



**Course Handbook**  
**BA (Hons) Fashion Promotion**  
**2018/19**  
**Eve Astle : Course Leader**  
**School of Art, Design and Fashion**



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

All course materials, including lecture notes and other additional materials related to your course and provided to you, whether electronically or in hard copy, as part of your study, are the property of (or licensed to) UCLan and **MUST** not be distributed, sold, published, made available to others or copied other than for your personal study use unless you have gained written permission to do so from the Dean of School. This applies to the materials in their entirety and to any part of the materials.

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## **Welcome to the course**

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

The fashion area has an esteemed reputation gained over many years, both within the fashion and fashion promotion industry and in educational establishments. We have built strong links with all aspects of the fashion industry, which now provides us, and eventually you, with some excellent opportunities for placements, live projects and career prospects. This can only continue and prosper with your commitment to the course and reaching your full potential.

The purpose of this handbook is to give you all the information you require regarding your programme of study. If there is anything not covered in the handbook, which you would like information on please do not hesitate to ask. This is your programme of study and it is important that you understand the ins and outs of the course in order to make your learning a successful experience.

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 in a way they are what your whole course is based on.

We have also included matrix charts to help you map skills progression and learning outcomes.

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.

## **Eve Astle Course Leader**

### **BA (Hons) Fashion Promotion**

#### **1.1 Rationale, aims and learning outcomes of the course**

On successful completion of this course you will graduate with a BA (Hons) Fashion Promotion degree 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 Promotion (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 provide a broad programme of study of the Fashion industry
- To facilitate the acquisition of knowledge understanding and skills in fashion promotion, communication, marketing, styling and brand
- To collaborate with industry and engage the community to engender dynamic professionalism and strong career pathways for students
- To offer a student centred course with a choice of pathways and options
- To have a future focus of innovation, creativity and social trends
- To foster a theoretical context and underpinning of creative ideas through critical and cultural studies
- To develop social skills, personal attributes and employability skills
- To provide a range of work placed learning and opportunity for a sandwich year in industry.

The Learning Outcomes of your course are to:

A1. Define and describe a basic promotional structure/marketing model and identify appropriate solutions for a target audience

A2. Recognise a range of research bases and methodologies

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

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

A5. Demonstrate knowledge of market influences and identify the requirements of external bodies

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. Demonstrate expertise of marketing and promotional activities

A9. Demonstrate a thorough knowledge of contemporary fashion issues

A10. Apply critical and theoretical approaches to creative practice

A11. Identify, evaluate and critically analyse the theory and implications of likely fashion & textiles futures

A12. Define the processes of the fashion industry within the context of a business activity.

B1. Develop, demonstrate and express creativity within a promotional context

B2. Demonstrate and apply an awareness of trend. colour, CAD, digital photography & styling concepts

- B3. Analyse and evaluate photographic/film outputs
- B4. Demonstrate a professional approach to colour, trend, CAD and graphic solutions
- B5. Demonstrate a professional level of computer competence in relation to graphic solutions (L5)
- B6. Utilise practical skills, theoretical knowledge, and professionalism to plan, coordinate and organise a successful fashion show production
- B7. Integrate trends, insights and industry climates
- B8. Integrate the appropriate IT solution at an advanced level in communication material
- C1. Analyse research information and develop investigative strategies
- C2. Reflect on practice and experience, to facilitate personal development
- C3. Analyse and evaluate the designer collections
- C4. Select, justify and apply appropriate creative solutions in response to industry requirements
- C5. Apply imaginative and creative solutions to a range of specific problems
- C6. Analyse consumer behaviour and attitudes and what resonates
- C7. Identify, evaluate and critically analyse the theory and implications of likely fashion & textiles futures
- C8. Solve complex problems and provide adequate creative/innovative solutions
- C9. Demonstrate original, innovative and imaginative responses within the constraints of commercial practice
- C10. Apply creative thinking to a range of complex problems across a broad spectrum of promotional activity
- C11. Analyse statistical information and 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 the individuals work

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

## 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 many other 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.

**Eve Astle:** [emastle@uclan.ac.uk](mailto:emastle@uclan.ac.uk) 01772 893188 Room VB313

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**Jan Crane:** Programme Administrator [jpcrane@uclan.ac.uk](mailto:jpcrane@uclan.ac.uk)

**Dave Schofield:** Photographic Technician [dhschofield@uclan.ac.uk](mailto:dhschofield@uclan.ac.uk)

**Graham Symonds:** Fashion Computer Technician [gsymonds@uclan.ac.uk](mailto: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](mailto:blamey@uclan.ac.uk) 01772 893378  
Room VB322

### 1.3 Expertise of staff

**Eve Astle:** Course Leader

Eve has worked in the Fashion Promotion area for over 15 years. Having gained both a degree in Fashion Promotion as well as a Master's Degree in Fashion & Lifestyle Promotion plus a Post Graduate Teaching Qualification she is well placed to direct students at all levels on creative ideas, promotion strategies as well as other related areas that all feed into the promotion arena.

Eve has co-run a successful online events stationery business selling high end premium invitations to the corporate and private events industry and regularly features in national magazines, blogs and show cases her work at national events and fairs. Expertise and interest focus on area such as paper art and laser cutting, social trend forecasting and consumer demographics. Eve also contributes and is a part of the school marketing team. The continued involvement and links to industry along with a hands on approach to promotion ensures an up to date and relevant range of expertise is on offer to students.

All the Promotion team are engaged in networking and liaising with external companies that allow them to offer excellent insight into industry practice as well as the opportunity to pass these contacts on.

**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.

**Deborah Johns:**

Deborah teaches various modules across all years of the course. Deborah is a BA (Hons) Fashion Promotion graduate, who has since specialised in retail marketing and has experience in a variety of roles, including graphic design, styling, events management and PR. Deborah has worked in marketing for two major shopping malls, and created many highly successful campaigns.

Event management work has included planning a variety of events, including film premieres. Her commercial fashion styling work has featured on TV advertisements and in publications including Manchester Evening News.

**Hollie Reid:**

Hollie has a degree in Fashion Promotion and subsequently won the Graduate Fashion Week Barclay's New Business Award for her graduating campaign. Having experience in running her own menswear accessory brand, featured in Drapers, and working with one of the top UK menswear and lifestyle blogs, Hollie has a wealth of experience to bring to her role here at the University of Central Lancashire. Hollie has three years of teaching experience and specialises in areas such as: CAD, branding, social media and blogging.

**Sally Neale:**

Sally graduated from the University of Central Lancashire with a BA (Hons) in Fashion Promotion in 2006. After two years of travelling she began working as a commercial, food and interior stylist for companies whose clients included Marks and Spencer, Jeff Banks, and Littlewoods.

After gaining valuable experience in this area Sally became a freelance stylist focusing her attention mainly on the interior and jewellery market. This included various projects designing layouts and working closely with photographers. Her client base included companies such as Tesco and JD Williams. Sally then went on to further her knowledge and gain different experiences in the fashion industry in London working with companies such as Burberry and Wella. This led to great insight into the expertise and skill sets required to forge a successful career at the top end of the fashion industry. This mix and depth of differing experiences provides an excellent breadth of knowledge particularly relevant to the creative and dynamic variety of the Fashion Promotion course.

**Paresh Parmar:**

Paresh holds a first Class BA (Hons) in Fashion Promotion and a Distinction on MA Lifestyle Promotion.

Outside University Paresh has a high level of practice within the field of online and digital development. As a practising developer, Paresh developed his own company within the field of online development since his placement year at university.

The sites developed/hosted and awarded boasts mature relationships with numerous airlines, PLCs and includes companies list in the FTSE 100.

Specialist areas of development include the creation, roll-out and support of bespoke online solutions for many clients. Projects have been designed to improve organisational communications and streamline the roles of administration personnel leading to significant cost savings, improved efficiencies and morale within many of his clients.

With the digital world is evolving fast and can be a little tricky at times to keep abreast of, but Paresh has managed to keep a handle on the newest developments keeping him at the forefront of this rapidly developing and expanding industry. This means you'll benefit from the very best innovations.

In addition Paresh is on the board of Directors for HIVsport. HIVsport promote sexual health and wellbeing in sport and work in partnership with professional sporting associations, such as the Education Sports Forum, Football Association, Professional Footballers Association, League Managers Association and FIFAPro. HIVsport umbrella HIV and sexual health organisation as well as the media, medical and corporate bodies.

**Louise Smith:**

Louise is a graduate from the University of Central Lancashire in BA (Hons) Fashion and Brand Promotion with Marketing and has a Postgraduate Master's Degree in MA Fashion and Lifestyle Promotion.



Before joining the Fashion Promotion team, Louise worked as a Senior Visual Merchandising for two of the biggest Department Stores on the UK high street. Louise has built up numerous contacts over the years, which has allowed her to continue Visual Merchandising on a freelance basis outside of University. She works primarily for small independent boutiques and salons. Louise also has experience in Retail Fashion Buying at BHS, Marketing & Brand Management, Events Management, Editorial styling and Visual Communication.

**Steve Brindle:**

Steve comes from a successful background of over 12 years in clothing design and development. He brings with him first-hand knowledge in many areas of product development ranging from the earliest stages of conceptualisation, to product creation through to retail and marketing strategies. Steve's specialism is where he began his career in fabric design and development. He has vast experience of working with fabrics, yarns, fabric finishes, dyeing, textile manufacturing processes, and has a great awareness of different fabrics' characteristics. During his earlier career Steve's main client was Nike in the Netherlands. Steve has personally launched and managed development projects, focused around both lifestyle and performance based clothing products. As Steve's projects have been wide reaching, he possesses great knowledge of how to approach and manage projects successfully. Steve lived overseas between 2005 and 2008 working at Adidas AG, Germany and Reebok International, USA, experiencing diverse cultures and different working methods.

**Nicola Palmer:**

Nicola's role includes teaching final year students and overseeing all processes and progress across all year groups. Prior to her position at the University of Central Lancashire, Nicola was working in a creative role within branding, marketing and visual image across a range of clients for creative agencies.

In a senior position Nicola had full responsibility for the day to day management of numerous accounts delivering marketing and creative solutions to a wide range of both lifestyle and fashion clients. Working with varying budgets across a breadth of promotional campaigns, a large part of the output included deliverables in retail, lifestyle and property environments. Following the completion of a masters in Creative Imaging in 2007 Nicola went on to develop a career focussing more on visual image and impact. Whilst teaching at University Nicola has consulted for design agencies on generating new business and indeed run numerous successful projects and knowledge transfer activities. With an excellent network of industry contacts that have been integral not only to the continued involvement of the subject but also with regards to maintaining opportunities for students to gain work experience this has allowed for exposure to as many facets of the industry as possible whilst studying the wider subject of Fashion Styling.

**Samantha Grayer:**

After graduating with a first class degree in Fashion Promotion with Styling, Samantha started her career within the fashion styling industry by moving to Paris to work, with internationally renowned creatives and predominantly for editorials featured in POP magazine. After this she continued her styling career in London, working for magazines such as Paris Vogue, Garage, another Man, POP and Purple.

As well as the above Samantha worked on consulting for brands such as ACNE Studios, Aquascutum, Missoni and Rag & Bone. This included seasonal fashion shows at London, Milan and New York Fashion Weeks, campaigns and moving image. Samantha has strong

international links within the industry as she continues her styling and consulting practice while lecturing.

**Soraya Lemsatef:**

Soraya brings skills from industry in Final Cut pro and In Design and works across years helping students to polish their CAD skills and ensuring they are industry ready with additional skills that enhance the learning.

**Alex Hurst:**

Alex brings a wealth of experience and practice based learning across all years. The addition of workshops in photography and post production editing allows for a further element to the students' knowledge and skills base.

**Amanda Odlin-Bates:**

Amanda is a senior lecturer and has been lecturing in Fashion Design at the University of Central Lancashire for over 19 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 a large company, 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 our UCLan Burnley Campus.

Amanda regularly produces fashion shows with many years' experience in show 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.

**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](mailto: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 Sam Chandrasekara, Programme Leader for BA (Hons) Fashion Business and Management and teacher at L5 & L6 on BA (Hons) International Fashion Promotion 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 Promotion requires 360 credits including a minimum of 220 at Level 5 or above with a minimum of 100 at Level 6 or above.

# SEMESTER 1

# SEMESTER 2

## FP1010 CAD Module:

Weekly briefs: covering Adobe Photoshop & Illustrator

Weekly briefs: covering Adobe Photoshop & In Design

40 Credits

## FP1001 Introduction to Fashion Promotion module:

Brand definition: Identity/ guidelines/ What is a brand?/  
Market levels  
Consumer: Demographic/ ACCORN/ Profile/ consumer attitudes/  
Theory: Basic marketing information/  
Contemporary marketing principles/ Marketing mix

20 Credits

## FP1007 Digital Imaging module:

Styling/ editorial photography/ digital photography techniques/  
How to create powerful fashion imagery for brand communication

20 Credits

## FP1008 Introduction to Trend module:

Trend prediction/ VM/ Theory of colour/ Colour psychology/  
Colour in advertising/ Creative research/ Written assignment

20 Credits

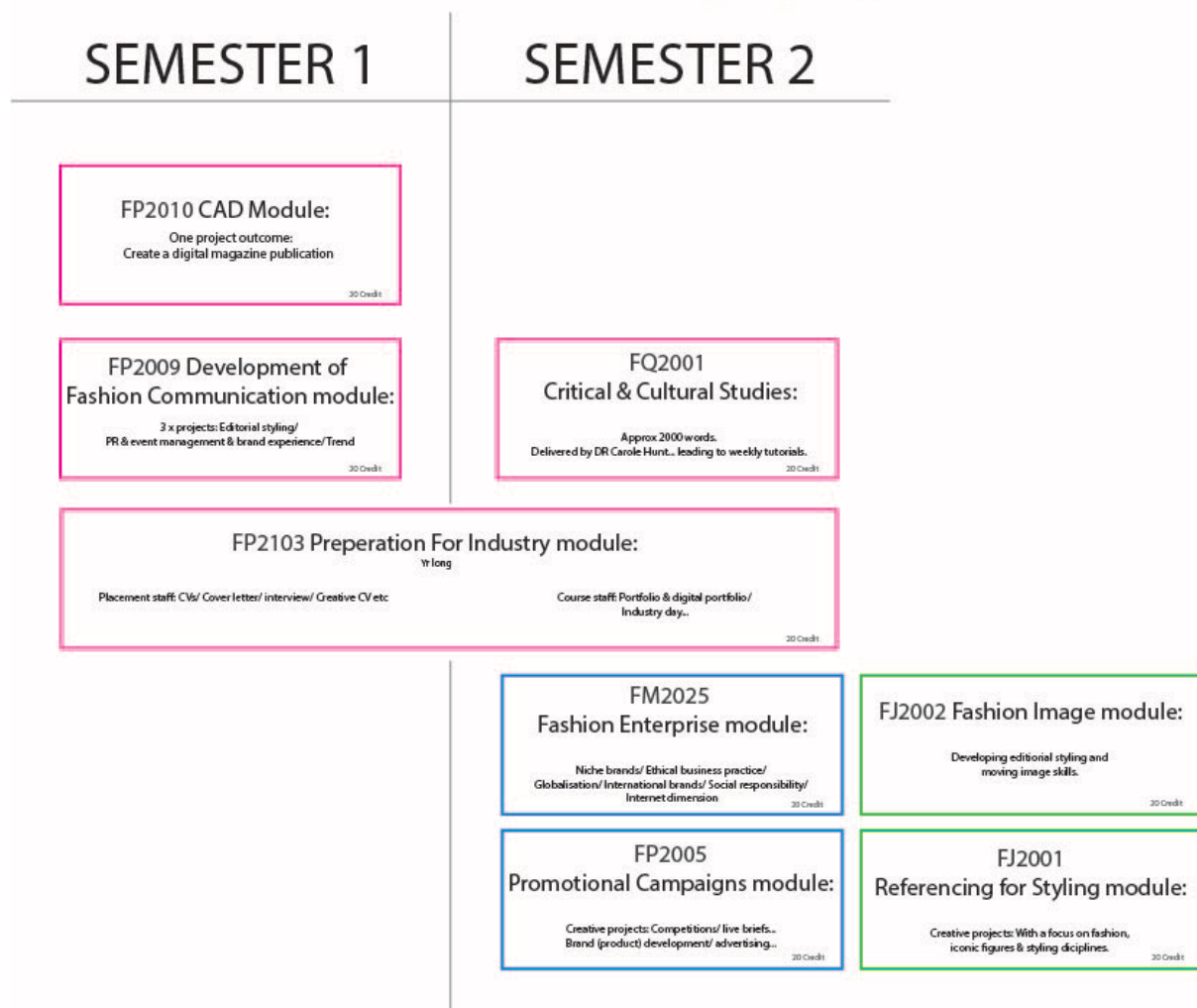
## FP1009 Introduction to Fashion Communication module:

Above the line - Below the line advertising/  
Unconventional guerrilla marketing/  
Visual communication skills/ design and make promotional artefacts/  
Fashion writing (publication)

20 Credits

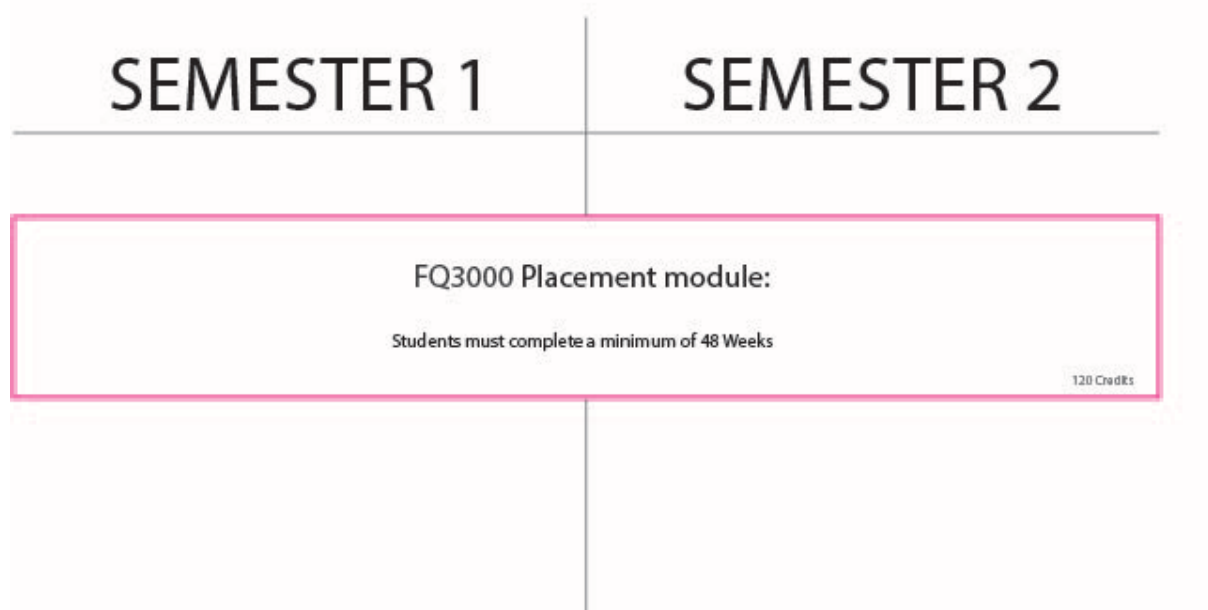
Year 2 modules: BA (Hons) Fashion Promotion

— CORE  
 — PROMOTION SPECIFIC  
 — STYLING SPECIFIC



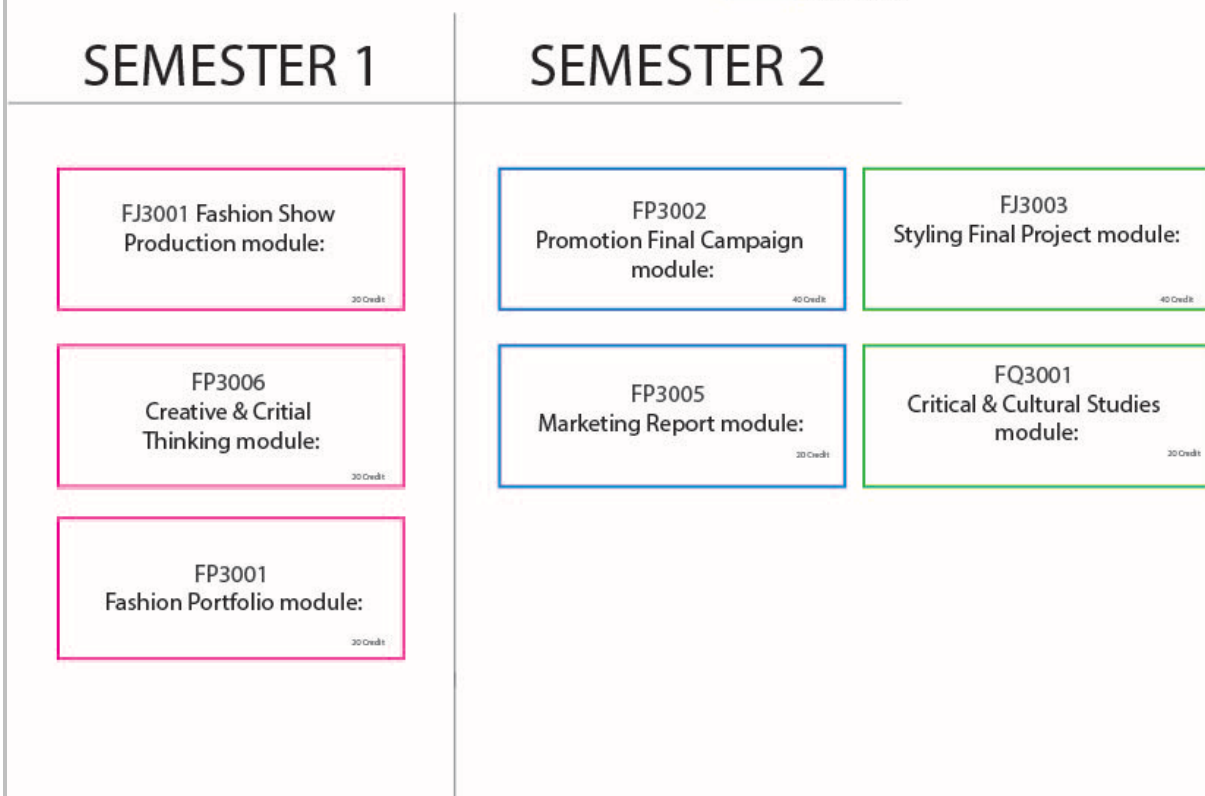
Placement Year module: BA (Hons) Fashion Promotion

— CORE



## Year 3/4 modules: BA (Hons) Fashion Promotion

— CORE  
— PROMOTION SPECIFIC  
— STYLING SPECIFIC



### 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 Promotion or the Styling 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 Promotion 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 PR, marketing, graphics, buying, journalism and styling in such companies as Beauty Seen PR, River Island, Top Man, Harper's Bazaar, Sony PlayStation and Adidas 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

### 2.3 Progression Information

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.

### 2.4 Study Time

#### 2.4.1 Weekly timetable

See 'Blackboard' for your individual programme time table

#### 2.4.2 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.*



#### 2.4.3 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

#### 3.2 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.

### 3.3 Study skills

All degree course 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>



### 3.4 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.

#### 3.4.1 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**.

#### 3.4.2 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.

### 3.4.3 Other course-specific resources

#### Resource Room

The Fashion Promotion Resource area is room 312. (Near to the staff offices.)

These resources are available to all Fashion Promotion students but **should be respected & the room kept tidy.**

The Apple Mac computer, printer and scanner must be used with respect. If you don't know what you are doing or you are stuck, get help from either Graham Symonds, the computer technician, or a member of staff. The use of the computer has to be booked and the booking forms are placed on the resource room wall.

**The magazines are for reference only & should NOT BE TAKEN OUT OF THE ROOM.**

### 3.5 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.
- 5.



### 3.6 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 Promotion industry. Job areas include brand management marketing consultancy, trend forecasting, graphic design, styling, visual merchandising as well as Public Relations. Graduates work **with** some of the most prestigious brands in the UK including the likes of **Superdry**, Adidas, Foot Asylum, **Levi's**, Reebok, Disney, Diesel, Sony **PlayStation**, Jo Malone, Next, The Future Laboratory **and** Net A Porter.

#### 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 Promotion 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](mailto: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.

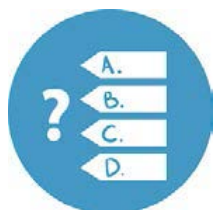
#### **Assessment arrangements for students with a disability**

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](mailto:disability@uclan.ac.uk)

### 4.3 Students' Union One Stop Shop

The Opportunities Centre is the Union's One Stop Shop to find employment or volunteering whilst you study. With thousands of jobs and voluntary positions advertised, agency work through the Bridge and information on over 2000 volunteer positions within the Union.

## 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.

**You must attempt each assessment; even if your work is late or incomplete, we still regard the submission of this as an 'attempt' – it is always better to attempt an assessment that you think you will fail than to submit nothing at all!**

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 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 yourself 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(s)

**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***

<b>6. Awarding Institution / Body</b>	University of Central Lancashire
<b>7. Teaching Institution and Location of Delivery</b>	University of Central Lancashire AAS Thessaloniki, Greece
<b>8. University School/Centre</b>	School of Art, Design & Fashion
<b>9. External Accreditation</b>	n/a
<b>10. Title of Final Award</b>	BA (Hons) Fashion Promotion
<b>11. Modes of Attendance offered</b>	Full time/part time/sandwich

<b>12. UCAS Code</b>	WJ2K
<b>13. Relevant Subject Benchmarking Group(s)</b>	Art & Design
<b>14. Other external influences</b>	n/a
<b>15. Date of production/revision of this form</b>	April 2016
<b>16. Aims of the Programme</b>	
<ul style="list-style-type: none"> <li>To provide a broad programme of study of the Fashion industry</li> </ul>	
<ul style="list-style-type: none"> <li>To facilitate the acquisition of knowledge understanding and skills in fashion promotion, communication, marketing, styling and brand</li> </ul>	
<ul style="list-style-type: none"> <li>To collaborate with industry and engage the community to engender dynamic professionalism and strong career pathways for students</li> </ul>	
<ul style="list-style-type: none"> <li>To offer a student centred course with a choice of pathways and options</li> </ul>	
<ul style="list-style-type: none"> <li>To have a future focus of innovation, creativity and social trends</li> </ul>	
<ul style="list-style-type: none"> <li>To foster a theoretical context and underpinning of creative ideas through critical and cultural studies</li> </ul>	
<ul style="list-style-type: none"> <li>To develop social skills, personal attributes and employability skills</li> </ul>	
<ul style="list-style-type: none"> <li>To provide a range of work placed learning and opportunity for a sandwich year in industry.</li> </ul>	

## **17. Learning Outcomes, Teaching, Learning and Assessment Methods**

### **A. Knowledge and Understanding**

e.g.

- A1. Define and describe a basic promotional structure/marketing model and identify appropriate solutions for a target audience (L4)
- A2. Recognise a range of research bases and methodologies (L4)
- A3. Select, justify and apply professional methods of presentation and layout to a standard required in professional practice presentation (L5)
- A4. Analyse and implement a wide range of research sources and methodologies (L5)
- A5. Demonstrate knowledge of market influences and identify the requirements of external bodies (L5)
- A6. Apply diagnostic and creative skills and exercise judgement in the analysis of research (L6)
- A7. Illustrate in depth knowledge of market levels and customer profiling (L6)
- A8. Demonstrate expertise of marketing and promotional activities (L6)
- A9. Demonstrate a thorough knowledge of contemporary fashion issues (L6)
- A10. Apply critical and theoretical approaches to creative practice (L6)
- A11. Identify, evaluate and critically analyse the theory and implications of likely fashion & textiles futures (L6)
- A12. Define the processes of the fashion industry within the context of a business activity.

### **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. 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

Reports

### **B. Subject-specific skills**

e.g.

B1. Develop, demonstrate and express creativity within a promotional context (L4)

B2. Demonstrate and apply an awareness of trend, colour, CAD, digital photography & styling concepts (L4)

B3. Analyse and evaluate photographic/film outputs (L5)

B4. Demonstrate a professional approach to colour, trend, CAD and graphic solutions (L5)

B5. Demonstrate a professional level of computer competence in relation to graphic solutions (L5)

B6. Utilise practical skills, theoretical knowledge, and professionalism to plan, coordinate and organise a successful fashion show production (L6)

B7. Integrate trends, insights and industry climates (L6)

B8. Integrate the appropriate IT solution at an advanced level in communication material (L6)

### **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 and what 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

**C. Thinking Skills**

e.g.

- C1. Analyse research information and develop investigative strategies ( L4)
- C2. Reflect on practice and experience, to facilitate personal development (L4)
- C3. Analyse and evaluate the designer collections (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 specific problems (L5)
- C6. Analyse consumer behaviour and attitudes and what resonates (L6)
- C7. Identify, evaluate and critically analyse the theory and implications of likely fashion & textiles futures (L6)
- C8. Solve complex problems and provide adequate creative/innovative solutions (L6)
- C9. Demonstrate original, innovative and imaginative responses within the constraints of commercial practice(L6)
- C10. Apply creative thinking to a range of complex problems across a broad spectrum of promotional activity (L6)
- C11. Analyse statistical information and 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

Reports

#### **D. Other skills relevant to employability and personal development**

e.g.

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 the individuals work (L6)

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

Reports

13. Programme Structures*				14. Awards and Credits*
Level	Module Code	Module Title	Credit rating	
Level 6	FQ3000	Industrial Placement Fashion	120	<p><b>Bachelor Honours Degree Fashion Promotion</b></p> <p>Requires 360 credits including a minimum of 220 at Level 5 or above with a minimum of 100 at Level 6 or above.</p> <p>Work placement route requires successful completion of FQ3000 which has a notional credit rating of 120 credits.</p> <p><b>Bachelor Degree Fashion Promotion</b></p> <p>Requires 320 credits including a minimum of 180 at Level 5 or above and 60 at Level 6 or above.</p> <p>Work placement route requires successful completion of FQ3000 which has a notional credit rating of 120 credits.</p>
	FP3006	Creative and Critical thinking	20	
	FJ3001	Fashion Show Production	20	
	FP3001	Fashion Portfolio	20	
	FP3005	Marketing report	20	
	FP3002	Promotion final campaign	40	
	FJ3003	Styling Final project	40	
	FQ3001	Critical and Cultural Studies: Fashion, Textiles, Culture and Identity	20	
Level 5	FM2025	Fashion Enterprise	20	<p><b>Diploma of Higher Education Fashion Promotion</b></p> <p>Requires 240 credits including a minimum of 100 at Level 5 or above</p>
	FP2009	Development of Fashion Communication	20	
	FP2010	Creative CAD Fashion Publication	20	
	FJ2001	Referencing for Styling	20	
	FJ2002	The Fashion Image	20	
		Promotional Campaigns	20	

	FP2005	Preparation for industry	20	
	FP2103	Critical and Cultural Studies: Dress, Style and Communication	20	
	FQ2001		20	
Level 4	FP1001	Introduction to Fashion Promotion	20	<b>Certificate of Higher Education</b>  Requires 120 credits at Level 4 or above
	FP1007	Digital Imaging for Fashion	20	
	FP1008	Introduction to Trend	20	
	FP1009	Introduction to Fashion Communication	20	
	FP1010	Creative Computer Aided Design	40	

## 15. 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:

- Enable you to work towards the point you would like to be at on graduation
- To help you acquire employability skills needed for your chosen career
- Evaluate your strengths
- 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

### 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

**IELTS:** grade 6 with no subscore lower than 5.5

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

## 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
e.g. LEVEL 6	FP3006	Creative and Critical thinking	Comp						x												x
	FJ3001	Fashion Show Production	O																	x	
	FP3001	Fashion Portfolio	Comp						x	x	x										
	FP3005	Marketing Report	O								x										
	FP 3002	Promotion final campaign	Comp																		
	FJ3003	Styling final project	O										x								
	FQ3000	Industrial Placement - Fashion	O													x					









## 19. LEARNING OUTCOMES FOR EXIT AWARDS:

### **Learning outcomes for the award of:**

#### **Bachelor Degree Fashion Promotion**

- A1. Define and describe a basic promotional structure/marketing model and identify appropriate solutions for a target audience
- A2. Recognise a range of research bases and methodologies
- A3. Select, justify and apply professional methods of presentation and layout to a standard required in professional practice presentation
- A4. Analyse and implement a wide range of research sources and methodologies
- A5. Demonstrate knowledge of market influences and identify the requirements of external bodies
- 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. Demonstrate expertise of marketing and promotional activities
- A9. Demonstrate a thorough knowledge of contemporary fashion issues
- A10. Apply critical and theoretical approaches to creative practice
- A11. Identify, evaluate and critically analyse the theory and implications of likely fashion & textiles futures
- B2. Demonstrate and apply an awareness of trend, colour, CAD, digital photography & styling concepts
- B3. Analyse and evaluate photographic/film outputs
- B4. Demonstrate a professional approach to colour, trend, CAD and graphic solutions
- B5. Demonstrate a professional level of computer competence in relation to graphic solutions (L5)
- B6. Utilise practical skills, theoretical knowledge, and professionalism to plan, coordinate and organise a successful fashion show production
- B7. Integrate trends, insights and industry climates
- B8. Integrate the appropriate IT solution at an advanced level in communication material
- C1. Analyse research information and develop investigative strategies
- C2. Reflect on practice and experience, to facilitate personal development

- C3. Analyse and evaluate the designer collections
- C4. Select, justify and apply appropriate creative solutions in response to industry requirements
- C5. Apply imaginative and creative solutions to a range of specific problems
- C6. Analyse consumer behaviour and attitudes and what resonates
- C7. Identify, evaluate and critically analyse the theory and implications of likely fashion & textiles futures
- C8. Solve complex problems and provide adequate creative/innovative solutions
- C11. Analyse statistical information and 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 the individuals work
- D7. Apply a level of written expertise across a wide spectrum of academic and professional situations/solutions

**Learning outcomes for the award of:**

**Diploma of Higher Education Fashion Promotion**

- A1. Define and describe a basic promotional structure/marketing model and identify appropriate solutions for a target audience
- A2. Recognise a range of research bases and methodologies
- A3. Select, justify and apply professional methods of presentation and layout to a standard required in professional practice presentation
- A4. Analyse and implement a wide range of research sources and methodologies
- A5. Demonstrate knowledge of market influences and identify the requirements of external bodies

- B1. Develop, demonstrate and express creativity within a promotional context
- B2. Demonstrate and apply an awareness of trend. colour, CAD, digital photography & styling concepts
- B3. Analyse and evaluate photographic/film outputs
- B4. Demonstrate a professional approach to colour, trend, CAD and graphic solutions
- C1. Analyse research information and develop investigative strategies
- C2. Reflect on practice and experience, to facilitate personal development
- C3. Analyse and evaluate the designer collections
- C4. Select, justify and apply appropriate creative solutions in response to industry requirements
- C5. Apply imaginative and creative solutions to a range of specific problems
- 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, A2, B1, B2, C1, C2, D1, D2, D3, D4.

A1. Define and describe a basic promotional structure/marketing model and identify appropriate solutions for a target audience

A2. Recognise a range of research bases and methodologies

B1. Develop, demonstrate and express creativity within a promotional context

B2. Demonstrate and apply an awareness of trend. colour, CAD, digital photography & styling concepts

C1. Analyse research information and develop investigative strategies

C2. Reflect on practice and experience, to facilitate personal development

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