

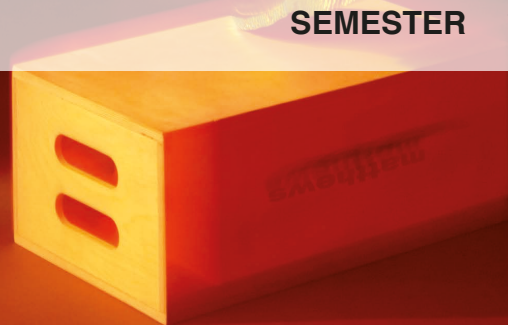


**istitutomarangoni**



**STUDY ABROAD  
CREATIVE MULTIMEDIA DESIGN  
SEMESTER**

Version 01



**Brief descriptive summary**

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

**General Information****1. Certification attained**

Istituto Marangoni Certificate and Transcript\*

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

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

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

**Programme Aims:**

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

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

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

On this semester course participants discover the world of visual communication with the freedom of artistic expression: the multimedia artist.

This semester course investigates ways of perceiving new technology in art, and also art as visual communication. Participants study and develop an individual approach to communicating their ideas through different media such as Photography, Sound Design, Moving Image, 3D Design and Virtual Reality. Aimed at students with at least one-year previous undergraduate study in media design, art & design, or similar field, this inspiring short course looks into the use of new media and technological advances in creative expression through a mix of technical expertise and creative research.

**3. Course Learning Outcomes**

Students successfully completing the Semester Abroad programme in Creative Multimedia Design will be able to:

- LO1 - Distinguish the different specificities of each media;
- LO2 - Understand the correct use of production and postproduction languages;
- LO3 - Understand the correct use of techniques;
- LO4 - Identify artworks, movies and photos in relations with their specific cultural contemporary context;
- LO5 - Apply problem solving and decision making skills in developing independently a professional project.

#### 4. Teaching/Learning and Assessment Strategy

##### Curriculum:

##### October intake (Subjects & Contents)

##### Psychology for Design and Communication

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

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

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

##### History and Criticism of Contemporary Design

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

##### Multimedia Planning 1

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

##### Visual Research

Theoretical teaching of the fundamentals linked to a specific career path that a Fashion Stylist can take in professional practice. The subject aims to illustrate and develop a project related to Trend analysis and their aesthetic developments. Through the study of this discipline, students acquire awareness and familiarity with the development of visual research involving the analysis of style trends related to contemporary Fashion. The subject defines the study of Fashion trends in their contemporary relations with influential cultural, sociological, artistic aspects that act as a driving force to inspire professional research defined visually through atmospheric interpretations and aesthetic suggestions.

##### Multimedia Languages

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

##### February intake (Subjects & Contents)

##### Multimedia Planning 1

The subject aims to provide a consistent preparation in terms of technique and creative content using the characteristic languages of contemporary visual culture. Classes will invite students to explore the linguistic significance related to video production with contents regarding technical approaches and editing, as well as understanding video from a more theoretical and cultural point

of view. Through dedicated workshops and thematic seminars, the course will provide students all the elements to professionally create personal video projects.

### Sound Design

This is an introduction to the world of audio production and its applications in film, modern media and art, the course will develop a theoretical and practical understanding of sound and its use. Students will learn to employ audio as a creative tool for documentary, storytelling, filmmaking, radio, commercials and internet productions. Creativity and careful execution are major factors that go together in all projects.

### CAD CAM Modelling

The subject CAD CAM Modelling aims to provide the foundational understanding of 3D design, both in terms of technical use of software and as a language in its own right. By learning the fundamentals of digital 3D environments, students will be invited to experiment their creative potential and start employing such techniques within their own audiovisual practice.

### Multimedia Languages

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

### Programme teaching methods:

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

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

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

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

### Methods include:

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

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

### Course Specific Assessment Criteria:

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

Assessment methods to support learning:

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

### Formative Assessment:

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



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

#### **Summative Assessments:**

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

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

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

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

**Formal Examinations are required in some study areas**

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

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

### **5. Course structure**

Multimedia Arts Semester Abroad • October intake

Subjects	Total Hours	Related Credits*
Psychology for Design and Communication	60	8
History and Criticism of Contemporary Design	75	10
Multimedia Planning 1	75	6
Visual Research	30	4
Multimedia Languages	56	4,5

Creative Multimedia Design Semester Abroad • February intake

Subjects	Total Hours	Related Credits*
Multimedia Planning 1	75	6
Sound Design	75	6
CAD CAM Modelling	75	6
Multimedia Languages	56	4,5

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

### **6. Course Specific Admission Requirements**

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

Admission requirements are listed below:

- Completed the first year (L4) of an Undergraduate Bachelor programme in Fashion Business or similar;
- For non English/French/Italian native speakers: certificate of language skills, level b1 of Common European Framework of Reference with specific requirements (e.g. IELTS 5.0 without elements below 4.5);
- Portfolio;
- Good knowledge of photography and digital applications for visual arts;
- Drawing skills.

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

- Signed personal statement;
- Transcript from an Undergraduate Bachelor programme in Fashion Business or similar;
- Piece of Written Work;
- Certificate of the chosen language of the course.

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

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

### 7. Programme Leader's Responsibilities

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

### 8. Student Support Strategy

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

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

#### Student Support Officers

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

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

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

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

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

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

### 9 Student Evaluation

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

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

- Informal contact with Programme Leader and subject Tutor through appointments with academic staff;
- Issues will be taken to Programme Reflective Meetings and added to the Annual Academic Monitoring Report;

- Formal Student Representation;
- Semester/Term Questionnaire;
- Resources Questionnaire (at the end of each academic year);
- Final Questionnaire (at the end of a study cycle);
- NPS (Net Promoter Score) Questionnaire (at the end of each academic year).

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

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

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

The data will be analysed and the Programme Leader will be required to comment on:

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