studies, please either contact the Disability Advisory Service - disability@uclan.ac.uk - or let one of the course team know as soon as possible. With your agreement information will be passed on to the Disability Advisory Service. The University will make reasonable adjustments to accommodate your needs and to provide appropriate support for you to complete your study successfully. Where necessary, you will be asked for evidence to help identify appropriate adjustments.

Assessment arrangements for students with a disability

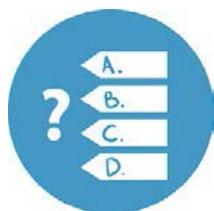
Arrangements are made for students who have a disability/learning difficulty for which valid supporting evidence can be made available. Contact the Disability Adviser for advice and information, disability@uclan.ac.uk

4.3 Students' Union

The Students' Union offers thousands of volunteering opportunities ranging from representative to other leadership roles. We also advertise paid work and employ student staff on a variety of roles. You can find out more information on our website:

<http://www.uclansu.co.uk/>

5. Assessment



5.1 Assessment Strategy

We assess course work – course work is normally a set of creative projects and some essays, set by your tutors to deadlines that are same for all. Course work is marked to an agreed set of criteria and, through moderation, a final mark is achieved.

It is important for you to understand that we don't assess modules, we assess assignments packaged within these modules! By assessing individual assignments, we obtain a mark that indicates how well you did overall on a particular module. At the end of your course, by putting the module marks together we calculate your degree classification. Therefore, the assessment of each assignment contributes to passing your degree.

The assessment strategy is created out of the information agreed at validation and contained within the module descriptors. Many modules have two or more assignments but it is entirely normal for a module to be only composed of one assignment. In the Module Handbook (occasionally called Module Information Pack), all the assignments for that module are usually included. Read them as soon as you receive it because this will help you understand

what we expect of you and how the module will develop; it will also help you to time-manage your workload for the semester or year.

In feedback your tutors will explain what qualities in your work defined the grade you were awarded, and what you could improve on in future assessment that will assist you to improve your grades.

The nature of your course requires that a number of different learning methods be used and assessed. These can be summarised as follows:

Practical Work - Because study within your course uses practical experience to broaden understanding, assessment of practical work will not be concerned solely with the superficial aesthetic qualities of the finished piece. We regard the 'process' as equally important as 'product'. As stated elsewhere, emphasis may be placed on the creation of documentation that traces the progress of, and your awareness of, the process in which you are engaged. To assess practical work we apply criteria based upon the following:

- attainment of appropriate aesthetic standards
- development and application of technical and other practical skills (craft skills)
- analysis, problem solving and proposal of solutions
- sensitivity to, and appreciation of, aesthetic, cultural and social aspects

Lecture/Seminar Work - The majority of the modules that you study are practical. However, even within practical modules it is still often appropriate to deliver some lectures and seminars. It is normal to assess the knowledge that you have gained from these lectures at various points throughout the year. However, rather than always expecting you to present theoretical learning for assessment in the form of essays, we often prefer you to introduce this knowledge in your practical work or to create seminar presentations, which you may think of as solo or group presentations. To assess the results of lectures and seminars we apply criteria based upon the following:

- consideration of information and personal views, interpretation and analysis
- involvement of the use of resources to extend understanding through self-study
- development of abilities to originate, research and prepare concepts or ideas
- fluency in communicating creative issues, concepts or ideas

Group Work – It is more appropriate to assess group work in some courses more than others, but where group work is assessed we sub-divide its assessment into 2 different approaches: Firstly, when we assess your understanding of some aspect of theory within group work, we may need to isolate your contribution and measure this contribution to the group's presentation separately from other students. We may use your supporting documentation, discussions, viva voces and workshop sessions to help us to monitor your contribution. Secondly, it is common in practical work to assess your groups' response to a particular task holistically. In these instances it is not always possible or relevant to isolate each individual's contribution (however we may adjust this grade for one or more individuals if we feel there has been an unequal contribution to the group from certain members). To assess group work we apply criteria based upon the following:

- your understanding of personal responsibility
- your ability to integrate and play an active part
- your participation in complex organisational and creative decision making
- your management and monitoring of the group's progress
- your participation in joint presentations of proposals/solutions

In addition to the above, assessment criteria may also include:

- * active involvement in learning

- * positive use of resources
- * relationships with people - working in teams or groups
- * management of study including self-study

The specifics of the assessment criteria for each assignment will be explained to you prior to starting the assignment, but if you are in any doubt **speak to your module tutor immediately!**

5.2 Notification of assignments and examination arrangements

How, where and when (e.g. before 4 pm) should students submit their assignments: This information will be shown on every assignment brief. The submission process will vary according to the type of assessment. Practical work is usually submitted direct to the module leader.

5.3 Referencing

Your written work should be referenced using the Harvard system. The LIS provides assistance on referencing and also speak to your tutors if you are unsure how to apply Harvard when citing references or compiling a bibliography for an assessment.

5.4 Confidential material

Although your tutors and other staff at UCLan do not seek to limit your right to express your self in any way, we are charged with upholding common levels of decency and to protect unsuspecting members of the University and wider communities. Consequently it is your responsibility to discuss fully the content and context of your work with your tutors. You and your supervising tutor should 'risk assess' any potentially offensive work that enters the public domain in exactly the same way that you would consider the Health and Safety aspects of your work. If, after consultation, your tutor feels that your work contains elements that are not suitable for the public domain, we may ask you to:

- i) present the work to tutors only
- ii) present the work to an invited audience only
- iii) alter or withhold these elements
- iv) place, in waiting and entrance areas, clear warning signs that explain the nature of the work you are presenting

5.5 Cheating, plagiarism, collusion or re-presentation

Please refer to the information included in section 6.6 of the University Student Handbook for full definitions. The University uses an online Assessment Tool called Turnitin. A pseudo-Turnitin assignment will be set up using the School space on Blackboard to allow students to check as many drafts as the system allows before their final submission to the 'official' Turnitin assignment. Students are required to self-submit their own assignment on Turnitin and will be given access to the Originality Reports arising from each submission. In operating Turnitin, Schools must take steps to ensure that the University's requirement for all summative assessment to be marked anonymously is not undermined and therefore Turnitin reports should either be anonymised or considered separately from marking. Turnitin may also be used to assist with plagiarism detection and collusion, where there is suspicion about individual piece(s) of work.

6. Classification of Awards

The University publishes the principles underpinning the way in which awards and results are decided in [Academic Regulations](#). Decisions about the overall classification of awards are made by Assessment Boards through the application of the academic and relevant course regulations.



7. Student Feedback

You can play an important part in the process of improving the quality of this course through the feedback you give.

You can play an important part in the process of improving the quality of your course through the feedback you give. In addition to the ongoing discussion with the course team throughout the year, there are a range of mechanisms to enable you to feedback about your experience of teaching and learning. We aim to respond to your feedback and let you know of our plans for improvement.

In the past students have asked the course team to purchase specific equipment they would find beneficial or have highlighted specific visits to exhibitions or cities.

Formal mechanisms for obtaining your opinion include the following:

- MFQS – Module Feedback Questionnaires are circulated towards the end of each module; you are asked to complete the questionnaire anonymously;
- SSLC – the staff/student liaison committees, meet every semester and your course reps attend;
- NSS - the National Student Survey (during semester 2 for students in their final year of study);
- SSS – UCLan’s survey of all undergraduates not in their final year

You should always use these systems to comment on all aspects of your study – for instance you may wish to comment on this handbook, the induction period, the syllabus of each module, the curriculum that defines each level of your course, the assignments, the assessments, the various teaching and learning approaches, indeed anything relevant to your learning.

The Students Union can support you in voicing your opinion, provide on-going advice and support, and encourage your involvement in all feedback opportunities. They will be requesting that you complete the National Student Survey (during semester 2 for students in their final year of study) or the UCLan Student Survey (all other students).

The Students’ Union and University work closely together to ensure that the student voice is heard in all matters of student-life. We encourage students to provide constructive feedback throughout their time at university, through course reps, surveys and any other appropriate means,

The Union’s Student Affairs Committee (SAC), members of Students’ Council and School Presidents each have particular representative responsibilities, and are involved with decision making committees as high as the University Board. Therefore it is very important students engage with the democratic processes of the Students’ Union and elect the students they see as most able to represent them.

7.1 Student Staff Liaison Committee meetings (SSLCs)

Details of the Protocol for the operation of SSLCs is included in section 8.2 of the University Student Handbook.

8. Appendices

8.1 Programme Specification

UNIVERSITY OF CENTRAL LANCASHIRE

Programme Specification

This Programme Specification provides a concise summary of the main features of the programme and the learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided.

Sources of information on the programme can be found in Section 17

5. Awarding Institution / Body	University of Central Lancashire
6. Teaching Institution and Location of Delivery	Preston campus AAS Thessaloniki Greece VMU Lithuania
7. University School/Centre	School of Art, Design & Fashion
8. External Accreditation	n/a
9. Title of Final Award	BA (Hons) Fashion Design
10. Modes of Attendance offered	Full Time/Part Time Sandwich
11. UCAS Code	W231
12. Relevant Subject Benchmarking Group(s)	Art & Design
13. Other external influences	n/a
14. Date of production/revision of this form	April 2016
15. Aims of the Programme	
	<ul style="list-style-type: none">• To develop the professional creative skills and qualities required for a career in the fashion industry.• Develop visual and technical skills and market awareness that relates to contemporary fashion design practise.

- | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none">• To facilitate the acquisition of knowledge, understanding and skills in fashion design within the context of innovation, creativity and industry relevance. |
| <ul style="list-style-type: none">• To offer a student centred course with a choice of pathways and options. |

16. Learning Outcomes, Teaching, Learning and Assessment Methods
A. Knowledge and Understanding
<p>A1. Explain and analyse the relationship of fashion to historical, social and cultural contexts. (L4)</p> <p>A2. Recognise a range of research bases and methodologies. (L4)</p> <p>A3. Select, justify and apply professionally creative methods of illustration, presentation and layout to a standard required in professional practice. (L6)</p> <p>A4. Analyse and implement a wide range of research sources and methodologies. (L5)</p> <p>A5. Demonstrate an awareness of local and global market influences affecting the development of design solutions. (L5)</p> <p>A6. Apply diagnostic and creative skills and exercise judgement in the analysis of research. (L6)</p> <p>A7. Illustrate in-depth knowledge of market levels and customer profiling (L6)</p> <p>A8. Integrate and utilise digital technologies within the professional practise of fashion design. (L5)</p> <p>A9. Demonstrate a thorough knowledge of trend, colour, fabric and design development related to fashion design. (L6)</p> <p>A10. Evaluate in-depth knowledge of current fashion trends. (L5)</p> <p>A11. Evidence a thorough understanding of the translation of traditional and historical fashion and textile research into a contemporary fashion conclusion. (L6)</p> <p>A12. Understand and define the processes of the fashion industry within the context of a business activity.</p>
Teaching and Learning Methods
Acquisition of knowledge for all modules is achieved through a variety of project linked activities delivered via lectures, seminars, tutorials and practical demonstrations, which include critiques, mentoring, workshops, and demonstrations, peer group presentations talks by graduates from the course, and visiting specialists from the industry.
Assessment methods
<p>Coursework:</p> <p>Projects</p> <p>Portfolio</p> <p>Presentations</p> <p>3D Creation</p> <p>Essays</p> <p>Reports</p>
B. Subject-specific skills
<p>B1. Develop and demonstrate creativity within a fashion design context. (L4)</p> <p>B2. Demonstrate and apply an awareness of trend, colour, illustration, CAD & design practise. (L4)</p> <p>B3. Exhibit in-depth design, pattern-cutting and technology skills required to produce contemporary garments and demonstrate individuality and innovation through design. (L5)</p> <p>B4. Demonstrate a professional approach to colour, trend, CAD and graphic solutions (L5)</p> <p>B5. Demonstrate a professional level of computer competence in relation to fashion design (L5)</p> <p>B6. Demonstrate professional rigour and appropriate methods of make in the creation and execution of fashion garments. (L6)</p> <p>B7. Successfully integrate trends, insights and industry climates. (L6)</p> <p>B8. Utilise the appropriate latest technologies as part of communicating fashion design in its most innovative form (L6)</p>
Teaching and Learning Methods
Subject-specific skills will be acquired via the visual, written and practical briefs of individual modules. Development of subject-specific skills will be delivered and practised

cumulatively throughout the programme and students will be encouraged to develop an independent understanding of which methodologies to utilise to achieve appropriate solutions to project requirements. Lectures, workshops, demonstrations, group and individual tutorials, seminars, peer group presentations talks by graduates from the course, visiting specialists from the industry

Assessment methods

Coursework:
Projects
Portfolio
Presentations
3D Creation
Textiles
Essays
Reports

C. Thinking Skills

- C1. Analyse research information and develop investigative strategies. (L4)
- C2. Demonstrate the ability to reflect and identify key personal skills and attributes within the context of fashion. (L4)
- C3. Contextualise own design ideas within a global context and alongside the work of successful young designers. (L5)
- C4. Select, justify and apply appropriate creative solutions in response to industry requirements. (L5)
- C5. Apply imaginative and creative solutions to a range of design contexts. (L5)
- C6. Analyse and apply consumer behaviour and attitudes. (L6)
- C7. Apply a comprehensive range of research strategies and methodologies when identifying market levels and exploring design solutions. (L6)
- C8. Solve complex problems and provide creative and innovative solutions. (L6)
- C9. Demonstrate original, innovative and imaginative responses within the constraints of commercial practice. (L6)
- C10. Apply innovative approaches to cut, proportion and silhouette via in-depth research and applied technical skills. (L6)
- C11. Analyse numeracy in relation to project solutions. (L6)
- C12. Reflect and evaluate the industrial placement experiences in both a professional and educational setting. (L6)

Teaching and Learning Methods

Cognitive skills are developed through practical work, tutorial seminar work and coursework projects. Practical and project work is designed to allow students to demonstrate achievement of all the learning outcomes in this category. Lectures, workshops, demonstrations, group and individual tutorials, seminars, peer group presentations talks by graduates from the course, visiting specialists from the industry.

Assessment methods

Coursework:
Projects
Portfolio
Presentations
Essays
3D Creation
Reports

D. Other skills relevant to employability and personal development

- D1. Apply academic writing skills to a professional standard (L4)
- D2. Demonstrate and apply basic technical and presentation skills (L4)
- D3. Demonstrate time management skills (L4)

- D4. Demonstrate team working skills (L4)
D5. Demonstrate professional practice skills and employability (L5)
D6. Display expertise and professionalism at all stages of production and presentation of final outcomes. (L6)
D7. Apply a level of written expertise across a wide spectrum of academic and professional situations/solutions. (L6)
D8. Evidence and exhibit confidence and an ability to make independent choices while continuing to develop a personal and unique style. (L6)
D9. Demonstrate collaborative actions and build working relationships across various disciplines and external bodies.
D10. Understand the processes of the fashion industry within the context of business enterprise. (L6)

Teaching and Learning Methods

Lectures, workshops, demonstrations, group and individual tutorials, seminars, peer group presentations talks by graduates from the course, visiting specialists from the industry. Transferable skills are embedded in the programme curriculum and are intrinsic within each module.

Assessment methods

Coursework:
Projects
Portfolio
Presentations
Essays
3D Creation
Reports

13. Programme Structures*				14. Awards and Credits*
Level	Module Code	Module Title	Credit rating	
Level 6	FQ3000	Industrial Placement Fashion	120	<p>Bachelor Honours Degree Fashion Design Requires 360 credits including a minimum of 220 at level 5 or above with a minimum of 100 at level 6 or above. Work placement route requires successful completion of FQ3000 which has a notional credit rating of 120 credits.</p> <p>Bachelor Degree Fashion Design Requires 320 credits including a minimum of 180 at Level 5 or above with a minimum of 60 at Level 6 or above. Work placement route requires successful completion of FQ3000 which has a notional credit rating of 120 credits.</p>
	FS3002	Fashion Design V	20	
	FS3009	Experimental Silhouette Investigation	20	
	FS3105	Fashion Design for Industry	20	
	FS3008	Fashion Collection	60	
	FS3104	Craft Technique	20	
	MD3000	Enterprise in Practise: Enterprise Project	20	
FQ3001	Cultural & Historical Studies: Fashion, Textiles, Culture & Identity	20		
Level 5	FS2001	Fashion Design III	30	<p>Diploma of Higher Education Fashion Design Requires 140 credits including a minimum of 120 at Level 5 or above</p>
	FS2002	Fashion Design IV	30	
	FS2105	Outerwear Design & Creation	20	
	FS2102	Contextualising Fashion Direction	20	
	FS2103	Computer Aided Fashion Drawing	20	
	FP2103	Preparation for industry	20	
	FQ2001	Critical and Cultural Studies: Dress, Style and Communication	20	
MD2219	Enterprise in Practise: Planning & Developing a Business Model	20		
Level 4	FS1001	Fashion Design I	40	<p>Certificate of Higher Education Requires 120 credits at Level 4 or above</p>
	FS1002	Fashion Design II	40	
	FS1102	Fashion Communication & Presentation Methods	20	
	FQ1001	Cultural & Historical Studies: Introduction to Design & Culture	20	
	MD1022	Enterprise in Practise: Enterprise Skills	20	
15. Personal Development Planning				
<p>The development of a student's individual profile and aspiration is embedded in the delivery of the programme to enable student's future career aspirations within the Fashion Industry. This programme of study concentrates not only on the subject specific skills but on incorporating experiences and employability skills needed for the sandwich placement element of the course and as a graduate seeking employment within their chosen field. In Level 4 students are guided through tutorial PDP sessions to establish a personal audit of transferable skills against potential employability in the creative industries.</p>				

In Level 5 students are encouraged through the preparation for industry module and tutorials to set their own PDP targets focusing on targeted employability in the creative industries. In Level 6 students are expected to promote their own individuality and personal career direction in a professional manner for employment within the creative industries.

PDP is designed to:

17. Enable you to work towards the point you would like to be at on graduation
18. To help you acquire employability skills needed for your chosen career
19. Evaluate your strengths
20. Develop a plan to deploy them in a range of situations at **UCLAN** and after graduation.

All of the above are conducted through a range of methodologies including, self and peer critiques, self and peer analysis – including group critiques, this is in addition to personal one-to-one sessions with tutors where students identify their own intended personal professional development and their responses to past areas requiring attention.

16. Admissions criteria *

(including agreed tariffs for entry with advanced standing)

**Correct as at date of approval. For latest information, please consult the University's website.*

UK Applicants

Except in exceptional circumstances, UK applicants must attend an interview with portfolio.

European and International Applicants:

Some applicants may not be able to attend an interview in the UK. Once your application has been processed, you should submit an e-portfolio, CD or DVD of your recent work; if possible this will be followed by a telephone interview.

All successful candidates will have achieved the following:

280 points at **A2**, (General Studies accepted) or equivalent

BTEC Extended Diploma: Distinction, Merit, Merit

BTEC Diploma: Distinction* Distinction*

Pass Access course with 30 Level 3 Credits at Distinction

International Baccalaureate: 28P

GCSEs: 5 at grade C inc Maths & English or equivalent.

For those whose first language is not English:

IELTS: grade 6 with no subscore lower than 5.5

17. Key sources of information about the programme

- Course Leaflet
- University website
- Student handbook
- University Prospectus

18. Curriculum Skills Map

Please tick in the relevant boxes where individual Programme Learning Outcomes are being assessed

Level	Module Code	Module Title	Core (C), Compulsory (COMP) or Option (O)	Programme Learning Outcomes																		
				Knowledge and understanding												Subject-specific Skills						
				A1	A2	A3	A4	A5	A6	A7	A8	A9	A10	A11	A12	B1	B2	B3	B4	B5	B6	B7
e.g. LEVEL 6	FS3002	Fashion Design V	COMP			X			X	X		X		X							X	X
	FS3009	Experimental Silhouette Investigation	O						X			X		X						X		X
	FS3105	Fashion Design for Industry	O			X			X	X		X		X						X	X	X
	FS3008	Fashion Collection	COMP			X			X			X		X						X	X	X
	FS3104	Craft Technique	O						X	X		X		X							X	
	MD3000	Enterprise in Practise: Enterprise Project	O								X											X
	FQ3000	Industrial Placement - Fashion	O													X						
	FQ3001	Cultural & Historical Studies	O												X							
e.g. LEVEL 5	FS2001	Fashion Design III	COMP				X	X			X		X					X	X			
	FS2002	Fashion Design IV	COMP				X	X			X		X					X	X			
	FS2105	Outerwear Design & Creation	O				X	X			X		X					X	X			
	FS2102	Contextualising Fashion Direction	O				X	X					X									
	FS2103	Computer Aided Fashion Drawing	O				X	X			X		X							X		
	FQ2001	Critical and Cultural Studies: Dress, Style and Communication	O				X															
	FP2103	Preparation for industry	O											X								
	MD2219	Enterprise in Practise: Planning & Developing a Business Model	O				X							X								
e	FS1001	Fashion Design I	COMP	X	X											X	X					

19. LEARNING OUTCOMES FOR EXIT AWARDS:

Learning outcomes for the award of: Bachelor Degree Fashion Design

- A1. Demonstrate an understanding of the relationship of fashion to historical, social and cultural contexts.
- A2. Recognise a range of research bases and methodologies.
- A3. Select, justify and apply professionally creative methods of illustration, presentation and layout to a standard required in professional practice.
- A4. Analyse and implement a wide range of research sources and methodologies.
- A5. Demonstrate an awareness of local and global market influences affecting the development of design solutions.
- A6. Apply diagnostic and creative skills and exercise judgement in the analysis of research.
- A7. Illustrate in-depth knowledge of market levels and customer profiling
- A8. Integrate and utilise digital technologies within the professional practise of fashion design.
- A9. Demonstrate a thorough knowledge of trend, colour, fabric and design development related to fashion design.
- A10. Evaluate in-depth knowledge of current fashion trends.
- A11. Evidence a thorough understanding of the translation of traditional and historical fashion and textile research into a contemporary fashion conclusion.
- B1. Develop and demonstrate creativity within a fashion design context.
- B2. Demonstrate and apply an awareness of trend, colour, illustration, CAD & design practise.
- B3. Exhibit in-depth design, pattern-cutting and technology skills required to produce contemporary garments and demonstrate individuality and innovation through design.
- B4. Demonstrate a professional approach to colour, trend, CAD and graphic solutions.
- B5. Demonstrate a professional level of computer competence in relation to fashion design
- B6. Demonstrate professional rigour and appropriate methods of make in the creation and execution of fashion garments.
- B7. Successfully integrate trends, insights and industry climates.
- B8. Utilise the appropriate latest technologies as part of communicating fashion design in its most innovative form
- C1. Analyse research information and develop investigative strategies.
- C2. Demonstrate the ability to reflect and identify key personal skills and attributes within the context of fashion.
- C3. Contextualise own design ideas within a global context and alongside the work of successful young designers.
- C4. Select, justify and apply appropriate creative solutions in response to industry requirements.
- C5. Apply imaginative and creative solutions to a range of design contexts.
- C6. Analyse and apply consumer behaviour and attitudes.
- C9. Demonstrate original, innovative and imaginative responses within the constraints of commercial practice.
- C10. Apply innovative approaches to cut, proportion and silhouette via in-depth research and applied technical skills.
- C11. Analyse numeracy in relation to project solutions.
- D1. Apply academic writing skills to a professional standard.
- D2. Demonstrate and apply basic technical and presentation skills.
- D3. Demonstrate time management skills.
- D4. Demonstrate team working skills.
- D5. Demonstrate professional practice skills and employability
- D6. Display expertise and professionalism at all stages of production and presentation of final outcomes.
- D7. Apply a level of written expertise across a wide spectrum of academic and professional situations/solutions.
- D8. Evidence and exhibit confidence and an ability to make independent choices while continuing to develop a personal and unique style. (L6)
- D9. Demonstrate collaborative actions and build working relationships across various disciplines and external bodies.
- D10. Understand the processes of the fashion industry within the context of business enterprise.

Learning outcomes for the award of:

Diploma of Higher Education Fashion Design

- A1. Demonstrate an understanding of the relationship of fashion to historical, social and cultural contexts.
- A2. Recognise a range of research bases and methodologies.
- A4. Analyse and implement a wide range of research sources and methodologies.
- A5. Demonstrate an awareness of local and global market influences affecting the development of design solutions.
- B1. Develop and demonstrate creativity within a fashion design context.

- B2. Demonstrate and apply an awareness of trend, colour, illustration, CAD & design practise.
- B3. Exhibit in-depth design, pattern-cutting and technology skills required to produce contemporary garments and demonstrate individuality and innovation through design.
- B4. Demonstrate a professional approach to colour, trend, CAD and graphic solutions.
- C1. Analyse research information and develop investigative strategies.
- C2. Demonstrate the ability to reflect and identify key personal skills and attributes within the context of fashion.
- C3. Contextualise own design ideas within a global context and alongside the work of successful young designers.
- C4. Select, justify and apply appropriate creative solutions in response to industry requirements.
- C5. Apply imaginative and creative solutions to a range of design contexts.
- D1. Apply academic writing skills to a professional standard.
- D2. Demonstrate and apply basic technical and presentation skills.
- D3. Demonstrate time management skills.
- D4. Demonstrate team working skills.
- D5. Demonstrate professional practice skills and employability

**Learning outcomes for the award of:
Certificate of Higher Education**

- A1. Demonstrate an understanding of the relationship of fashion to historical, social and cultural contexts.
- A2. Recognise a range of research bases and methodologies.
- B1. Develop and demonstrate creativity within a fashion design context.
- B2. Demonstrate and apply an awareness of trend, colour, illustration, CAD & design practise.
- C1. Analyse research information and develop investigative strategies.
- C2. Demonstrate the ability to reflect and identify key personal skills and attributes within the context of fashion.
- C5. Apply imaginative and creative solutions to a range of design contexts.
- D1. Apply academic writing skills to a professional standard.
- D2. Demonstrate and apply basic technical and presentation skills.
- D3. Demonstrate time management skills.
- D4. Demonstrate team working skills.