

BA (HONS) FASHION

AWARD DOCUMENT 2017/18

LEVEL 4, LEVEL 5, LEVEL 6

Student Administration

VERSION 1 - 1/1/17 – [COURSE CODE]

Award Map – BA (Hons) Fashion

LEVEL 4

	Study Block 2
40 credits CF401 Design Process	20 credits CF403 Design Projects
	20 credits CF404 Technical Skills
20 credits CF402 Introduction to Technical Skills	20 credits CF405 Fashion in Context

LEVEL 5

Study Block 1	Study Block 2
40 credits CF501 Design for Industry	40 credits CF503 Design Innovation
20 credits CF502 Advanced Technical Skills	20 credits CF504 Theories and Methodologies

LEVEL 6

Study Block 1	Study Block 2
40 credits CF601 Collection Preparation	40 credits CF603 Collection Realisation
20 credits CF602 Dissertation	20 credits CF604 Professional Portfolio

AWARD INFORMATION FORM (AIF)

The AIF provides essential information to students, staff teams and others on a particular award or a group of awards in a programme and is designed to meet the University's expectations and those of external bodies such as the Quality Assurance Agency (QAA) in respect of programme specifications.

Please refer to the Guidance notes on completing Award Information Forms before completing the details below.

SECTION 1 - General Award Information

Qualification (award type)	BA (Hons)
Award Title	Fashion
Intermediate Qualification(s)	Certificate of Higher Education, Diploma of Higher Education
Awarding Institution	Falmouth University
Location of Delivery <i>(Penryn or Falmouth)</i>	CSVPA, Cambridge
Duration of Award	3 years
Professional, Statutory and Regulatory Body accreditation	
Accreditation Renewal Date (Month and Year)	
Route Code (SITS)	
UCAS Course Code	
Relevant External Benchmarking	Subject Benchmark Statement: 'Art & Design' QAA 238 03/08

SECTION 2 – Entry Requirements, Student Support and Further Opportunities

Entry requirements

CSVPA recognises a wide variety of qualifications and/or relevant experience, and encourages applications from people of all ages, backgrounds and cultures, with a demonstrable interest in their subject.

Please follow the links below for additional information on our entry requirements along with the specific requirements of the course as well as information on fees and funding.

<http://www.csvpa.com/art-and-design/ba-hons-fashion-design/course-details/entry-requirements.htm#menu>

<http://www.csvpa.com/art-and-design/ba-hons-fashion-design/course-details/student-finance.htm#menu>

<http://www.csvpa.com/art-and-design/ba-hons-fashion-design/course-details/fees.htm#menu>

Student Support

At CSVPA we are here to support you through your studies in every way we can. Support is confidential, student-centred, and will grow and adapt to meet student needs. Even if we can't help we'll know someone who can.

Our welfare team provide free, confidential help and advice with any problem, large or small.

Services include accessibility, counselling, academic skills, living support, access to health services, and a multi-faith room.

We can also signpost you to other people who can help.

Students with disabilities

We welcome applications from disabled students (e.g. physical, sensory, mental health) and those with learning difficulties (e.g. dyslexia). We encourage anyone with a disability or learning difficulty to describe your needs on your application form. This will not affect your application but will help us to plan your support.

Distinctive Features

The UK is recognised throughout the world for excellence in design education and the creative output of the designers it produces. This course, based in an internationally recognised centre of learning and culture, specialises in fashion design within a contemporary fashion context. Utilising the best of British design theory and practise, students will acquire a wide range of creative, practical and transferable skills to enable them to operate effectively in areas relating

to fashion design, garment development and production.

The philosophy of the course aims to provide a creative, friendly and professional learning environment, gently mirroring the activities and processes of a professional fashion atelier. With high contact hours, smaller group sizes, extensive studio time and the support of experienced fashion industry tutors, students can fulfil their creative potential within a supportive and stimulating environment.

The course is taught primarily through studio-based modules that increase in complexity as the course progresses. Modules combine both technological and contemporary design methods to facilitate progression from research and concept development to the generation of innovative design proposals and solutions. Initially students are taught essential practical knowledge such as drawing and illustration, pattern-cutting and garment construction in detailed, skills based workshops. Skills are gradually integrated into design-led projects as the course and the students understanding progresses.

All final year students participate in a graduate fashion show held in London, an opportunity for self-promotion and a celebration of students work.

The course aim is the development of versatile and adaptable fashion designers with individual sensibilities who are able to respond to both conceptual and commercial briefs. Equipped with a portfolio of work, their design and skills based knowledge, combined with a critical understanding of the social, cultural and sustainable factors influencing their professional environment will enable students to confidently enter the fashion profession upon graduation.

Future Career/Education

This Fashion degree prepares students for a variety of careers within the fashion industry, related areas of the industry, or postgraduate study. The programme is structured to maximise the progressive development of the individuals' intellectual and creative potential, fully supporting applications to postgraduate study and future career development. CSVPA alumni can be found in various roles within the fashion industry typically; fashion design, creative pattern cutting, styling, print design, fashion business management and creative direction.

SECTION 3 – Teaching, Learning and Assessment

Educational Aims

- To provide a broad-based education in fashion design for students from a wide range of backgrounds and with a variety of subject interests and professional expectations.
- To create a supportive and stimulating learning environment to enable students to develop their capacity for creativity, visual and critical awareness, analysis, problem-solving, research, speculative and intellectual enquiry, and responsible professional

attitudes to address the needs of society.

- To enable students to acquire the knowledge, and develop specialist and transferable skills appropriate for contemporary fashion design practice.
- To emphasise individual, collaborative and interdisciplinary work undertaken within the studio and other appropriate environments.
- To develop an understanding of creativity within a commercial industrial context.
- To equip students to pursue their chosen career pathways through professional practice, related employment or further study or research.

Learning Outcomes

Upon successful completion of this award, you should be able to:-

Research

Collate and curate a wide variety of sources providing visual, contextual and theoretical research to enable speculative enquiry, critical analysis and further understanding of fashion in a global, contemporary context.

Concept

Analyse and synthesise curated materials to generate concepts and key themes to enable effective design investigation. Use innovative thinking to inform and underpin project development, communicating concepts effectively.

Design & development

Demonstrate effective techniques in the progression and realisation of design concepts and explore design as a means to solve problems.

Realisation and Manufacture

Demonstrate effective working methods, creative solutions and construction processes in transferring ideas from 2D to 3D within the context of current professional practice.

Presentation

Demonstrate effective communication, creatively and professionally, whether in visual, oral or written form. Methods of presentation are appropriate to the audience and the purpose of the work.

Self-management

Demonstrate transferrable and employability skills, including the ability to work independently, set goals and respond to change. Ability to communicate effectively and deploy critical self-analysis within a professional context.

Professional context

Understanding and knowledge of contemporary fashion markets and current industry practice. Ability to position oneself as a designer or practitioner in a viable professional context.

Evaluation and critical engagement

Ability to form independent, perceptive judgements and articulate well-reasoned arguments.

Focused critical analysis is used effectively to evaluate and synthesise a range of information and develop a course of action. Able to accept and respond to constructive feedback.

Teaching Strategy

Teaching methods have been developed in close relation to the subject and the industry. The ways in which students learn their skills and develop an understanding of their subject is equally distinctive, with a strong emphasis being placed on the management of design projects, with reference to contemporary industrial practice, relevant market areas, and the development of individual creative skills. Involvement and collaboration with industry is central to this strategy with members of the industry being briefed on the project aims and objectives and invited to provide critical and technical advice and formative feedback to students during the project.

In addition, students are strongly encouraged to develop their own informed and creative approach, taking into account current fashion industry practices. This is achieved through the teaching philosophy of the School, which highlights the importance of knowledge of the contemporary design context and through awareness of the needs of the market.

Teaching and learning strategies aim:

- To reflect the changing needs of the student body.
- To respond to the developments in the fashion industry.
- To develop students' knowledge base with design, technical and transferable skills appropriate to a career in their areas of special interest.
- To encourage a critical view of developments in the fashion industry.
- To employ a variety of methods sensitive to internal and external restraints.
- To be explicit and clearly understood by staff and students.
- To be informed by research and knowledge of current and future practice in Design Studies and Supporting Studies.

Studio culture is central to teaching. Teaching and learning is project based and interactive between students and tutors. Students learn by practice with support and advice from tutors, visiting lecturers, members of industry and interaction with their colleagues. The project brief provides the framework for enquiry, personal expression and problem solving. Projects vary in duration and length.

The delivery of the taught modules is by means of lectures, seminars, workshops, group critique, individual tutorials, demonstration, academic supervision, projects, briefings, study visits, peer learning, independent learning and study skills.

Studio-based projects - projects are both set and self-initiated.

Studio seminars - Studio seminars are discussions within the studio group, normally tutor led and may include demonstrations.

Group and individual tutorials - Opportunities to discuss a range of issues relating to individual development and to existing knowledge, to support essay and project initiatives, and to guide and facilitate further independent and creative learning and thought. They also function as an

intimate and supportive environment for providing opportunities for formative assessment where students receive feedback on completed work as well as work in progress. In group tutorials students are asked to actively participate in group discussions surrounding the generation and development of ideas.

Lectures - A member of staff or invited guest will provide taught input, this will be followed up by group discussion to ensure a full understanding and to encourage critical analysis of the material. Lectures will normally be illustrated by still or moving images, in order to present knowledge that stimulates critical thought, research and other related work in individual study time.

Group critique - Commonly known as Group 'Crits'. On these occasions a group of students and members of staff and, if appropriate, invited industry will discuss the work of one or more students who are present. Discussion of this kind often provides an ideal arena for the realisation of common issues and for the dissemination of ideas. Crits also provide an invaluable form of self-appraisal, since the student will not only receive individual tuition, but will indirectly learn by means of the discussion centred upon the work of other members of the group.

Demonstration - This often involves introduction to an advanced machine, technique, technology or process that would normally take place in industry, ensuring that students are aware of the potential and characteristics of equipment, technology and skills. Technology enhanced learning will be utilised across the programme through tutor-led technical workshops that build on the skills base throughout the three years of study. Areas covered typically include CAD/CAM, for example, Pattern cutting, Adobe Photoshop, Illustrator & InDesign, and Digital Print.

Academic supervision - Academic supervision goes one step further than demonstration in that members of staff will assist students in the acquisition or strengthening of a particular skill or aspect of learning. The degree of assistance is usually determined by the capabilities of the individual student. Supervision of this kind will mean that a member of staff is close at hand to assist with problems.

Projects - The term 'project' is used in two ways.

Set projects consist of a set of objectives and procedures that are often linked to a given theme or design problem and are designed for a particular group of students. This kind of project usually has a strict deadline.

Students also devise their own projects. This kind of project will comprise a self-consistent body of work which reflects the specific interests of the student and which may be developed over a period of time that is agreed between the individual student and a member of the academic staff.

Final Major Project - is designed to be a culminating educational experience for students. It helps students to reflect on the knowledge and skills that they have acquired during their previous years and learn how to present them to a wider audience, including future employers. On completion of the Final Major Project graduating students should be equipped with the experience and knowledge to successfully find employment in the fashion industry or chosen area of employment or postgraduate study.

Briefing - A briefing usually takes place to make known and explain details of a project. Usually briefings will give an in-depth explanation of the background to the project and the area of study the project is investigating.

Study visits - By definition, a study visit will involve travelling to particular places of interest which may vary from visits to museums and libraries or to fashion specific events such as fashion shows, fabric fairs, design studios and production facilities. They can also take the form of an extended visit, where appropriate. They form an essential part of the education practices of the course in that it is vital that the student is able to see examples of art and design at first hand and to experience the 'real' workings of the industry.

Peer learning - A vital component of teaching and learning practices of the course. The work of the course is largely studio-based, and thus enables students to take notice of each other's work and discuss issues informally. Peer learning will also take place in most forms of group activity such as group crit's and tutorials.

Independent study - It will be recognised that all students engage in forms of independent learning in relation to the broad issues of the subject long before they enter the course. Formal tuition will often be based upon the expectation of self-motivated personal development. Independent study and learning will ultimately lead to more structured forms of research activity in the later stages of the course.

Study skills - Study skills largely refers to the acquisition of communication skills, techniques of information retrieval and strategies of self-management in relation to study. Above all study skills means learning how to study. At CSVPA we have a study skills office providing support on a 'drop-in' or 'appointment' basis.

End of year presentations - Designed to enable the student to demonstrate critical self-selection and creative ambition and at Level 6 reflects the individual student's highest achievement on completion of the course. Graduating students will normally show at Graduate Fashion Week or at an alternative venue in London.

Assessment Strategy

Assessment offers students the opportunity to engage in an active learning process, which recognises and supports learning and achievement. It provides the course team with a means of identifying strengths, offering students guidance in evaluating their progress and providing recommendations for improvement.

The teaching of the course takes a holistic approach to learning - that is to say that success is not purely measured by the quality of a practical project outcome. Themes of exploration and innovation are contemplated and endorsed throughout the course and assessment criteria emphasise the personal, professional and practical skills anticipated by future employers.

Students are encouraged to take risks and explore new creative and practical insights into fashion design through conceptual thinking, alternative fabrication and construction techniques

or through new technology to foster the development of individual and distinctive styles of fashion design.

Throughout the practical elements of the course, students will continually engage with processes of peer and group critique to allow the development of a reflective and evaluative approach to practice. Modes of assessment vary and aim to compliment the most current industry practices involved in presenting and disseminating fashion design.

Often more than one mode of assessment will be required to ensure that students are able to demonstrate each learning outcome for the module. Formative feedback is given verbally throughout the duration of the module and summative assessment occurs at the end of each study block. Assignment deadlines, assessment criteria and modes of assessment are clearly identified and defined at the briefing stages of each module.

Curriculum Structure, Assessment Methods and Learning Outcomes

Module Code	Level	Module Name	Credit	Study Block	Compulsory (C) Option (O)	Assessment methods*	Contributing towards the Learning Outcomes (Taught (T), Practised (P) and/or Assessed (A))							
				1 or 2			1	2	3	4	5	6	7	8
CF401	4	Design Process	40	1	C	PO	TPA	TPA	TPA		TPA	P		
CF402	4	Introduction to Technical Skills	20	1	C	PC PO				TPA	TPA	TPA		
CF403	4	Design Projects	20	2	C	PO PC PR	TPA	TPA	TPA	TPA		P	P	
CF404	4	Technical Skills	20	2	C	PC PO				TPA	TPA	TPA		
CF405	4	Fashion in Context	20	2	C	ES	TPA				TPA	TPA		TPA
CF501	5	Design for Industry	40	1	C	PO PC PR	TPA	TPA	TPA	TPA	P	P	TP	P
CF502	5	Advanced Technical Skills	20	1	C	PC PO			P	TPA	TPA	TPA	P	
CF503	5	Design Innovation	40	2	C	PO PC PR	TPA	TPA	TPA	TPA	P	P	TP	P
CF504	5	Theories and Methodologies	20	2	C	ES	TPA				TPA	TPA		TPA
CF601	6	Collection Preparation	40	1	C	PO PC PR	TPA	TPA	TPA	P	P	P	TPA	P
CF602	6	Dissertation	20	1	C	DI	TPA				TPA	TPA		TPA
CF603	6	Collection Realisation	40	2	C	PR PC PO			TPA	TPA	P	TPA	TPA	P
CF604	6	Professional Portfolio	20	2	C	PO					TPA	TPA	TPA	P

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	OR	Oral
CB	Computer-based	PC	Practical
CE	Critical evaluation	PF	Performance
CS	Case study	PL	Placement
DI	Dissertation or project	PO	Portfolio
ES	Essay	PR	Presentation
EX	Exam	RE	Individual report

SECTION 4 – Learning and Employability

Skills Development Strategies

Subject Specific Skills

To help with the development of this you will encounter, explore and/or develop knowledge and understanding of:

- Specific health and safety issues and codes of practice relevant to fashion design practice.
- The contextual environment of fashion design and links between theory and practice
- Histories of the development and practices of fashion design
- The principles of the design process and fashion design in particular which enable the design of a fashion collection
- Working towards a live/client led brief
- The principles of garment production
- Materials and technologies appropriate to professional practice
- Varied modes of design practice and the implications of different ways of working
- Professional standards
- Business practices in relation to future aspirations, with particular reference to ethical and sustainable practices in the fashion industry

To help with the development of intellectual skills you will articulate your ideas visually, verbally and in writing. You will be required to complete self-evaluations of each of your studio projects and to identify your strengths, weaknesses, how well you have achieved each of the learning outcomes, and action points for future development.

You will engage in:

- Identifying methodologies for approaching assignments
- Visual, contextual and market research with an emphasis on drawing as a research and design tool
- Concept development
- Design development
- Creative problem solving
- Research, analysis, evaluation and reflection
- Ability to contextualise a personal design position
- Critical thinking

To help with the development of practical skills you will engage in studio projects, attend workshops and seminars, and produce project work and fashion design collections. This will entail:

- Testing materials and processes for design development
- Presenting written work professionally using appropriate software
- The application of appropriate technologies, processes and materials
- Developing competence with techniques, technologies and tools
- The production of a professional-level fashion collection
- The production of self promotional materials including a final portfolio of work

Generic Skills

Many of the skills required for your course and for professional level fashion design practice are readily transferrable to other professional environments. As you progress through the course you

will develop the ability to:

- Identify appropriate research methods to complete assignments effectively
- Identify strategies for developing learning skills
- Conduct contextual and visual research
- Develop concepts
- Formulate a cohesive argument
- Analyse and synthesise written and verbal material
- Produce visual, verbal and written communication including professional level presentation skills
- Use effective interpersonal and project management skills
- Become confident and develop critical judgement and self reliance
- Analyse, critically evaluate and reflect
- Understand what is meant by audience, market and market differentiation
- Manage your professional and personal development

Team Working

Teamwork is an integral and essential part of working within the fashion industry. Students are therefore encouraged to work collaboratively on projects, to share knowledge and to develop an understanding of co-operative practice and teamwork.

Improving Learning and Performance

Frequent constructive feedback allows students to examine their performance, appreciate their strengths and locate areas for development. Verbal and written feedback from lecturers provides a commentary on student performance against the learning outcomes for each module. Areas for further development are identified and discussed at the end of each project as well as at review points within a module. An action plan for improvement is discussed with the student at one-to-one tutorials, both during and on completion of each project.

This supports the continual process of critical reflection and evaluation of learning and promotes reflective practice, self-reflection and self-assessment, which are vital traits for lifelong learning.

Students are introduced to a wide variety of learning approaches and are encouraged to recognise their own styles of learning. Although independent study will be a feature at all stages of the course, it becomes a natural development of progression that students will take increasing ownership of the direction of their studies. As students progress with the award the emphasis on autonomy and a move from staff-directed to student-directed study increases.

During level 5 the independence of the learner is stressed and facilitated. This is promoted through the on-going requirement for students to reflect critically on their work and learning. Tutorials (group and one-to-one) and review points become increasingly important during this period and ensure that individual study interests are supported and are relevant to the aims and learning outcomes.

Career Management Skills

BA (Hons) Fashion aims to mirror industry practice at all stages of study. Substantial engagement with external contacts via visiting lecturers, speakers, study visits, live projects etc. provide critical points of reference for the potential career paths students may consider within

fashion design and other fashion related disciplines.

The focus on individual professional practice at level 6 reinforces the breadth of possibilities and increased sense of ownership and responsibility that students need to employ to manage their experience, ensuring a full understanding of their own strengths and skills, enabling informed decision making for future employment or postgraduate study.

HEAR / Progress Files

All students are entitled to a transcript detailing the modules they have studied and the results given for those modules. The transcript is normally issued on completion of studies at the University. A more detailed Higher Education Achievement Record (HEAR) is under development in the sector.

Professional Standards

The course team is dedicated to maximising the potential of all students through setting high professional standards for the course. Professionally-active lecturers support and enrich teaching and learning to ensure that students are exposed to a wide range of contemporary and specialist industry practices. A comprehensive series of professional expectations that embrace key transferable skills are defined at the start of the course in relation to behavior, conduct, attitude, integrity etc. and students are expected to adopt a professional approach to their studies. This includes but is not limited to:

- Arriving punctually and attending all scheduled sessions properly equipped and prepared
- Organising your time and commitments in order to meet all deadlines
- Communicating with us in an appropriate manner in all cases of inability to attend or meet a deadline, explaining causes such as illness or other extenuating circumstances
- Regularly checking University emails to ensure you are aware of any updates that affect you
- Updating the College if you change your mobile number or term-time or home address
- Taking the initiative and being proactive in the face of problems
- Respecting the studio environment and the working space of others by keeping it clean, dealing with materials and equipment appropriately, not playing music out loud during the working day or using communication devices inappropriately in class
- Respecting other people's work
- Being fully aware, and adhering to, correct workshop practice and health and safety guidelines
- Promptly reporting breakdowns and problems with machinery and equipment
- Developing professional level presentation and communication skills
- Maintaining an up-to-date knowledge of contemporary practice and design issues
- Developing an understanding of intellectual property rights and issues surrounding it such as plagiarism, respecting the intellectual property of others at all times

The course strives to promote high expectations in relation to the quality of students' work by encouraging students to become immersed in the fashion industry. Students are offered opportunities to enter competitions, attend fashion weeks/trade shows, conduct periods of work experience and develop a network of industry contacts to support their studies and career aspirations.

ASSESSMENT CRITERIA

Learning Outcome	(1st) 70+	(2:1) 60-69%	(2:2) 50-59%	(3rd) 40-49%	Fail Below 39%
<p>LO1 Research Collate and curate a wide variety of sources providing visual, contextual and theoretical research to enable speculative enquiry, critical analysis and further understanding of fashion in a global, contemporary context.</p>	The project is informed by an excellent level of evaluation and clearly understood application of a wide ranging research, executed to a highly creative standard. A comprehensive knowledge of contemporary fashion is clearly demonstrated.	The project is informed by a thoughtful application of evaluated research, competently and creatively executed. A good understanding of contemporary fashion is evident.	The project is informed by a satisfactory level of research with some creative input that requires further development. An adequate understanding of contemporary fashion is evident.	The project is informed by the application of some basic research, with some evidence of critical decision making. A basic understanding of contemporary fashion is evident.	The project research assembled is unfocussed and uncritically applied. Insufficient sources sought. Little or no understanding of contemporary fashion is evident.
<p>LO2 Concept Analyse and synthesise curated materials to generate concepts and key themes to enable effective design investigation. Use innovative thinking to inform and underpin project development, communicating concepts effectively.</p>	A comprehensive exploration and critical analysis of research materials, which leads to the generation of original and innovative ideas and concepts.	A thorough exploration and analysis of research materials, which leads to the generation of critically evaluated ideas and concepts, demonstrating some originality.	A satisfactory exploration and analysis of research materials, which leads to the generation of workable ideas and concepts.	Basic analysis of research materials. Limited ideas and concepts are developed.	Unsatisfactory or unsustainable concept due to insufficient analysis of research materials.
<p>LO3 Design & development Demonstrate effective techniques in the</p>	Final outcome demonstrates an extremely high level	Final outcome demonstrates a good level of creativity in	Final outcome demonstrates some creativity in	Final outcome demonstrates limited	Final outcome demonstrates insufficient

progression and realisation of design concepts and explore design as a means to solve problems.	of innovation and creativity in the development and analysis of design possibilities. Independent critical judgment is applied to the selection of appropriate solutions.	the development and analysis of design possibilities. Critical judgment is applied to the selection of appropriate solutions.	the development and analysis of design possibilities. With guidance, a range of possible solutions are selected.	development and basic analysis of design possibilities. With guidance, an adequate number of solutions are investigated.	development and little or no understanding of design possibilities.
LO4 Realisation and Manufacture Demonstrate effective working methods, creative solutions and construction processes in transferring ideas from 2D to 3D within the context of current professional practice.	Comprehensive working knowledge, level of developed production skills, innovative application and comprehensive understanding of the creative potential of a range of materials and technologies and their selection within studio practice.	Good working knowledge, level of developed production skills, creative application and good understanding of the potential of a range of materials and technologies and their application within studio practice.	Satisfactory working knowledge and production skills, and an understanding of a representative range of materials and technologies and their use within studio practice. Some creative investigation into processes and technologies.	Sufficient working knowledge of materials and technologies and their use. Some production skills. Sufficient practical investigation into processes and technologies.	Insufficient working knowledge of materials and technologies and their use. Limited production skills. Insufficient practical investigation into processes and technologies.
LO5 Presentation Demonstrate effective communication, creatively and professionally, whether in visual, oral or written form. Methods of presentation are appropriate to the	Final outcomes are developed thoroughly, critically evaluated, and professionally presented through	Final outcomes are developed and professionally presented through selection and application of a range	Final outcomes are developed and presented through selection and application of an appropriate range	Final outcomes are developed and presented through some selection and application of	The method of presentation and application of techniques, technologies and tools is

<p>audience and the purpose of the work.</p>	<p>the appropriate application of a range of techniques, technologies and tools. Ideas are communicated confidently and effectively in visual, oral or written form with an excellent understanding of the nature of the audience and the purpose of the work.</p>	<p>of techniques, technologies and tools. Ideas are communicated effectively in visual, oral or written form with a good understanding of the nature of the audience and the purpose of the work.</p>	<p>of techniques, technologies and tools. Ideas are reasonably well communicated in visual, oral or written form with a working understanding of the nature of the audience and the purpose of the work.</p>	<p>techniques, technologies and tools. Ideas are communicated in visual, oral or written form with a basic understanding of the nature of the audience and the work.</p>	<p>inappropriate. Ideas are poorly communicated in visual, oral or written form demonstrating little or no understanding of the nature of the audience and the work.</p>
<p>LO6 Self-management Demonstrate transferrable and employability skills, including the ability to work independently, set goals and respond to change. Ability to communicate effectively and deploy critical self-analysis within a professional context.</p>	<p>Work is submitted on time and fulfils the agreed brief. Confident and independent use of initiative balanced with an accomplished level of reflective practice. Professional standards of project management are evident. Excellent ability to independently set personal learning goals.</p>	<p>Work is submitted on time to the agreed brief. Initiative is sometimes evident, balanced with a good level of reflective practice. Good project management skills are evident. Able to identify personal learning needs and establish goals independently.</p>	<p>The majority of work is submitted on time to the agreed brief. There is evidence of some reflective practice. Satisfactory project management skills are evident. Able to identify some personal learning needs and establish goals with guidance.</p>	<p>Some work submitted on time to the agreed brief. With support, projects are planned and managed, and basic reflective practice takes place. Limited identification of personal learning needs and some goals established with guidance.</p>	<p>Work is not submitted on time and/or does not effectively fulfil the requirements of the brief. Little or no reflective practice takes place. Project management is non-existent. Little or no identification of personal learning needs or goals established.</p>

<p>LO7 Professional context Understanding and knowledge of contemporary fashion markets and current industry practice. Ability to position oneself as a designer or practitioner in a viable professional context.</p>	<p>The work evidences a comprehensive understanding and knowledge of contemporary fashion markets and current industry practice. Personal strengths and aspirations as a designer or practitioner are clearly and appropriately identified.</p>	<p>The work evidences a good understanding and knowledge of contemporary fashion markets and current industry practice. Personal strengths and aspirations as a designer or practitioner are identified.</p>	<p>The work evidences some understanding and knowledge of contemporary fashion markets and current industry practice. With some guidance, personal strengths and aspirations as a designer or practitioner are identified.</p>	<p>The work evidences basic understanding and knowledge of contemporary fashion markets and current industry practice. With guidance, some personal strengths and aspirations as a designer or practitioner are identified.</p>	<p>The work evidences little or no understanding and knowledge of contemporary fashion markets and current industry practice. Personal strengths and aspirations as a designer or practitioner are unable to be identified.</p>
<p>LO8 Evaluation and critical engagement Ability to form independent, perceptive judgements and articulate well-reasoned arguments. Focused critical analysis is used effectively to evaluate and synthesise a range of information and develop a course of action. Able to accept and respond to constructive feedback.</p>	<p>Able to independently form perceptive, critical judgments and articulate well-reasoned arguments. Focused critical analysis is used effectively to evaluate and synthesise a range of information and develop a course of action. Mature ability to accept and respond to constructive feedback.</p>	<p>Able to form personal critical judgements and articulate effective arguments. Critical analysis is used effectively to evaluate and synthesise a range of information and develop a course of action. Good ability to accept and respond to constructive feedback.</p>	<p>Developed a satisfactory perspective and expressed personal views in a rational form. Some critical analysis is used to evaluate and synthesise a range of information and with support, develop a course of action. Reasonable ability to accept and respond to constructive feedback.</p>	<p>Limited ability to form own critical perspective. Some critical analysis is used to evaluate a small range of information and with support, develop a course of action. Limited ability to accept and respond to constructive feedback.</p>	<p>Little or no evidence of ability to make critical judgements or articulate reasoned arguments. Critical analysis is not used to evaluate information. Inability to accept and respond to constructive feedback.</p>

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Design Process
Module Code <i>SRIT to establish coding protocol</i>	CF401
Credit Value	40
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 4, semester 1
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	
Named Module Leader	Nina Dobson
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Cambridge
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	<ul style="list-style-type: none"> • 36 hours tutorials • 144 hours practical classes and workshops • 36 hours supervised time in studio • 184 hours independent study
Summary Module Description	<p>This module provides an introduction to the key processes involved in fashion design. Typically the module begins with experimental quick fire projects and process-based workshops.</p> <p>The workshops involve activities which introduce you to key drawing, research and design skills for example: visualisation of ideas, photoshop, technical drawing in illustrator, surface design/digital print, understanding fabrics, fashion project development, analysing markets, trends and influences, photography and presentation skills. You will begin to work in 3D on the stand, developing your design ideas by draping fabric and deconstructing/reconstructing garments.</p> <p>You will develop your work in sketchbooks and present a final portfolio of work that will be used for assessment</p>

Aims <i>Maximum of 3</i>	<p>To introduce research skills as the basis for creative design using a variety of resources with a focus on appropriate methods of recording, collating and generating imagery.</p> <p>To enable students to produce a series of design sketchbooks which reflect research, markets, trends, development of ideas and innovative design.</p> <p>To develop students' presentation skills through illustration, photography and digital media.</p>
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Learning Outcomes		
LO	Learning Outcome	Assessment Criteria <i>[Assessment Criteria detailed against the learning outcome can be tailored to the requirements of individual modules]</i>
1	LO1 Research Collate and curate a wide variety of sources providing visual, contextual and theoretical research to enable speculative enquiry, critical analysis and further understanding of fashion in a global, contemporary context.	Produce creative visual research, which demonstrates some evaluation and can be clearly applied, to inform project work. Demonstrate a basic knowledge and understanding of contemporary fashion markets and audiences.
2	LO2 Concept Analyse and synthesise curated materials to generate concepts and key themes to enable effective design investigation. Use innovative thinking to inform and underpin project development, communicating concepts effectively.	Explore and analyse research materials, generating a range of ideas and concepts that support and sustain design development.
3	LO3 Design & development Demonstrate effective techniques in the progression and realisation of design concepts and explore design as a means to solve problems.	Generate and experiment with a range of design ideas and solutions, investigating their creative potential, and reflecting on your findings.

5	<p>LO5 Presentation Demonstrate effective communication, creatively and professionally, whether in visual, oral or written form. Methods of presentation are appropriate to the audience and the purpose of the work.</p>	<p>Creatively present work to a professional standard, incorporating all required information.</p> <p>Communicate effectively and professionally using an appropriate application of a range of techniques, technologies and tools.</p>
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Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Subject Specific</p> <ul style="list-style-type: none"> • Materials and technologies appropriate to professional practice • Varied modes of design practice and the implications of different ways of working • Visual, contextual and market research with an emphasis on drawing as a research and design tool • Concept development • Design development • Research, analysis, evaluation and reflection • Critical thinking • Developing competence with techniques, technologies and tools • Presenting work professionally using appropriate software • Specific health and safety issues and codes of practice relevant to fashion design practice. • The basic principles of the design process which enable the design of a fashion collection • Portfolio development • Develop a personal design position <p>Generic</p> <ul style="list-style-type: none"> • Identify appropriate research methods to complete assignments effectively • Conduct contextual and visual research • Analyse and synthesise written and verbal material • Produce visual, verbal and written communication including professional level presentation skills • Use effective interpersonal and project management skills • Understand what is meant by audience, market and market differentiation • Manage your professional and personal development • Self-evaluate • Develop critical judgement and self-reliance
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Assessment Strategy	<p>Typically students will create a variety of sketchbooks, 3D manipulations, illustrations and digital presentations to form a final portfolio or body of work.</p> <p>Formative feedback will be given at the end of each project and will guide students' progress through the module.</p> <p>Summative assessment will take place at the end of the module when the final portfolio of work from all projects will be assessed.</p>
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No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed						Compulsory or Compensatable
				1	2	3	4	5	6	
1	PO	Design Portfolio	100	x	X	x		x		Compulsory

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	PC	Practical
CB	computer-based	PF	Performance
CS	case study	PL	placement
DI	dissertation or project	PO	Portfolio
EX	Exam	PR	Presentation
GR	group report	RE	individual report
IT	in-Module test	OR	Oral
LR	literature review	OT	Other
ES	Essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Drawing & Illustration</p> <p>Davies, Hywel (2010) <i>Fashion designers' sketchbooks</i>. London, Laurence King Publishing.</p> <p>Dawber, Martin (2011) <i>Great big book of fashion illustration</i>. London, Batsford.</p> <p>Reigelman, Nancy (2012) <i>9 Heads – a guide to drawing fashion</i>. London, Nine Heads Media</p> <p>Reigelman, Nancy (2006) <i>Colors for modern fashion – Drawing fashion with colored markers</i>.</p>

London, Nine Heads Media

Research and design

Jenkyn Jones, Sue (2011) *Fashion design*. London, Laurence King

Sorger, Richard & Udale, Jenny (2006) *The Fundamentals of Fashion Design*. London, Ava Publishing

Textiles, print and pattern

Briggs-Goode, Amanda (2013) *Printed Textile Design*. London, Laurence King

Koepke, Peter (2016) *Patterns – Inside the design library*. London, Phaidon

Tellier-Loumagne, Françoise (2006) *The art of embroidery – Inspirational stitches, textures and surfaces*. London, Thames & Hudson

Tellier-Loumagne, Françoise (2005) *The art of knitting*. London, Thames & Hudson

Udale, Jenny (2008) *Textiles and Fashion*. London, AVA Publishing

Trends

McKelvey, Kathryn & Munslow, Janine (2008) *Fashion Forecasting*. London, John Wiley & Sons

Scully, Kate and Johnston Cobb, Debra (2012) *Colour forecasting for fashion*. London, Laurence King

Magazines

Zoom on fashion trends

We Ar – A fashion workbook for professionals

Fashion photography and styling

Griffiths, Danielle (2016) *Fashion Stylist's Handbook*. London, Laurence King

Mc Assey, Jacqueline and Buckley, Clare (2011) *Basics Fashion Design – Styling*. London, AVA publishing

Siegel, Eliot (2009) *The fashion photography course*. London, Thames & Hudson

Graphics and portfolio

Faerm, Steven (2012) *Design your Fashion Portfolio*. New York, A & C Black Visual Arts

Tallon, Kevin (2013) *Creative Fashion Design with Illustrator*. London, Batsford

Section 4 – Administrative Information

Department	CSVPA
Subject	FASHION
Version	V1
Date of production of MIF (dd/mm/yyyy)	5/12/16

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) Fashion	Compulsory

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Introduction to Technical Skills
Module Code <i>SRIT to establish coding protocol</i>	CF402
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 4, semester 1
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	
Named Module Leader	Tiina Burton
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Cambridge
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	<ul style="list-style-type: none"> • 18 hours tutorials • 90 hours practical classes and workshops • 92 hours of independent study
Summary Module Description	<p>This module introduces you to the technical skills of pattern cutting, draping and making clothes. These are fundamental skills which will enable you to cut and make a variety of woven designs.</p> <p>You will start with the basics and be shown how to use all the machinery safely. You are expected to document and evaluate your work and take notes in your workshops. This work should be presented neatly in technical folders which will form your submission at the end of the module and an on-going reference guide.</p>
Aims <i>Maximum of 3</i>	<p>To provide students with a core knowledge of basic pattern cutting and manufacturing skills and their application to fashion garments and industry practices.</p> <p>To induct students in the use of industrial manufacturing machinery and equipment and to enable students to understand safe working practice of the cutting room environment.</p>

	To produce a technical folder of sample patterns and sewing examples for future reference.
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Learning Outcomes		
LO	Learning Outcome	Assessment Criteria <i>[Assessment Criteria detailed against the learning outcome can be tailored to the requirements of individual modules]</i>
4	LO4 Realisation and Manufacture Demonstrate effective working methods, creative solutions and construction processes in transferring ideas from 2D to 3D within the context of current professional practice.	Develop a working knowledge of production skills and an understanding of their application and creative potential. Develop a basic understanding of a range of materials and technologies and their application within studio practice.
5	LO5 Presentation Demonstrate effective communication, creatively and professionally, whether in visual, oral or written form. Methods of presentation are appropriate to the audience and the purpose of the work.	Present work to a good standard, incorporating all required information. Communicate effectively using an appropriate application of a range of techniques, technologies and tools.
6	LO6 Self-management Demonstrate transferrable and employability skills, including the ability to work independently, set goals and respond to change. Ability to communicate effectively and deploy critical self-analysis within a professional context.	Submit work on time to the agreed brief deadlines, demonstrating an understanding of the project requirements. Demonstrate a positive and organised outlook with basic project management skills. With some input; identify achievable goals and plan steps to meet them.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	Subject Specific <ul style="list-style-type: none"> The principles of garment production
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	<ul style="list-style-type: none"> • Materials and technologies appropriate to professional practice • Professional standards • Research, analysis, evaluation and reflection • Developing competence with techniques, technologies and tools • Specific health and safety issues and codes of practice relevant to fashion design practice. <p>Generic</p> <ul style="list-style-type: none"> • Use effective interpersonal and project management skills • Manage your professional and personal development • Self-evaluate • Develop critical judgement and self reliance
Assessment Strategy	<p>Students will typically produce technical folders containing patterns, samples, toiles and technical work.</p> <p>Progress will be formatively assessed and feedback will be provided throughout the module by individual tutorial with reference to the technical folder and practical work.</p> <p>Summative assessment will take place at the end of the module when all patterns, toiles and technical work will be considered through portfolio/technical folder submission.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed			Compulsory or Compensatable
				4	5	6	
1	PC	Technical process coursework	80	X	X	X	Compensatable
2	PO	Technical portfolio	20	X	X	X	Compensatable

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	PC	Practical
CB	computer-based	PF	Performance
CS	case study	PL	placement
DI	dissertation or project	PO	Portfolio
EX	Exam	PR	Presentation
GR	group report	RE	individual report
IT	in-Module test	OR	Oral
LR	literature review	OT	Other
ES	Essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources

Pattern cutting

Aldrich, Winifred (2007) *Fabric, form and flat pattern cutting*. London, Blackwell

Aldrich, Winifred (2013) *Metric pattern cutting for women's wear*. London, Blackwell

Amaden-Crawford, Connie (2012) *The art of fashion draping*. London, Fairchild books

Assemblil books (2013) *How patterns work - The fundamental principles of pattern making and sewing in fashion design*. Assemblil books

Lo, Dennic Chunman (2011) *Pattern cutting*. London, Laurence King

Shoben, Martin and Hallett, Clive (2001) *The essential shirt workbook*. LCFS fashion media

Sewing

Cole, Julie and Czachor, Sharon (2008) *Professional sewing techniques for designers*. London, Fairchild books

Czachor, Sharon (2016) *Sewing with knits and stretch fabrics*. London, Fairchild books

Fischer, Anette (2008) *Basics Fashion Design 03: Construction*. London, Ava Publishing

Shaeffer, Clare B. (2007) *Couture Sewing Techniques*. The Taunton Press

Wolff, Colette (1996) *The Art of manipulating fabric*. K P Books

Section 4 – Administrative Information

Department	CSVPA
Subject	FASHION
Version	V1
Date of production of MIF (dd/mm/yyyy)	5/12/16

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)

BA (Hons) Fashion	Compulsory
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MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Design Projects
Module Code <i>SRIT to establish coding protocol</i>	CF403
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 4, semester 2
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	
Named Module Leader	Nina Dobson
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Cambridge
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	<ul style="list-style-type: none"> • 24 hours tutorials • 96 hours practical classes and workshops • 24 hours supervised time in studio • 56 hours independent study
Summary Module Description	<p>This module further explores the process of design development in the fashion industry.</p> <p>You will practice fashion design research and innovative design development through project briefs and design competitions, with final outcomes that vary from presentation of boards in a crit to finished garments.</p> <p>You will be encouraged to develop your aesthetics in relation to a target fashion consumer/market and realise your design ideas in 3D using skills you have learnt in the Introduction to Technical Skills module and in conjunction with the Technical skills module.</p>

Aims <i>Maximum of 3</i>	<p>To develop research and design skills related to a set brief, showing understanding of the context of that brief and producing a relevant outcome.</p> <p>To enable students to produce a series of design sketchbooks which reflect research, markets, trends, development of ideas and innovative design.</p> <p>To creatively solve problems whilst developing work from 2D to 3D outcomes.</p>
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Learning Outcomes		
LO	Learning Outcome	Assessment Criteria <i>[Assessment Criteria detailed against the learning outcome can be tailored to the requirements of individual modules]</i>
1	LO1 Research Collate and curate a wide variety of sources providing visual, contextual and theoretical research to enable speculative enquiry, critical analysis and further understanding of fashion in a global, contemporary context.	Produce creative visual research, which demonstrates competent evaluation and can be clearly applied, to inform project work. Demonstrate comprehensive knowledge and understanding of contemporary fashion markets and audiences.
2	LO2 Concept Analyse and synthesise curated materials to generate concepts and key themes to enable effective design investigation. Use innovative thinking to inform and underpin project development, communicating concepts effectively.	Explore and analyse research materials, generating a range of ideas and concepts that support and sustain design development.
3	LO3 Design & development Demonstrate effective techniques in the progression and realisation of design concepts and explore design as a means to solve problems.	Generate and experiment with a range of design ideas and solutions, investigating their creative potential and reflecting on your findings.

4	<p>LO4 Realisation and Manufacture Demonstrate effective working methods, creative solutions and construction processes in transferring ideas from 2D to 3D within the context of current professional practice.</p>	<p>Develop a working knowledge of production skills and an understanding of their application and creative potential.</p> <p>Develop a basic understanding of a range of materials and technologies and their application within studio practice.</p>
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Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Subject Specific</p> <ul style="list-style-type: none"> • Materials and technologies appropriate to professional practice • Varied modes of design practice and the implications of different ways of working • Visual, contextual and market research with an emphasis on drawing as a research and design tool • Concept development • Design development • Research, analysis, evaluation and reflection • Critical thinking • Developing competence with techniques, technologies and tools • Testing materials and processes for design development • Presenting work professionally using appropriate software • The basic principles of the design process which enable the design of a fashion collection • Portfolio development • Develop a personal design position • Translation of 2D ideas > 3D <p>Generic</p> <ul style="list-style-type: none"> • Identify appropriate research methods to complete assignments effectively • Conduct contextual and visual research • Analyse and synthesise written and verbal material • Produce visual, verbal and written communication including professional level presentation skills • Use effective interpersonal and project management skills • Understand what is meant by audience, market and market differentiation • Manage your professional and personal development • Self-evaluate
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	<ul style="list-style-type: none"> Develop critical judgement and self-reliance
Assessment Strategy	<p>Typically students will create a variety of sketchbooks, 3D manipulations, illustrations and digital presentations to form a final portfolio or body of work. They will also produce final garment(s) from their own designs.</p> <p>Formative feedback will be given at the end of each project and will guide students' progress through the module.</p> <p>Summative assessment will take place at the end of the module when the final body of work from all projects will be assessed.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed					Compulsory or Compensatable
				1	2	3	4		
1	PO	Portfolio of Design Work	80	X	X	X			Compensatable
2	PR	Formal presentation of design and technical portfolio	10	X			X		Compensatable
3	PC	Garment realisation	10			X	X		Compensatable

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	PC	Practical
CB	computer-based	PF	Performance
CS	case study	PL	placement
DI	dissertation or project	PO	Portfolio
EX	Exam	PR	Presentation
GR	group report	RE	individual report
IT	in-Module test	OR	Oral
LR	literature review	OT	Other
ES	Essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Research and design</p> <p>Dieffenbacher , Fiona (2013) <i>Fashion Thinking: Creative Approaches to the Design Process</i>. London, AVA Publishing</p>

Jenkyn Jones, Sue (2011) *Fashion design*. London, Laurence King
 Renfrew, Elinor and Colin (2016) *Developing a Fashion Collection*. London, Fairchild Books
 Sims, Lockett and Gunn (2012) *Vintage menswear – A collection from the vintage showroom*. London, Laurence King

Textiles

Black, Sandy (2006) *Fashioning fabrics – contemporary textiles in fashion*. Black Dog
 Koepke, Peter (2016) *Patterns – Inside the design library*. London, Phaidon

Trends

McKelvey, Kathryn & Munslow, Janine (2008) *Fashion Forecasting*. John Wiley & Sons London
 Scully, Kate and Johnston Cobb, Debra (2012) *Colour forecasting for fashion*. London, Laurence King

Magazines

Zoom on fashion trends
 We Ar – A fashion workbook for professionals

Graphics and portfolio

Faerm, Steven (2012) *Design your Fashion Portfolio*. A & C Black Visual Arts
 Tallon, Kevin (2013) *Creative Fashion Design with Illustrator*. London, Batsford

Innovation

Bolton, Andrew (2002) *The supermodern wardrobe*. London, V&A publications
 Quinn, Bradley (2012) *Fashion futures*. Merrell
 Van Godtsenhoven, Karen; Arzalluz, Miren and Debo, Kaat (2016) *Fashion game changers – reinventing the 20th century silhouette*. London, Bloomsbury

Section 4 – Administrative Information

Department	CSVPA
Subject	FASHION
Version	V1
Date of production of MIF (dd/mm/yyyy)	5/12/16

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) Fashion	Compulsory

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Technical Skills
Module Code <i>SRIT to establish coding protocol</i>	CF404
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 4, semester 2
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	
Named Module Leader	Tiina Burton
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Cambridge
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	<ul style="list-style-type: none"> • 18 hours tutorials • 90 hours practical classes and workshops • 92 hours of independent study
Summary Module Description	This module teaches you further skills of pattern cutting and making garments to industry standards. You will learn the basics of working with stretch fabrics and start learning CAD/CAM – computer based pattern cutting. You will begin to pattern cut and make your own designs in conjunction with the Design Projects module; translating your design idea to a fully annotated pattern and selecting appropriate fabrics and methods of manufacture for your final garment. You are expected to document and reflect on your work in technical folders and present finished toiles and garments on hangers
Aims <i>Maximum of 3</i>	<p>To introduce further pattern cutting and manufacturing skills and their application to fashion garments and industry practices.</p> <p>To introduce basic CAD/CAM pattern cutting methods using appropriate technology.</p> <p>To produce a technical folder of sample patterns and manufacturing examples for future reference.</p>

Learning Outcomes		
LO	Learning Outcome	Assessment Criteria <i>[Assessment Criteria detailed against the learning outcome can be tailored to the requirements of individual modules]</i>
4	LO4 Realisation and Manufacture Demonstrate effective working methods, creative solutions and construction processes in transferring ideas from 2D to 3D within the context of current professional practice.	Build on a working knowledge of production skills and an understanding of their application and creative potential. Further an understanding of a wide range of materials and technologies and their application within studio practice.
5	LO5 Presentation Demonstrate effective communication, creatively and professionally, whether in visual, oral or written form. Methods of presentation are appropriate to the audience and the purpose of the work.	Present work to a good standard, incorporating all required information. Communicate effectively using an appropriate application of a range of techniques, technologies and tools.
6	LO6 Self-management Demonstrate transferrable and employability skills, including the ability to work independently, set goals and respond to change. Ability to communicate effectively and deploy critical self-analysis within a professional context.	Submit work on time to the agreed brief deadlines. Demonstrate a professional outlook and effective project management. Independently set personal learning goals.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<ul style="list-style-type: none"> ● Subject Specific ● The principles of garment production ● Materials and technologies appropriate to professional practice ● Creative problem solving ● Critical thinking ● Professional standards ● Research, analysis, evaluation and reflection ● Developing competence with techniques, technologies and tools
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	<ul style="list-style-type: none"> • Translation of 2D ideas > 3D • Presenting work professionally using appropriate software • The production of a garment with all attendant communication materials • Specific health and safety issues and codes of practice relevant to fashion design practice. • Generic • Use effective interpersonal and project management skills • Manage your professional and personal development • Self-evaluate • Develop critical judgement and self reliance
Assessment Strategy	<p>Students will typically produce technical folders containing patterns, samples, toiles and technical work.</p> <p>Progress will be formatively assessed and feedback will be provided throughout the module by individual tutorial with reference to the technical folder and practical work.</p> <p>Summative assessment will take place at the end of the module when all patterns, toiles and technical work will be considered through portfolio/technical folder submission.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed				Compulsory or Compensatable
					4	5	6	
1	PC	Technical samples and garment realisation	80		X	X	X	Compensatable
2	PO	Presentation of technical portfolio	20		X	X	X	Compensatable

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	PC	Practical
CB	computer-based	PF	Performance
CS	case study	PL	placement
DI	dissertation or project	PO	Portfolio
EX	Exam	PR	Presentation
GR	group report	RE	individual report
IT	in-Module test	OR	Oral
LR	literature review	OT	Other
ES	Essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources

Pattern cutting

Aldrich, Winifred (2007) *Fabric, form and flat pattern cutting*. London, Blackwell

Aldrich, Winifred (2013) *Metric pattern cutting for women's wear*. London, Blackwell

Amaden-Crawford, Connie (2012) *The art of fashion draping*. London, Fairchild books

Assemblil books (2013) *How patterns work - The fundamental principles of pattern making and sewing in fashion design*. Assemblil books

Beazley, Alison and Bond, Terry (2003) *Computer-aided pattern design and development*. London, Blackwell

Cole, Julia (2016) *Patternmaking with stretch knit fabrics*. London, Fairchild books

Kershaw, Gareth (2013) *Pattern cutting for menswear*. London, Laurence King

Lo, Dennic Chunman (2011) *Pattern cutting*. London, Laurence King

Ridgway Sharp, Julia and Hencken Elsasser, Virginia (2007) *Introduction to Accumark, Pattern design, and product data management*. London, Fairchild books

Shoben, Martin and Hallett, Clive (2001) *The essential shirt workbook*. LCFS fashion media

Shoben, Martin & Ward, Janet (1987) *Pattern Cutting and Making Up: The Professional Approach*. Butterworth-Heinemann

Shoben, Martin & Ward, Janet (2000) *Pattern Cutting and Making Up: The Simple Approach to Soft Tailoring, Volume 2*. LCFS Fashion Media

Sewing

Cole, Julie and Czachor, Sharon (2008) *Professional sewing techniques for designers*. London, Fairchild books

Czachor, Sharon (2016) *Sewing with knits and stretch fabrics*. London, Fairchild books

Fischer, Anette (2008) *Basics Fashion Design 03: Construction*. London, Ava Publishing

Prendergast, Jennifer (2014) *An introduction to construction skills within the design process*. London, Bloomsbury

Shaeffer, Clare B. (2007) *Couture Sewing Techniques*. The Taunton Press

Wolff, Colette (1996) *The Art of manipulating fabric*. K P Books

Section 4 – Administrative Information

Department	CSVPA
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Subject	FASHION
Version	V1
Date of production of MIF (dd/mm/yyyy)	5/12/16

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) Fashion	Compulsory

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Fashion in Context
Module Code <i>SRIT to establish coding protocol</i>	CF405
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 4, semester 2
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	
Named Module Leader	Dr Michelle Jones
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Cambridge
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	<ul style="list-style-type: none"> • 36 hours lectures and seminars/tutorials • 164 hours independent study
Summary Module Description	<p>This module provides an introduction to a critical and contextual approach to the study of fashion and visual culture. It will develop your skills in research, presentation, analysis and communication to enable you to both conceive and effectively articulate your ideas.</p> <p>A lecture and seminar series introduce you to key historical events and movements in visual culture which have impacted on creative practice, to establish a foundation for both the evaluation and discussion of fashion. You will be exposed to a wide range of social, political, cultural, theoretical and aesthetic contexts which draw parallels and thematic links between the historical and the contemporary. This will encourage you to reflect critically and to begin to locate your own work in a broad contextual framework.</p> <p>A series of workshops and tutorials will also introduce you to key study skills and academic protocols. These will extend your competence in formal essay writing and develop your skills in</p>

	critical evaluation and textual and visual analysis.
Aims <i>Maximum of 3</i>	<p>To demonstrate how practice relates to a broader context of art and design.</p> <p>To acquire and apply a developing range of research, presentation and communication skills.</p> <p>To encourage an enquiring and reflective approach to practice.</p>

Learning Outcomes		
LO	Learning Outcome	Assessment Criteria <i>[Assessment Criteria detailed against the learning outcome can be tailored to the requirements of individual modules]</i>
1	<p>LO1 Research Collate and curate a wide variety of sources providing visual, contextual and theoretical research to enable speculative enquiry, critical analysis and further understanding of fashion in a global, contemporary context.</p>	<p>Identify and use relevant academic and visual resources to produce effective written work.</p>
5	<p>LO5 Presentation Demonstrate effective communication, creatively and professionally, whether in visual, oral or written form. Methods of presentation are appropriate to the audience and the purpose of the work.</p>	<p>Present work that demonstrates academic integrity, by making use of appropriate scholarly apparatus, writing and referencing in academic style.</p> <p>Employ quotations from scholarly texts and reference in Harvard style.</p> <p>Support work with correctly captioned images and provide a bibliography.</p>

6	<p>LO6 Self-management Demonstrate transferrable and employability skills, including the ability to work independently, set goals and respond to change. Ability to communicate effectively and deploy critical self-analysis within a professional context.</p>	<p>Submit work on time to the agreed brief deadlines, demonstrating an understanding of the project requirements.</p> <p>Demonstrate a positive and organised outlook with basic project management.</p> <p>With some input; identify achievable goals and plan steps to meet them.</p>
8	<p>LO8 Evaluation and critical engagement Ability to form independent, perceptive judgements and articulate well-reasoned arguments. Focused critical analysis is used effectively to evaluate and synthesise a range of information and develop a course of action. Able to accept and respond to constructive feedback.</p>	<p>Begin to independently form critical opinions and articulate arguments effectively and appropriately.</p> <p>Respond in an effective manner to feedback. Formulate independent decisions and reasoned responses to the critical judgement of others.</p>

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Subject Specific</p> <ul style="list-style-type: none"> • Critical and Contextual understanding of fashion practice • Research, analysis, evaluation and reflection. • Presentation of work using appropriate academic conventions. <p>Generic</p> <ul style="list-style-type: none"> • Analysis and synthesis of written, visual and verbal material. • Written, visual and verbal communications. • Good studentship demonstrated through attendance, engagement, time management and academic integrity.
Assessment Strategy	<p>You will be introduced to the required learning outcomes for this module as part of an appreciation of how its content informs other elements of practice.</p> <p>The assessed components for this module provide you with an</p>

	<p>opportunity to demonstrate your level of knowledge and understanding of relevant theories and contexts, and to present this information clearly and appropriately, with supporting research and references.</p> <p>Learning Outcomes are assessed against the criteria. Formative assessment will take place in the module. There will be 1 summative assessment point for this module.</p>
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No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed					Compulsory or Compensatable
				1	5	6	8		
1	ES	Essay	100	X	X	X	X		Compulsory

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	PC	Practical
CB	computer-based	PF	Performance
CS	case study	PL	placement
DI	dissertation or project	PO	Portfolio
EX	Exam	PR	Presentation
GR	group report	RE	individual report
IT	in-Module test	OR	Oral
LR	literature review	OT	Other
ES	Essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
Arnold, Rebecca (2008) <i>The American Look: Fashion, Sportswear and the Image of Women in 1930s and 1940s New York</i> . New York & London: I.B. Tauris.
Barnard, Malcolm (2002) <i>Fashion as Communication</i> . London: Routledge
Beward, Christopher (2004) <i>Fashion</i> . Oxford: Oxford University Press
Beward, Christopher (2004) <i>Fashioning London: Clothing, Identity and the Modern metropolis</i> . Oxford & New York: Berg Publishers.
Beward, Christopher and Gilbert, David (eds.) (2006) <i>Fashion's World Cities</i> . Oxford & New York: Berg Publishers.
Blaszczyk, Regina, L. (ed) (2008) <i>Producing Fashion: Commerce, Culture and Consumers</i> . Philadelphia: University of Philadelphia Press.
Buckley, Cheryl and Clark Hazel (2017) <i>Fashion and Everyday Life</i> . London and New York, Bloomsbury Academic.

Church Gibson, Pamela (2012) *Fashion and Celebrity Culture*. London: Berg

Craik, Jennifer (2009) *Fashion: The Key Concepts*. New York & Oxford: Berg Publishers

Davis, Fred (1992) *Fashion, Culture, and Identity*. Chicago : University of Chicago Press.

English, Bonnie (2007) *A Cultural History of Fashion in the 20th Century: From the Catwalk to the Sidewalk*. Oxford & New York, Berg Publishers.

Entwistle Joanne (2000) *The Fashioned Body*. Cambridge, Polity

Thornton Sarah (eds) (1995), *The Subcultures Reader*. London, Routledge

Harrison, Martin (1991) *Appearances: Fashion Photography Since 1945*. London, Jonathan Cape Ltd.

Hollander, Anne (2016) *Sex and Suits: The Evolution of Modern Dress*. EPUB eBook.

Jobling, Paul (1999) *Fashion Spreads: Word and Image in Fashion Photography Since 1980*. Oxford & New York, Berg Publishers.

Kawamura, Yanuka (2004) *Fashion-ology: An Introduction to Fashion Studies*. Oxford & New York, Berg Publishers.

Lipovetsky, Giles (1994) *The Empire of Fashion: Dressing Modern Democracy*. Princeton University Press.

Mackinney-Valentin (2017) *Fashioning Identity: Status Ambivalence in Contemporary Fashion*. Bloomsbury Academic.

McNeil, Peter and Giorgio Riello (eds.) (2010) *The Fashion History Reader: Global Perspectives*. London, Routledge

Miller, Janice (2011) *Fashion and Music*. London & New York, Berg Publishers.

Rocamora, Agnes (2009) *Fashioning the City: Paris, Fashion and the Media*. London, I.B. Tauris.

Troy, Nancy (2003) *Couture Culture: A Study of Modern Art and Fashion*. Massachusetts Institute of Technology.

Welters Linda and Lillethun Abby (eds.) (2011) *The Fashion Reader, 2nd Edition*, London & New York, Berg Publishers.

Wilson, Elisabeth, (1985) *Adorned in Dreams: Fashion and Modernity*. London, Virago.

Academic Journals:

Fashion Theory: The Journal of Dress, Body & Culture (Berg),

Costume: The Journal of the British Costume Society (Maney),

Fashion Practice: The Journal of Design, Creative Process & the Fashion Industry (Berg).

The Journal of Modern Craft (Berg)

Textile: The Journal of Cloth & Culture, (Berg)

Section 4 – Administrative Information

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Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) Fashion	Compulsory

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Design for Industry
Module Code <i>SRIT to establish coding protocol</i>	CF501
Credit Value	40
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 5, semester 1
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	
Named Module Leader	Koki Kang
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Cambridge
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	<ul style="list-style-type: none"> • 36 hours tutorials • 144 hours practical classes and workshops • 36 hours supervised time in studio • 184 hours independent study
Summary Module Description	<p>The emphasis of this module is on design in relation to market and consumer; students will begin to place their work in a commercial context and present their work in a professional manner.</p> <p>By exploring and researching business practices, sustainability and culture within fashion, they will start to understand how this relates to consumers and, in turn, effects and informs markets and designers. Using this information, students will design ranges and make garments in response to a 'live' industry or competition brief, answering the needs of a specified consumer.</p> <p>Covering range planning, customer profiling and brand identity, students will research and document retail environments and begin to define categories of fashion and consumers. They will learn how to create work to a</p>

	professional standard using technical flats, exploring costings and fabric usage and generally packaging their work to a high standard.
Aims <i>Maximum of 3</i>	<p>To use cultural, creative and market research to inform design suitable for an identified consumer, clearly answering a detailed brief.</p> <p>To understand and identify working practices within the fashion industry</p> <p>To learn to present work professionally to an industry acceptable standard</p>

Learning Outcomes		
LO	Learning Outcome	Assessment Criteria <i>[Assessment Criteria detailed against the learning outcome can be tailored to the requirements of individual modules]</i>
1	<p>LO1 Research Collate and curate a wide variety of sources providing visual, contextual and theoretical research to enable speculative enquiry, critical analysis and further understanding of fashion in a global, contemporary context.</p>	<p>Produce wide ranging, creative visual research, which reflects critical evaluation and can be clearly applied, to inform project work.</p> <p>Demonstrate comprehensive knowledge and understanding of contemporary fashion markets and audiences.</p>
2	<p>LO2 Concept Analyse and synthesise curated materials to generate concepts and key themes to enable effective design investigation. Use innovative thinking to inform and underpin project development, communicating concepts effectively.</p>	<p>Explore and effectively analyse research materials, generating a wide range of ideas and workable concepts that support and sustain design development.</p>
3	<p>LO3 Design & development Demonstrate effective techniques in the progression and realisation of design concepts and explore design as a means to solve problems.</p>	<p>Generate and experiment with a wide range of design ideas and solutions, investigating their creative and commercial potential, evaluating and reflecting on your findings.</p>

4	<p>LO4 Realisation and Manufacture Demonstrate effective working methods, creative solutions and construction processes in transferring ideas from 2D to 3D within the context of current professional practice.</p>	<p>Build on a working knowledge of production skills and an understanding of their application and creative potential.</p> <p>Further an understanding of a wide range of materials and technologies and their application within studio practice.</p>
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Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Subject specific skills</p> <ul style="list-style-type: none"> • The principles of garment production • Materials and technologies appropriate to professional practice • Varied modes of design practice and the implications of different ways of working • Professional standards • Business practices in relation to future aspirations • Identifying methodologies for approaching assignments • Concept development • Design development • Creative problem solving • Research, analysis, evaluation and reflection • Ability to contextualise a personal design position • Critical thinking • Testing materials and processes for design development • Developing competence with techniques, technologies and tools • Presenting work professionally using appropriate software • Specific health and safety issues and codes of practice relevant to fashion design practice. • Basic histories of the development and practices of fashion design • The basic principles of the design process which enable the design of a fashion collection • Materials and technologies appropriate to professional practice • The application of appropriate technologies, processes and materials • Translation of 2D ideas > 3D • Portfolio development • The production of a garment with all attendant
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	<p>communication materials</p> <ul style="list-style-type: none"> • Working towards a live/client led brief • Contemporary branding/marketing practices within fashion design • Effectively meeting the requirements of a given fashion market sector <p>Generic skills</p> <ul style="list-style-type: none"> • Identify appropriate research methods to complete assignments effectively • Conduct contextual and visual research • Develop concepts • Analyse and synthesise written and verbal material • Produce visual, verbal and written communication including professional level presentation skills • Use effective interpersonal and project management skills • Understand what is meant by audience, market and market differentiation • Manage your professional and personal development • Self-evaluate • Develop a cohesive argument • Develop critical judgement and self reliance
Assessment Strategy	<p>Typically students will create a variety of sketchbooks, 3D manipulations, illustrations and digital presentations to form a final portfolio or body of work. They will also produce final garment(s) from their own designs.</p> <p>Formative feedback will be given at the end of each project and will guide students' progress through the module.</p> <p>Summative assessment will take place at the end of the module when the final body of work from all projects will be assessed.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed					Compulsory or Compensatable
				1	2	3	4		
1	PO	Design Portfolio	40	X	X	X			Compensatable
2	PC	Garment Realisation	40				X		Compensatable
3	PR	Presentation of design work and garments	20	X	X	X	X		Compensatable

<p>*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-</p>			
AR	Artefact	PC	Practical
CB	computer-based	PF	Performance

CS	case study	PL	placement
DI	dissertation or project	PO	Portfolio
EX	Exam	PR	Presentation
GR	group report	RE	individual report
IT	in-Module test	OR	Oral
LR	literature review	OT	Other
ES	Essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Research and design</p> <p>Dieffenbacher, Fiona (2013) <i>Fashion Thinking: Creative Approaches to the Design Process</i>. London, AVA Publishing</p> <p>Renfrew, Elinor and Renfrew, Colin (2016) <i>Developing a Fashion Collection</i>. London, Fairchild Books</p> <p>Sims, Lockett and Gunn (2012) <i>Vintage menswear – A collection from the vintage showroom</i>. London, Laurence King</p> <p>Trends</p> <p>McKelvey, Kathryn & Munslow, Janine (2008) <i>Fashion Forecasting</i>. John Wiley & Sons London</p> <p>Scully, Kate and Johnston Cobb, Debra (2012) <i>Colour forecasting for fashion</i>. Laurence King</p> <p>Magazines:</p> <p>Zoom on fashion trends</p> <p>We Ar – A fashion workbook for professionals</p> <p>Industry: Brands, buying, merchandising and promotion</p> <p>Cope, Jon and Mahoney, Dennis (2016) <i>Fashion promotion in practice</i>. London, Bloomsbury</p> <p>Davis, Melissa (2009) <i>The fundamentals of Branding</i>. London, AVA publishing</p> <p>Hameide, Kaled K. (2011) <i>Fashion branding – Unraveled</i>. London, Fairchild books</p> <p>Page One publishing private limited (2007) <i>Brands A to Z: Adidas</i>. Page One publishing private limited</p> <p>Posner, Harriet (2011) <i>Marketing fashion</i>. London, Laurence King</p> <p>Russell, Edward (2010) <i>The fundamentals of marketing</i>. London, AVA publishing</p> <p>Shaw, David and Koumbis, Dimitri (2014) <i>Fashion buying – From trend forecasting to shop floor</i>.</p>

Bloomsbury

Song , Aimee (2016) *Capture Your Style: Transform Your Instagram Images, Showcase Your Life, and Build the Ultimate Platform*. Abrams Image

Sustainable fashion

Black, Sandy (2012) *The sustainable fashion handbook*. London, Thames & Hudson

Brown, Sass (2013) *Refashioned – Cutting edge clothing from upcycled materials*. London, Laurence King

Fletcher, Kate (2008) *Sustainable fashion & textiles – Design journeys*. Earthscan

Fletcher, Kate and Grose, Lynda (2012) *Fashion & sustainability – Design for change*. London, Laurence King

Gwilt, Alison (2014) *A practical guide to sustainable fashion*. London, Bloomsbury

Rissanen, Timo and McQuillan, Holly (2015) *Zero waste fashion design*. London, Fairchild books

Styles, Ruth (2014) *Ecologist guide to fashion*. Leaping Hare Press

Section 4 – Administrative Information

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Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)

BA (Hons) Fashion	Compulsory
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MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Advanced Technical Skills
Module Code <i>SRIT to establish coding protocol</i>	CF502
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 5, semester 1
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	
Named Module Leader	Tiina Burton
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Cambridge
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	<ul style="list-style-type: none"> • 18 hours tutorials • 90 hours technical workshops • 92 hours independent study
Summary Module Description	This module covers advanced pattern cutting, manufacturing and CAD/CAM skills. You will develop further skills such as outerwear, tailoring, corsetry, draping and experimental techniques. There will be workshops in advanced machining skills, couture sewing techniques and an introduction to new materials. There will be further workshops to develop your CAD/CAM skills; typically pattern manipulation/grading. You are expected to compile a technical folder to document and reflect on your work as you progress through the module.
Aims <i>Maximum of 3</i>	<p>To develop advanced and experimental pattern cutting skills.</p> <p>To engage in advanced machining skills including use of new materials and couture sewing techniques.</p> <p>To introduce advanced use of technology in design and manufacture using CAD/CAM.</p>

Learning Outcomes		
LO	Learning Out	Assessment Criteria <i>[Assessment Criteria detailed against the learning outcome can be tailored to the requirements of individual modules]</i>
4	LO4 Realisation and Manufacture Demonstrate effective working methods, creative solutions and construction processes in transferring ideas from 2D to 3D within the context of current professional practice.	Build on a working knowledge of production skills and an understanding of their application and creative potential. Further an understanding of a wide range of materials and technologies and their application within studio practice.
5	LO5 Presentation Demonstrate effective communication, creatively and professionally, whether in visual, oral or written form. Methods of presentation are appropriate to the audience and the purpose of the work.	Creatively present work to a high standard, incorporating all required information. Communicate effectively and confidently using an appropriate application of a range of techniques, technologies and tools.
6	LO6 Self-management Demonstrate transferrable and employability skills, including the ability to work independently, set goals and respond to change. Ability to communicate effectively and deploy critical self-analysis within a professional context.	Submit work on time to the agreed brief deadlines, demonstrating a good understanding of the project requirements. Demonstrate a positive and organised outlook with effective project management. Identify achievable goals, plan steps to meet them, set and review milestones.

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	Subject Specific <ul style="list-style-type: none"> • The principles of garment production • Materials and technologies appropriate to professional practice • Creative problem solving • Critical thinking • Professional standards • Research, analysis, evaluation and reflection • Developing competence with techniques, technologies and tools
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	<ul style="list-style-type: none"> • Translation of 2D ideas > 3D • Presenting work professionally using appropriate software • The production of a garment with all attendant communication materials • Specific health and safety issues and codes of practice relevant to fashion design practice. <p>Generic</p> <ul style="list-style-type: none"> • Use effective interpersonal and project management skills • Manage your professional and personal development • Self-evaluate • Develop critical judgement and self reliance
Assessment Strategy	<p>Students will typically produce technical folders containing patterns, samples, toiles and technical work.</p> <p>Progress will be formatively assessed and feedback will be provided throughout the module by individual tutorial with reference to the technical folder and practical work.</p> <p>Summative assessment will take place at the end of the module when all patterns, toiles and technical work will be considered through portfolio/technical folder submission.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed						Compulsory or Compensatable
				4	5	6				
1	PC	Technical samples and garment realisation	80	X		X				compensatable
2	PO	Presentation of technical portfolio	20		X	X				compensatable

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	PC	Practical
CB	computer-based	PF	Performance
CS	case study	PL	placement
DI	dissertation or project	PO	Portfolio
EX	Exam	PR	Presentation
GR	group report	RE	individual report
IT	in-Module test	OR	Oral
LR	literature review	OT	Other
ES	Essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources

Pattern cutting

Aldrich, Winifred (2007) *Fabric, form and flat pattern cutting*. Blackwell

Aldrich, Winifred (2013) *Metric pattern cutting for women's wear*. Blackwell

Amaden-Crawford, Connie (2012) *The art of fashion draping*. London, Fairchild books

Assemblil books (2013) *How patterns work - The fundamental principles of pattern making and sewing in fashion design*. Assemblil books

Beazley, Alison and Bond, Terry (2003) *Computer-aided pattern design and development*. Blackwell

Cole, Julia (2016) *Patternmaking with stretch knit fabrics*. London, Fairchild books

Kershaw, Gareth (2013) *Pattern cutting for menswear*. London, Laurence King

Lo, Dennic Chunman (2011) *Pattern cutting*. London, Laurence King

Nakamichi, Tomoko (2010) *Pattern Magic*. Bunka

Nakamichi, Tomoko (2011) *Pattern Magic 2*. Bunka

Nakamichi, Tomoko (2016) *Pattern Magic 3*. Bunka

Ridgway Sharp, Julia and Hencken Elsasser, Virginia (2007) *Introduction to Accumark, Pattern design, and product data management*. London, Fairchild books

Shoben, Martin & Ward, Janet (1987) *Pattern Cutting and Making Up: The Professional Approach*. Butterworth-Heinemann

Shoben, Martin & Ward, Janet (2000) *Pattern Cutting and Making Up: The Simple Approach to Soft Tailoring, Volume 2*. LCFS Fashion Media

Sewing

Cole, Julie and Czachor, Sharon (2008) *Professional sewing techniques for designers*. London, Fairchild books

Creative publishing international (2005) *Tailoring – A step-by-step guide to creating beautiful garments*. Creative publishing international

Czachor, Sharon (2016) *Sewing with knits and stretch fabrics*. London, Fairchild books

Di Lorenzo, Milva Fiorella (2010) *Tailoring techniques for fashion*. London, Fairchild books

Shaeffer, Clare B. (2007) *Couture Sewing Techniques*. The Taunton Press

Wolff, Colette (1996) *The Art of manipulating fabric*. K P Books

Sterlacci, Francesca (2010) *Leather fashion design*. London, Laurence King

Section 4 – Administrative Information

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Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) Fashion	Compulsory

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Design Innovation
Module Code <i>SRIT to establish coding protocol</i>	CF503
Credit Value	40
<ul style="list-style-type: none"> • Level and Semester • <i>e.g. Level4, Semester 2</i> 	Level 5, semester 2
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	
Named Module Leader	Koki Kang
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Cambridge
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	<ul style="list-style-type: none"> • 48 hours tutorials • 168 hours practical classes and workshops • 72 hours supervised time in studio • 112 hours independent study
Summary Module Description	<p>In this module projects will cover a range of developing professional design skills and experimentation in a 2-dimensional and 3-dimensional format. The design projects will require enhanced research and experimentation techniques, linked to a professional finish and the use of technology in both construction and presentation of a portfolio.</p> <p>The emphasis on design innovation will allow students to confidently explore design and illustration styles and allow experimentation with fabric and silhouette. The module will typically include experimental pattern cutting, draping and a variety of garment construction and surface decoration techniques.</p> <p>Typically, students will also learn strategies for carrying out research into current trends and colour, building a body of evidence on which to formulate an opinion and personally</p>

	<p>forecast predictions. Colour and trend prediction will be used to enhance the design process, better understand markets and encourage design innovation.</p> <p>Presentation techniques to enable students to communicate their work both visually and verbally will be an indicative feature of the module.</p> <p>You will be introduced to professional strategy skills that will assist in developing a portfolio in preparation for possible work placement applications that may commence at the end of the semester. Work placement is not an assessed part of the course but is fully supported by staff as being hugely beneficial to the students' professional development.</p>
<p>Aims <i>Maximum of 3</i></p>	<p>To further develop and refine design skills utilising a wider technical skillset</p> <p>To allow the student experimentation with techniques, enhancing design development processes in preparation for the final collection</p> <p>To allow the student to further develop and refine skills in researching and designing for specific market levels</p>

Learning Outcomes		
LO	Learning Outcome	Assessment Criteria <i>[Assessment Criteria detailed against the learning outcome can be tailored to the requirements of individual modules]</i>
1	<p>LO1 Research Collate and curate a wide variety of sources providing visual, contextual and theoretical research to enable speculative enquiry, critical analysis and further understanding of fashion in a global, contemporary context.</p>	<p>Produce wide ranging, creative visual research, which reflects critical evaluation and can be clearly applied, to inform project work.</p> <p>Demonstrate comprehensive knowledge and understanding of contemporary fashion markets and audiences.</p>
2	<p>LO2 Concept Analyse and synthesise curated materials to generate concepts and key themes to enable effective design investigation. Use innovative thinking to inform and underpin project development, communicating concepts effectively.</p>	<p>Explore and effectively analyse research materials, generating a wide range of ideas and workable concepts that support, sustain and inspire design development.</p>

3	<p>LO3 Design & development Demonstrate effective techniques in the progression and realisation of design concepts and explore design as a means to solve problems.</p>	<p>Generate and experiment with a wide range of effective design ideas and solutions, investigating their creative and commercial potential, evaluating and reflecting on your findings.</p>
4	<p>LO4 Realisation and Manufacture Demonstrate effective working methods, creative solutions and construction processes in transferring ideas from 2D to 3D within the context of current professional practice.</p>	<p>Build on a working knowledge of production skills and an understanding of their application and creative potential.</p> <p>Further an understanding of a wide range of materials and technologies and their application within studio practice.</p>

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

<p>Skills Development</p>	<p>Subject Specific</p> <ul style="list-style-type: none"> • The principles of the design process and fashion design in particular which enable the design of a fashion collection • The principles of garment production • Materials and technologies appropriate to professional practice • Varied modes of design practice and the implications of different ways of working • Professional standards • Business practices in relation to future aspirations • Visual, contextual and market research with an emphasis on drawing as a research and design tool • Concept development • Design development • Creative problem solving • Research, analysis, evaluation and reflection • Ability to contextualise a personal design position • Critical thinking • Testing materials and processes for design development • Developing competence with techniques, technologies and tools • Presenting work professionally using appropriate software • The basic principles of the design process which enable the design of a fashion collection • Materials and technologies appropriate to professional practice
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	<ul style="list-style-type: none"> • The application of appropriate technologies, processes and materials • Trend forecasting/futurology • Translation of 2D ideas > 3D • The production of a garment with all attendant communication materials • The principles of the design process and fashion design in particular which enable the design of a fashion collection • The principles of garment production • Materials and technologies appropriate to professional practice • Develop a personal design position <p>Generic</p> <ul style="list-style-type: none"> • Identify appropriate research methods to complete assignments effectively • Conduct contextual and visual research • Develop concepts • Analyse and synthesise written and verbal material • Produce visual, verbal and written communication including professional level presentation skills • Use effective interpersonal and project management skills • Understand what is meant by audience, market and market differentiation • Manage your professional and personal development • Self-evaluate • Develop a cohesive argument • Develop critical judgement and self-reliance
Assessment Strategy	<p>Typically students will create a variety of sketchbooks, 3D manipulations, illustrations and digital presentations to form a final portfolio or body of work. They will also produce final garment(s) from their own designs.</p> <p>Formative feedback will be given at the end of each project and will guide students' progress through the module.</p> <p>Summative assessment will take place at the end of the module when the final body of work from all projects will be assessed.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed					Compulsory or Compensatable
				1	2	3	4		
1	PO	Portfolio of design work	40	X	X	X	X		Compensatable
2	PC	Garment realisation	40	X	X	X	X		Compensatable
3	PR	Presentation of design work	20	X	X	X	X		Compensatable

		and garments							
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*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	PC	Practical
CB	computer-based	PF	Performance
CS	case study	PL	placement
DI	dissertation or project	PO	Portfolio
EX	Exam	PR	Presentation
GR	group report	RE	individual report
IT	in-Module test	OR	Oral
LR	literature review	OT	Other
ES	Essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Research and design</p> <p>Dieffenbacher, Fiona (2013) <i>Fashion Thinking: Creative Approaches to the Design Process</i>. London, AVA Publishing</p>
<p>Textiles</p> <p>Baugh, Gail (2012) <i>The fashion designer's textile directory – The creative use of fabrics in design</i>. Thames & Hudson</p> <p>Black, Sandy (2006) <i>Fashioning fabrics – contemporary textiles in fashion</i>. Black Dog</p> <p>Tellier-Loumagne, Françoise (2006) <i>The art of embroidery – Inspirational stitches, textures and surfaces</i>. Thames & Hudson</p>
<p>Trends</p> <p>McKelvey, Kathryn & Munslow, Janine (2008) <i>Fashion Forecasting</i>. John Wiley & Sons London</p> <p>Scully, Kate and Johnston Cobb, Debra (2012) <i>Colour forecasting for fashion</i>. London, Laurence King</p>
<p>Magazines</p> <p>Zoom on fashion trends</p> <p>We Ar – A fashion workbook for professionals</p>
<p>Innovation</p> <p>Bolton, Andrew (2002) <i>The supermodern wardrobe</i>. V&A publications</p>

Braddock, Sarah E. and O'Mahony, Marie (1998) *Techno textiles – Revolutionary fabrics for fashion and design*. Thames & Hudson

Braddock, Sarah E. and O'Mahony, Marie (2005) *Techno textiles 2 – Revolutionary fabrics for fashion and design*. Thames & Hudson

Ketterly, Sarah (2016) *Designing with smart textiles*. London, Bloomsbury

Lee, Suzanne (2005) *Fashioning the future – Tomorrow's wardrobe*. Thames & Hudson

McQuaid, Matilda (2005) *Extreme textiles – designing for high performance*. Princeton educational press

Openshaw, Jonathan (2015) *Postdigital artisans*. Frame

Quinn, Bradley (2012) *Fashion futures*. Merrell

Van Godtsenhoven, Karen; Arzalluz, Miren and Debo, Kaat (2016) *Fashion game changers – reinventing the 20th century silhouette*. London, Bloomsbury

Wilcox, Claire (2003) *Radical fashion*. V & A publications

Graphics and portfolio

Blanchard, Tamsin (2004) *Fashion & Graphics*. London, Laurence King Publishing

Faerm, Steven (2012) *Design your Fashion Portfolio*. A & C Black Visual Arts

Tallon, Kevin (2013) *Creative Fashion Design with Illustrator*. Batsford

Pattern cutting

Beazley, Alison and Bond, Terry (2003) *Computer-aided pattern design and development*. Blackwell

Joseph-Armstrong, Helen (2013) *Draping for apparel design*. London, Fairchild books

Nakamichi, Tomoko (2010) *Pattern Magic*. Bunka

Nakamichi, Tomoko (2011) *Pattern Magic 2*. Bunka

Nakamichi, Tomoko (2016) *Pattern Magic 3*. Bunka

Sewing

Cole, Julie and Czachor, Sharon (2008) *Professional sewing techniques for designers*. Fairchild books

Di Lorenzo, Milva Fiorella (2010) *Tailoring techniques for fashion*. Fairchild books

Shaeffer, Clare B. (2007) *Couture Sewing Techniques*. The Taunton Press

Wolff, Colette (1996) *The Art of manipulating fabric*. K P Books

Section 4 – Administrative Information

Department	CSVPA
Subject	FASHION
Version	V1
Date of production of MIF (dd/mm/yyyy)	5/12/16

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) Fashion	Compulsory

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Theories and Methodologies
Module Code <i>SRIT to establish coding protocol</i>	CF504
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 5, semester 2
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	
Named Module Leader	Dr Michelle Jones
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Cambridge
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	<ul style="list-style-type: none"> • 36 hours lectures and tutorials • 164 hours independent study
Summary Module Description	<p>Building on 'Fashion in Context' (CF405), this module further investigates the historical, social, cultural, ethical and global contexts in which contemporary practice occurs. It introduces theoretical perspectives in order to develop the ability to discuss your own and others' practice within a contextual, critical and academic framework.</p> <p>Drawing on art and design history and theory, cultural, social and media studies, lectures introduce theoretical approaches to practice. In addition, seminars provide a range of opportunities to explore theoretical texts germane to practice. Workshops covering research methodologies will introduce a range of methods of enquiry.</p>

Aims <i>Maximum of 3</i>	<p>To analyse the interplay of historical, social, cultural and global contexts that shape practice.</p> <p>To apply and evaluate research skills for the development and contextualization of practice.</p> <p>To make informed use of a range of communication skills adopting an enquiring and reflective approach.</p>
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Learning Outcomes		
LO	Learning Outcome	Assessment Criteria <i>[Assessment Criteria detailed against the learning outcome can be tailored to the requirements of individual modules]</i>
1	LO1 Research Collate and curate a wide variety of sources providing visual, contextual and theoretical research to enable speculative enquiry, critical analysis and further understanding of fashion in a global, contemporary context.	Identify relevant academic, visual, archival and primary research sources as appropriate, for use in a range of written texts.
5	LO5 Presentation Demonstrate effective communication, creatively and professionally, whether in visual, oral or written form. Methods of presentation are appropriate to the audience and the purpose of the work.	Present work by making use of appropriate scholarly apparatus: writing and referencing in academic style, including the use of accurate spelling, punctuation and appropriate vocabulary; evaluating quotations from scholarly texts and referencing precisely in Harvard style. Evidence work with correctly captioned images and provide a correctly formatted bibliography.
6	LO6 Self-management Demonstrate transferrable and employability skills, including the ability to work independently, set goals and respond to change. Ability to communicate effectively and deploy critical self-analysis within a professional context.	Submit work on time to the agreed brief deadlines, demonstrating a good understanding of the project requirements. Demonstrate a positive and organised outlook with effective project management. Identify achievable goals, plan steps to meet them, set and review milestones.

8	<p>LO8 Evaluation and critical engagement Ability to form independent, perceptive judgements and articulate well-reasoned arguments. Focused critical analysis is used effectively to evaluate and synthesise a range of information and develop a course of action. Able to accept and respond to constructive feedback.</p>	<p>Independently form critical opinions and articulate arguments effectively and appropriately.</p> <p>Respond in an effective and reflective manner to feedback. Formulate independent decisions and reasoned responses to the critical judgement of others.</p>
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Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Subject Specific</p> <ul style="list-style-type: none"> • Engagement with history and theory of design practice. • Application of contextual research through analysis, evaluation and reflection. • Application of appropriate methodological approaches within the academic analysis of practice. • Presentation of work using appropriate academic conventions. <p>Generic</p> <ul style="list-style-type: none"> • Analysis and synthesis of written, visual and verbal texts and resources. • Developed written, visual and verbal communications. • Good studentship demonstrated through attendance, engagement and academic integrity.
Assessment Strategy	<p>The assignment provides you with an opportunity to demonstrate your level of knowledge and understanding of relevant histories, theories, debates and contexts. You need to present this information clearly and appropriately, with supporting research and references.</p> <p>Learning Outcomes are assessed against the criteria. Formative assessment will take place in the module. There will be 1 summative assessment point for this module.</p>

No	Assessment	Description of Assessment	%	Learning Outcomes	Compulsory or
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	Method	Method		Assessed					Compensatable
				1	5	6	8		
1	ES	Essay	100	X	X	X	X		Compulsory

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	PC	Practical
CB	computer-based	PF	Performance
CS	case study	PL	placement
DI	dissertation or project	PO	Portfolio
EX	Exam	PR	Presentation
GR	group report	RE	individual report
IT	in-Module test	OR	Oral
LR	literature review	OT	Other
ES	Essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Adamson, Glenn (2007) <i>Thinking Through Craft</i>. Oxford, Berg.</p> <p>Bartlett, Djurdja, Shaun Cole and Agnès Rocamora (eds.) (2013) <i>Fashion Media: Past and Present</i>. London, Bloomsbury Academic.</p> <p>Boydell, Christine and Mary Schoeser (eds.) (2002) <i>Disentangling Textiles: Techniques for the Study of Designed Objects</i>. London, Middlesex University Press.</p> <p>Bruzzi, Stella (ed.) (2013) <i>Fashion Cultures Revisited: Theories, Explorations and Analysis</i>. London, Routledge.</p> <p>Clark, Judith and Haye, Amy de la (2014) <i>Exhibiting Fashion: Before and After 1971</i>. New Haven & London, Yale University Press.</p> <p>Crane, Dianne (2000) <i>Fashion and its Social Agendas: Class, Gender and Identity in Clothing</i>. London, Chicago University Press.</p> <p>Entwistle, Joanne and Wissinger, Elizabeth (eds.) (2012) <i>Fashioning Models: Image, Text and Industry</i>. London, Berg Publishers.</p> <p>Evans, Caroline (2007) <i>Fashion at the Edge: Spectacle, Modernity and Deathliness</i>. Yale University Press.</p> <p>Fletcher, Kate and Tham, Mathilda (eds.) (2015) <i>Routledge Handbook of Sustainability and Fashion</i>. London, Routledge.</p> <p>Geczy, Adam and Karaminas, Vicki (2015) <i>Fashion's Double: Representations of Fashion in Painting, Photography and Film</i>. Bloomsbury Academic.</p> <p>Griffiths, I. & White, N. (2000) <i>The Fashion Business: Theory, Practice, Image</i>. London, Berg.</p> <p>Jenss, Heike (ed.) (2016) <i>Fashion Studies: Research Methods, Sites and Practices</i>. London,</p>

Bloomsbury Academic.

Kaiser, S. (2011) *Fashion and Cultural Studies*. Berg Publishers.

Kawamura, Y. (2011) *Doing Research in Fashion and Dress*. Oxford, Berg Publishers.

McNeil, Peter and Miller, Sandra (2014) *Fashion Writing and Criticism: History, Theory, Practice*. London, Bloomsbury Academic.

McRobbie, A. (1998) *British Fashion Design: Rag Trade or Image Industry?* London, Routledge

Mirzoeff, N. (2002) *The Visual Culture Reader* (2nd Edition) London, Routledge.

Pink, Sarah (2013) *Doing Visual Ethnography*. Sage Publications Ltd.

Rocamora, Agnes (ed.) (2015) *Thinking Through Fashion*. London, Berg

Rose, Gillian (2013) *Visual Methodologies*. Sage Publications Ltd.

Shinkle, Eugenie (2008) *Fashion as Photograph: Viewing and Reviewing Images of Fashion*. London, I.B. Tauris.

Taylor, Lou (2004) *Establishing Dress History*. Manchester, Manchester University Press

Academic Journals:

Fashion Theory: The Journal of Dress, Body & Culture (Berg),

Costume: The Journal of the British Costume Society (Maney),

Fashion Practice: The Journal of Design, Creative Process & the Fashion Industry (Berg).

The Journal of Modern Craft (Berg)

Textile: The Journal of Cloth & Culture, (Berg)

Section 4 – Administrative Information

Department	CSVPA
Subject	FASHION
Version	V1
Date of production of MIF (dd/mm/yyyy)	5/12/16

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)

BA (Hons) Fashion	Compulsory
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MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Collection Preparation
Module Code <i>SRIT to establish coding protocol</i>	CF601
Credit Value	40
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 6, semester 1
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	
Named Module Leader	Teerabul Songvich
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Cambridge
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	<ul style="list-style-type: none"> • 84 hours tutorials • 105 hours practical classes and workshops • 63 hours supervised time in studio • 148 hours independent study
Summary Module Description	<p>This is start of your final major project, the creation of a fashion collection that is the culmination of all you have learned on this undergraduate degree. This module will cover the main design stages of your collection, including concept development, design development and pattern cutting and experimental toiles. Students will also consider trend forecasting, range planning and fabric and trim sourcing.</p> <p>The module typically begins with experimental short projects to stimulate a critical, imaginative and individual approach to fashion design, followed by extensive research and design development of the final major project: the final collection.</p> <p>Following acceptance of the outline concept by your tutors, you will work on design development. At design review, a line-up of design drawings will be presented to your tutors and peers. Once approved, patterns and toiles will then be developed, alongside fabric sourcing, colours and surface</p>

	<p>decoration samples.</p> <p>Towards the end of the module, you will present a more detailed line-up along with experimental toiles, technical drawings, samples and fabric choices which will be indicative of your core collection, designs and visuals. Students will evidence market analysis and demonstrate an awareness of the collection's place in the contemporary fashion market.</p> <p>In addition to the presentation of the outline concept, design review, and on-going supervision, you will be required to attend tutorials in which you will report on the progress of your project to supervisory staff.</p> <p>You will record the developmental progress of your collection in visual, written and other forms, capturing the technical development and evolution of the project.</p>
<p>Aims <i>Maximum of 3</i></p>	<p>To enable students to explore in-depth processes from research and design development through to prototype presentation, demonstrating confidence in their own design practise. Using the collection as an articulation of their personal interests, strengths and future career considerations, whilst at the same time placing it within the contemporary fashion market.</p> <p>Students will demonstrate and advance their pattern cutting, technical and designs skills in transferring 2D design work into 3D toiles, creating developmental prototypes from detailed drawings.</p> <p>Students will operate with a mature and reflective attitude, mirroring current (or demonstrating future) industry practice, studio working patterns and appropriate time management.</p>

Learning Outcomes		
LO	Learning Outcome	<p>Assessment Criteria</p> <p><i>[Assessment Criteria detailed against the learning outcome can be tailored to the requirements of individual modules]</i></p>

1	<p>LO1 Research Collate and curate a wide variety of sources providing visual, contextual and theoretical research to enable speculative enquiry, critical analysis and further understanding of fashion in a global, contemporary context.</p>	<p>Produce wide ranging, creative visual research, which reflects critical evaluation and is effectively applied to inform project work.</p> <p>Demonstrate extensive knowledge and understanding of contemporary fashion markets and audiences.</p>
2	<p>LO2 Concept Analyse and synthesise curated materials to generate concepts and key themes to enable effective design investigation. Use innovative thinking to inform and underpin project development, communicating concepts effectively.</p>	<p>Explore in depth and critically analyse research materials, generating innovative ideas and workable concepts that support, sustain and inspire original design development.</p>
3	<p>LO3 Design & development Demonstrate effective techniques in the progression and realisation of design concepts and explore design as a means to solve problems.</p>	<p>Generate and experiment with a range of innovative design ideas and solutions, investigating their creative and commercial potential, evaluating and critically reflecting on your findings.</p>
7	<p>LO7 Professional Context Understanding and knowledge of contemporary fashion markets and current industry practice. Ability to position oneself as a designer or practitioner in a viable professional context.</p>	<p>Personal strengths as a designer are clearly and appropriately identified.</p> <p>Work produced is placed within a wider contemporary fashion context and knowledge of professional practice is evident.</p>

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Subject Specific</p> <ul style="list-style-type: none"> • The principles of the design process and fashion design in particular which enable the design of a fashion collection • The principles of garment production • Materials and technologies appropriate to professional practice • Varied modes of design practice and the implications of different ways of working
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- Professional standards
- Business practices in relation to future aspirations
- Visual, contextual and market research with an emphasis on drawing as a research and design tool
- Concept development
- Design development
- Creative problem solving
- Research, analysis, evaluation and reflection
- Ability to contextualise a personal design position
- Critical thinking
- Testing materials and processes for design development
- Developing competence with techniques, technologies and tools
- Presenting work professionally using appropriate software
- The basic principles of the design process which enable the design of a fashion collection
- Materials and technologies appropriate to professional practice
- The application of appropriate technologies, processes and materials
- Trend forecasting/futurology
- Translation of 2D ideas > 3D
- The production of a garment with all attendant communication materials
- The principles of the design process and fashion design in particular which enable the design of a fashion collection
- The principles of garment production
- Materials and technologies appropriate to professional practice
- Develop a personal design position
- Effectively meeting the requirements of a given fashion market sector

Generic

- Identify appropriate research methods to complete assignments effectively
- Conduct contextual and visual research
- Develop concepts
- Analyse and synthesise written and verbal material
- Produce visual, verbal and written communication including professional level presentation skills
- Use effective interpersonal and project management skills
- Understand what is meant by audience, market and market differentiation
- Manage your professional and personal development
- Self-evaluate
- Develop a cohesive argument

	<ul style="list-style-type: none"> Develop critical judgement and self-reliance
Assessment Strategy	<p>Typically students will create a variety of sketchbooks, toiles, 3D manipulations, samples, illustrations and digital presentations to form a body of work that will inform the subsequent module; CF603.</p> <p>Formative feedback will be given at regular intervals and will guide students' progress through the module.</p> <p>Summative assessment will take place at the end of the module when the final body of work from all projects will be assessed.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed					Compulsory or Compensatable
				1	2	3	7		
1	PO	Portfolio of research, design and development	40	X	X	X	X		Compensatable
2	PC	Toile realisation and experimentation	40	X	X	X	X		Compensatable
3	PR	Presentation of portfolio and practical work	20	X	X	X	X		Compensatable

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	PC	Practical
CB	computer-based	PF	Performance
CS	case study	PL	placement
DI	dissertation or project	PO	Portfolio
EX	Exam	PR	Presentation
GR	group report	RE	individual report
IT	in-Module test	OR	Oral
LR	literature review	OT	Other
ES	Essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Research and design</p> <p>Atkinson , Mark (2012) <i>How to Create Your Final Collection: A Fashion Student's Handbook</i>, Laurence King</p> <p>Dieffenbacher , Fiona (2013) <i>Fashion Thinking: Creative Approaches to the Design Process</i>, AVA Publishing</p>

Leach, Robert (2012) *The fashion resource book – Research for design*. Thames & Hudson

Renfrew, Elinor and Renfrew, Colin (2016) *Developing a Fashion Collection*. London, Fairchild Books

Sims, Luckett and Gunn (2012) *Vintage menswear – A collection from the vintage showroom*. London, Laurence King

Trends

McKelvey, Kathryn & Munslow, Janine (2008) *Fashion Forecasting*. John Wiley & Sons London

Scully, Kate and Johnston Cobb, Debra (2012) *Colour forecasting for fashion*. London, Laurence King

Magazines

Zoom on fashion trends

We Ar – A fashion workbook for professionals

Pattern cutting

Amaden-Crawford, Connie (2012) *The art of fashion draping*. London, Fairchild books

Assembil books (2013) *How patterns work - The fundamental principles of pattern making and sewing in fashion design*. Assembil books

Beazley, Alison and Bond, Terry (2003) *Computer-aided pattern design and development*. Blackwell

Cole, Julia (2016) *Patternmaking with stretch knit fabrics*. London, Fairchild books

Joseph-Armstrong, Helen (2013) *Draping for apparel design*. Fairchild books

Kershaw, Gareth (2013) *Pattern cutting for menswear*. Laurence King

Nakamichi, Tomoko (2010) *Pattern Magic*. Bunka

Nakamichi, Tomoko (2011) *Pattern Magic 2*. Bunka

Nakamichi, Tomoko (2016) *Pattern Magic 3*. Bunka

Sewing

Cole, Julie and Czachor, Sharon (2008) *Professional sewing techniques for designers*. London, Fairchild books

Czachor, Sharon (2016) *Sewing with knits and stretch fabrics*. London, Fairchild books

Di Lorenzo, Milva Fiorella (2010) *Tailoring techniques for fashion*. London, Fairchild books

Shaeffer, Clare B. (2007) *Couture Sewing Techniques*. The Taunton Press

Wolff, Colette (1996) *The Art of manipulating fabric*, K P Books

Section 4 – Administrative Information

Department	CSVPA
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Version	V1
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Named Awards – Indicate below all Courses where this is a Compulsory or Option Module
(*delete as appropriate)

BA (Hons) Fashion	Compulsory
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MODULE INFORMATION FORM (MIF)

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Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Dissertation
Module Code <i>SRIT to establish coding protocol</i>	CF602
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 6, semester 1
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	
Named Module Leader	Dr Michelle Jones
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Cambridge
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	<ul style="list-style-type: none"> • 72 hours lectures and tutorials • 128 hours independent study
Summary Module Description	<p>In this module you complete a dissertation. This requires you to work independently; to consolidate, exercise and deploy knowledge and skills acquired in CF404 'Fashion Context' and CF504 'Fashion Theories and Methodologies'.</p> <p>You will focus in depth on a specific and discrete topic in a given field; to develop and sustain a thesis, within a guiding theoretical framework.</p> <p>You will discuss ideas with your supervisor to determine the specific subject and development of the research topic. Through individual and / or group tutorials you determine the nature, form, breadth and depth of your independent study.</p> <p>You will then draft and produce a substantial body of work.</p>

Aims <i>Maximum of 3</i>	<p>To apply research, enquiry, analysis and communication skills to enable the origination, development, evaluation and dissemination of ideas.</p> <p>To encourage a critical understanding of the historical, social, cultural and global contexts in which practice is located.</p> <p>To develop confidence, critical judgment, self-reliance and individual responses to learning that will enable the ongoing acquisition of skills and knowledge to be applied to a diverse and evolving workplace.</p>
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Learning Outcomes		
LO	Learning Outcome	Assessment Criteria <i>[Assessment Criteria detailed against the learning outcome can be tailored to the requirements of individual modules]</i>
1	LO1 Research Collate and curate a wide variety of sources providing visual, contextual and theoretical research to enable speculative enquiry, critical analysis and further understanding of fashion in a global, contemporary context.	Identify relevant theoretical, contextual and historical texts, including peer-reviewed sources where available, alongside primary and archival sources as appropriate. Include a comprehensive bibliography. Employ explicit research and methodological strategy to undertake a critical response to a self-directed question.
5	LO5 Presentation Demonstrate effective communication, creatively and professionally, whether in visual, oral or written form. Methods of presentation are appropriate to the audience and the purpose of the work.	Present work by making use of appropriate scholarly apparatus: writing and referencing in academic style, including the use of accurate spelling, punctuation, grammar and critical terminology. Develop a critical position, contextualise and critique quotations from scholarly texts, referencing precisely in Harvard style. Evidence work with correctly captioned images and provide a correctly formatted bibliography.

6	<p>LO6 Self-management Demonstrate transferrable and employability skills, including the ability to work independently, set goals and respond to change. Ability to communicate effectively and deploy critical self-analysis within a professional context.</p>	<p>Keep all tutorial and research appointments. Prepare for tutorials and taking notes.</p> <p>Allow sufficient time for research and writing and meet all deadlines.</p> <p>Identify achievable goals and demonstrate effective methodologies to meet them.</p> <p>Set and review milestones.</p>
8	<p>LO8 Evaluation and critical engagement Ability to form independent, perceptive judgements and articulate well-reasoned arguments. Focused critical analysis is used effectively to evaluate and synthesise a range of information and develop a course of action. Able to accept and respond to constructive feedback.</p>	<p>Confidently demonstrate independently formed critical opinions and articulate arguments effectively and appropriately.</p> <p>Respond in an effective and reflective manner to feedback. Formulate independent decisions and reasoned responses to the critical judgement of others.</p>

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Subject Specific</p> <ul style="list-style-type: none"> • Evaluation of contextual, historical, theoretical and critical underpinning of subject. • Application of a strong grasp of personal identity through links made between history, theory and practice. • Formulation of a resolved argument. • Presentation of work using appropriate academic conventions. <p>Generic</p> <ul style="list-style-type: none"> • Confidence, critical judgement, self-motivation and self-reliance. • Refined and effective research methodologies. • Enhanced written communication to a considered audience. • Good studentship demonstrated through attendance and participation.
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Assessment Strategy	<p>The dissertation provides you with an opportunity to apply and demonstrate your level of knowledge and understanding of relevant histories, theories, debates and critical contexts.</p> <p>You need to present this information clearly and appropriately, with supporting research and references.</p> <p>Learning Outcomes are assessed against the criteria. Formative assessment will take place in the module. There will be a summative assessment point at the end of this module.</p>
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No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed					Compulsory or Compensatable
				1	5	6	8		
1	DI	Dissertation	100	X	X	X	X		Compulsory

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	PC	Practical
CB	computer-based	PF	Performance
CS	case study	PL	placement
DI	dissertation or project	PO	Portfolio
EX	Exam	PR	Presentation
GR	group report	RE	individual report
IT	in-Module test	OR	Oral
LR	literature review	OT	Other
ES	Essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
<p>Crouch, Christopher and Jane Pearce (2012) <i>Doing Research in Design</i>. Oxford, Berg Publishers.</p> <p>Cooper, Sheila (2009) <i>Writing Logically: Thinking Critically</i>. London, Longman.</p> <p>Jenss, Heike (2016) <i>Fashion Studies (Dress, Body, Culture)</i>. Bloomsbury Academic.</p> <p>Kawamura, Yanuka (2011) <i>Doing Research in Fashion and Dress: An Introduction to Qualitative Methods</i>. Oxford, Berg Publishers.</p> <p>Kaiser, Susan (2011) <i>Fashion and Cultural Studies</i>. Oxford, Berg Publishers.</p> <p>Laurel, Brenda (2003) <i>Design Research: Methods and Perspectives</i>. Cambridge, Mass: MIT.</p> <p>Lees- Maffei (2011) <i>Writing Design: Words and Objects</i>. Oxford, Berg Publishers.</p> <p>Levin, Peter (2005) <i>Excellent Dissertations!</i> Maidenhead, Open University.</p> <p>McNeil, Peter (2008) <i>Fashion Critical and Primary Sources</i>. Oxford, Berg Publishers.</p> <p>Mann, Stuart (2011) <i>Study Skills for art, design and media students</i>. London, Longman.</p> <p>Mida, Ingrid and Kim, Alexandra (2015) <i>The Dress Detective: A Practical Guide to Object-Based</i></p>

Research in Fashion. London, Bloomsbury Academic.
 Nicklas, Charlotte and Annebella Pollen (eds.) (2015) *Dress History: New Directions in Theory and Practice*. London, Bloomsbury Academic.
 Rocamora, Agnes (ed.) *Thinking Through Fashion: A Guide to Key Thinkers*. Oxford, Berg Publishers.
 Rose, Gillian (2013) *Visual Methodologies*. Sage Publications Ltd.
 Taylor, Lou (2002) *The Study of Dress History*. Manchester, Manchester University Press.
 Tinkler, Penny (2013) *Using Photographs in Social and Historical Research*. London, Sage

You will also be advised by your supervisor to consult particular books and journal articles that are appropriate to your dissertation research.

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Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) Fashion	Compulsory

MODULE INFORMATION FORM (MIF)

THE MIF PROVIDES ESSENTIAL INFORMATION TO STUDENTS, COURSE TEAMS AND OTHERS ON A PARTICULAR MODULE.

Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Collection Realisation
Module Code <i>SRIT to establish coding protocol</i>	CF603
Credit Value	40
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 6, semester 2
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	CF601 Collection Preparation
Named Module Leader	Teerabul Songvich
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Cambridge
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	<ul style="list-style-type: none"> • 84 hours tutorials • 105 hours practical classes and workshops • 63 hours supervised time in studio • 148 hours independent study
Summary Module Description	<p>In this module you will complete your graduate fashion collection, based on preparation completed in the previous module. The final Collection will be the production of final garments to create a minimum of 6 outfits, including the sourcing of fabric and trims. You will liaise with technical staff to achieve the outfits in 3D form. Students will complete a collection of six outfits minimum, suitable for a contemporary fashion market, finished to a professional standard and ready for presentation at a fashion show or equivalent.</p> <p>Students will collate and present a technical dossier of the collection, detailing all stages of design and development of each garment with particular emphasis on patterns, technical drawings, garment costings, prototype development and fabric sourcing.</p> <p>The teaching team retains the right to withhold items from the fashion show or equivalent if it is agreed they are unsuitable.</p>

<p>Aims <i>Maximum of 3</i></p>	<p>Students will understand the importance of garment finishing and specialist manufacturing techniques, using the most appropriate and innovative fabrics and trims, to create a professional and industry-ready collection.</p> <p>You will address project and time management skills in the production of all garments to an industry standard, demonstrating the ability to create a detailed garment specification using appropriate technology to create a professional standard document.</p> <p>You will be able to reflect upon all that you have learnt, articulate your strengths and weaknesses and begin to understand and plan a future career pathway.</p>
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Learning Outcomes		
LO	Learning Outcome	Assessment Criteria <i>[Assessment Criteria detailed against the learning outcome can be tailored to the requirements of individual modules]</i>
3	<p>LO3 Design & development Demonstrate effective techniques in the progression and realisation of design concepts and explore design as a means to solve problems.</p>	<p>Generate and experiment with a range of innovative design ideas and solutions, investigating their creative and commercial potential, evaluating and critically reflecting on your findings.</p>
4	<p>LO4 Realisation and Manufacture Demonstrate effective working methods, creative solutions and construction processes in transferring ideas from 2D to 3D within the context of current professional practice.</p>	<p>Refine your working knowledge of production skills and further an understanding of their application and creative potential.</p> <p>Demonstrate a comprehensive understanding of a wide range of materials and technologies and their application within studio practice.</p>

6	<p>LO6 Self-management Demonstrate transferrable and employability skills, including the ability to work independently, set goals and respond to change. Ability to communicate effectively and deploy critical self-analysis within a professional context.</p>	<p>Submit work on time to the agreed brief deadlines, demonstrating a comprehensive understanding of the project requirements.</p> <p>Demonstrate a professional outlook with effective project management.</p> <p>Identify achievable goals and demonstrate effective methodologies to meet them.</p>
7	<p>LO7 Professional context Understanding and knowledge of contemporary fashion markets and current industry practice. Ability to position oneself as a designer or practitioner in a viable professional context.</p>	<p>Personal strengths as a designer are clearly and appropriately identified.</p> <p>Work produced is placed within a wider contemporary fashion context and knowledge of professional practise is evident.</p> <p>Demonstrate an understanding of opportunities in Fashion in relation to your own personal practice.</p>

Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

<p>Skills Development</p>	<p>Subject Specific</p> <ul style="list-style-type: none"> • Advanced principles of the design process and fashion design in particular which enable the design of a fashion collection • Innovative garment production • Materials and technologies appropriate to professional practice • Varied modes of design practice and the implications of different ways of working • Professional standards • Design development • Creative problem solving • Research, analysis, evaluation and reflection • Ability to contextualise a personal design position • Critical thinking • Presenting work professionally using appropriate software • The basic principles of the design process which enable the design of a fashion collection
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	<ul style="list-style-type: none"> • Materials and technologies appropriate to professional practice • The application of appropriate technologies, processes and materials • The production of a fashion collection with all attendant communication materials. <p>Generic</p> <ul style="list-style-type: none"> • Identify appropriate research methods to complete assignments effectively • Conduct contextual and visual research • Develop concepts • Analyse and synthesise written and verbal material • Produce visual, verbal and written communication including professional level presentation skills • Use effective interpersonal and project management skills • Understand what is meant by audience, market and market differentiation • Manage your professional and personal development • Self-evaluate • Develop a cohesive argument • Develop critical judgement and self-reliance
Assessment Strategy	<p>Typically students will create toiles, 3D manipulations, illustrations, digital presentations and a collection of garments.</p> <p>Formative feedback will be given at regular intervals and will guide students' progress through the module.</p> <p>Summative assessment will take place at the end of the module when the final body of work will be assessed.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed				Compulsory or Compensatable
				3	4	6	7	
1	PR	Presentation of design portfolio and technical portfolio	20	X	X	X	X	Compensatable
2	PC	Collection realisation	60	X	X	X	X	Compensatable
3	PO	Portfolio of design and development work and technical portfolio	20	X	X	X	X	Compensatable

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	PC	Practical
CB	computer-based	PF	Performance
CS	case study	PL	placement
DI	dissertation or project	PO	Portfolio

EX	Exam	PR	Presentation
GR	group report	RE	individual report
IT	in-Module test	OR	Oral
LR	literature review	OT	Other
ES	Essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources

Research and design

Atkinson , Mark (2012) *How to Create Your Final Collection: A Fashion Student's Handbook*. London, Laurence King

Renfrew, Elinor and Renfrew, Colin (2016) *Developing a Fashion Collection*. London, Fairchild Books

Pattern cutting

Amaden-Crawford, Connie (2012) *The art of fashion draping*. London, Fairchild books

Assemblil books (2013) *How patterns work - The fundamental principles of pattern making and sewing in fashion design*. Assemblil books

Beazley, Alison and Bond, Terry (2003) *Computer-aided pattern design and development*. Blackwell

Cole, Julia (2016) *Patternmaking with stretch knit fabrics*. London, Fairchild books

Joseph-Armstrong, Helen (2013) *Draping for apparel design*. London, Fairchild books

Kershaw, Gareth (2013) *Pattern cutting for menswear*. London, Laurence King

Lo, Dennic Chunman (2011) *Pattern cutting*. London, Laurence King

Nakamichi, Tomoko (2010) *Pattern Magic*. Bunka

Nakamichi, Tomoko (2011) *Pattern Magic 2*. Bunka

Nakamichi, Tomoko (2016) *Pattern Magic 3*. Bunka

Ridgway Sharp, Julia and Hencken Elsasser, Virginia (2007) *Introduction to Accumark, Pattern design, and product data management*. London, Fairchild books

Sewing

Cole, Julie and Czachor, Sharon (2008) *Professional sewing techniques for designers*. London, Fairchild books

Czachor, Sharon (2016) *Sewing with knits and stretch fabrics*, Fairchild books
 Di Lorenzo, Milva Fiorella (2010) *Tailoring techniques for fashion*, Fairchild books
 Shaeffer, Clare B. (2007) *Couture Sewing Techniques*, The Taunton Press

Section 4 – Administrative Information

Department	CSVPA
Subject	FASHION
Version	V1
Date of production of MIF (dd/mm/yyyy)	5/12/16

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module
 (*delete as appropriate)

BA (Hons) Fashion	Compulsory
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Section 1 – Changes made to Section 1 of the MIF will require Departmental Board approval. Before making any changes to a MIF consult with QST for advice.

Module Name	Professional Portfolio
Module Code <i>SRIT to establish coding protocol</i>	CF604
Credit Value	20
Level and Semester <i>e.g. Level4, Semester 2</i>	Level 6, semester 2
Pre and Co-requisites <i>Insert name, codes will be inserted once created by SRIT</i>	CF601, CF603
Named Module Leader	Zoe Gilbertson
Location of Delivery <i>e.g. Penryn or Falmouth</i>	Cambridge
Mode(s) of Delivery <i>e.g. 1x2hr seminar, weekly for 13 weeks</i>	<ul style="list-style-type: none"> • 12 hours tutorials • 36 hours practical classes and workshops • 24 hours supervised time in studio • 128 hours independent study
Summary Module Description	<p>Projects within this module will support all aspects relating to the presentation and promotion of your final collection including illustrating the three-dimensional collection in two-dimensional form.</p> <p>Using appropriate technology and contemporary methods, students will produce a creative and comprehensive professional portfolio, which will ultimately be used to advance future career and academic aspirations.</p> <p>Students will also demonstrate an understanding of fashion promotion, including styling, look-book creation, photography, self-branding and marketing. An online presence will be created through social media, websites or an online portfolio.</p>

Aims <i>Maximum of 3</i>	<p>To develop the ability to create self-promotional materials and to undertake self-marketing activities within your chosen field.</p> <p>Demonstrate an understanding of professional portfolio presentation using technology and contemporary methods.</p> <p>Develop the ability to engage in fashion promotional activities such as illustration, styling, look-book creation, photography and online marketing.</p>
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Learning Outcomes		
LO	Learning Outcome	Assessment Criteria <i>[Assessment Criteria detailed against the learning outcome can be tailored to the requirements of individual modules]</i>
5	LO5 Presentation Demonstrate effective communication, creatively and professionally, whether in visual, oral or written form. Methods of presentation are appropriate to the audience and the purpose of the work.	<p>Creatively present work to a professional standard, incorporating all required information.</p> <p>Communicate effectively and professionally using an appropriate application of a range of techniques, technologies and tools.</p>
6	LO6 Self-management Demonstrate transferrable and employability skills, including the ability to work independently, set goals and respond to change. Ability to communicate effectively and deploy critical self-analysis within a professional context.	<p>Submit work on time to the agreed brief deadlines, demonstrating a comprehensive understanding of the project requirements.</p> <p>Demonstrate a professional outlook with effective project management.</p> <p>Identify achievable goals and demonstrate effective methodologies to meet them.</p>

7	<p>LO7 Professional context Understanding and knowledge of contemporary fashion markets and current industry practice. Ability to position oneself as a designer or practitioner in a viable professional context.</p>	<p>Personal strengths as a designer or illustrator are clearly and appropriately identified.</p> <p>Work produced is placed within a wider contemporary fashion context and knowledge of professional practise is evident.</p> <p>Demonstrate an understanding of opportunities in Fashion in relation to your own personal practice.</p>
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Section 2 - Any changes made to Section 2 of the MIF will normally require Department Board approval. Before making any changes to a MIF consult with QST for advice.

Skills Development	<p>Subject Specific</p> <ul style="list-style-type: none"> • The contextual environment of fashion design and links between theory and practice • Materials and technologies appropriate to professional practice • Professional standards • Business practices in relation to future aspirations • Creative problem solving • Research, analysis, evaluation and reflection • Ability to contextualise a personal design position • Critical thinking • Presenting work professionally using appropriate software • The application of appropriate technologies, processes and materials • Developing competence with techniques, technologies and tools • The production of self-promotional materials • Contemporary business model concepts • Communicating creative visual concepts • Contemporary branding/marketing practices • Effectively meeting the requirements of a given fashion market sector. <p>Generic</p> <ul style="list-style-type: none"> • Identify appropriate research methods to complete assignments effectively • Conduct contextual and visual research • Develop concepts
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	<ul style="list-style-type: none"> Analyse and synthesise written and verbal material Produce visual, verbal and written communication including professional level presentation skills Use effective interpersonal and project management skills Understand what is meant by audience, market and market differentiation Manage your professional and personal development Self-evaluate Develop a cohesive argument Develop critical judgement and self-reliance.
Assessment Strategy	<p>Typically students will create an industry standard, professional portfolio containing illustrations, digital presentations and photography of their final collection and associated research.</p> <p>Formative feedback will be given at regular intervals and will guide students' progress through the module.</p> <p>Summative assessment will take place at the end of the module when the final portfolio of work will be assessed.</p>

No	Assessment Method	Description of Assessment Method	%	Learning Outcomes Assessed					Compulsory or Compensatable
				5	6	7			
1	PO	Graduate portfolio	100	X	X	X			Compulsory

*The following codes for assessment methods apply (additional codes can be proposed through this process, if necessary):-			
AR	Artefact	PC	Practical
CB	computer-based	PF	Performance
CS	case study	PL	placement
DI	dissertation or project	PO	Portfolio
EX	Exam	PR	Presentation
GR	group report	RE	individual report
IT	in-Module test	OR	Oral
LR	literature review	OT	Other
ES	Essay		

Section 3 - Once initial approval of the Module has been given, the Subject Leader may make changes to this section, following appropriate consultation.

Indicative list of Resources
Drawing & Illustration

Reigelman, Nancy (2012) *9 Heads – a guide to drawing fashion*. Nine heads media

Reigelman, Nancy (2006) *Colors for modern fashion – Drawing fashion with colored markers*. Nine heads media

Industry: Brands, buying, merchandising and promotion

Cope, Jon and Mahoney, Dennis (2016) *Fashion promotion in practice*. London, Bloomsbury

Davis, Melissa (2009) *The fundamentals of Branding*. London, AVA publishing

Hameide, Kaled K. (2011) *Fashion branding – Unraveled*. London, Fairchild books

Posner, Harriet (2011) *Marketing fashion*. London, Laurence King

Russell, Edward (2010) *The fundamentals of marketing*. London, AVA publishing

Shaw, David and Koumbis, Dimitri (2014) *Fashion buying – From trend forecasting to shop floor*. London, Bloomsbury

Song, Aimee (2016) *Capture Your Style: Transform Your Instagram Images, Showcase Your Life, and Build the Ultimate Platform*. Abrams Image

Fashion photography and styling

Baron, Katie (2012) *Stylists: New Fashion Visionaries*. London, Laurence King

Griffiths, Danielle (2016) *Fashion Stylist's Handbook*. London, Laurence King

Siegel, Eliot (2009) *The fashion photography course*. Thames & Hudson

Graphics and portfolio

Ambrose, Gavin and Harris, Paul (2009) *The fundamentals of graphic design*. London, Ava publishing

Blanchard, Tamsin (2004) *Fashion & Graphics*. London, Laurence King Publishing

Faerm, Steven (2012) *Design your Fashion Portfolio*. A & C Black Visual Arts

Tallon, Kevin (2013) *Creative Fashion Design with Illustrator*. Batsford

Magazines

Computer Arts

Printed Papers

Section 4 – Administrative Information

Department	CSVPA
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Subject	FASHION
Version	V1
Date of production of MIF (dd/mm/yyyy)	5/12/16

Named Awards – Indicate below all Courses where this is a Compulsory or Option Module (*delete as appropriate)	
BA (Hons) Fashion	Compulsory