



PROGRAMME SPECIFICATION

Undergraduate Training Programme in Visual Design · 3-Year course
ISTITUTO MARANGONI DUBAI

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Brief Overview

Over the past 85+ 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, Visual Design, Art History and Culture.

Certification Attained

Participants who successfully complete this course will be awarded a Istituto Marangoni certificate.

Course description (Curriculum)

The course in Visual Design aims to teach students about the new design activities for the fields of communication and digital media, and tackles the scenarios related to culture, knowledge, technique and the production of complex visual messages in digital and analogical environments, by combining methods and strategies from both fine art and design. Using a wide range of teaching methods and learning programmes, such as classroom lessons, seminars and workshops, laboratory activities and tours, individual and group projects, the three-year course will prepare students for roles as art directors, or for creative industries that require a person who can orchestrate branding, visual storytelling, immersive experiences, user experience, content production for social media, etc. In other words, a professional who has a big picture view of visual design.

During the course, the students will be constantly stimulated to acquire knowledge of how to build their own professional and cultural role, understanding how important it is for them, as designers, to act responsibly in the contemporary world. At the end of the course, graduates will be capable of working in a freelance environment – in contexts involving branding, corporate communication, persuasive, visual and multimedia communication for advertising – both in private and public contexts. The course provides an extremely valuable range of experiences and knowledge which can be used as the basis from which to move on to further experiences and advanced second-cycle degree studies in Italy and abroad.

The curriculum of the First Year is structured on the basis of solid foundations, designed to prepare students for the rest of the programme, and will enable them to take part in an initial series of activities and lessons relative to graphic visual design and the techniques for building communicative elements. In addition to subjects based on theory, considered as the expression of the culture of perception and analysis of form and of the field of graphics, the programme includes lessons on photography and video production techniques, ITC and history of design and – more generally – subjects regarding the anthropological, semiotic and social aspects of contemporary communication and image production. In addition to classroom lessons, the activities of the First year will also include laboratory exercises on the main software programs used in visual design (for typesetting vector graphics design and the development of images); image design and search activities; activities related to the history and technique of photography and digital video production and participation in seminars and meetings. In the second year, the students will be expected to try their hand at new techniques and follow more specific lessons, for example by experiencing various design environments, extending design to exhibition (exhibit design) and consumer (retail) environments, and studying communication theory, brand communication, communication tools and techniques, sociology and anthropology of communication in depth. Visual design will be considered a strategic element for the brand identity, a field in which the sociological and marketing aspects linked to mass communication in the age of digital media will also be examined, while new representative and illustrative techniques will be used for design experiences in communication for the industry. The students will continue their studies, learning about ITC theories and techniques and how these are used in a multimedia environment, in developing visual narratives, whereas particular weight will be assigned to the history of visual culture, considered a true reference heritage and the foundations for the inspiration of the contemporary designer. Students will begin participating in projects with external companies and international contests in a bid to increase their experiences in direct contact with real working environments.

In the third year, the students will complete an in-depth learning programme regarding design and gain inter-disciplinary knowledge, during which lessons about languages and multimedia techniques will accompany integrated design activities for communication (of the institutional, corporate,

persuasive or service-related kinds). By continuing to participate in design exercises to create analogical and digital artefacts, students will be engaged in creative and technical-productive processes, and this will enable them to acquire further experience in specialist and advanced fields (design for interactivity, planning digital applications and interfaces for platforms, art direction for communication in the segments with a high creative content and for brands, such as, for example, fashion, furniture design and luxury).

In addition to experiences in external projects with companies and the students' participation in national and international contests, the training programme will end with them producing their final dissertation and portfolio and a synthesis of the knowledge they have acquired: in this way their personal expressive stores of knowledge become the 'conscious restitution' (in the form of an original contribution) of every single graduate to their chosen subject, and in general to the society and culture of their age.

Course description (Subjects)

FIRST YEAR

Year 1 of the Undergraduate Training Course in Visual Design comprises the following modules:

- VISUAL DESIGN 1 - DESIGN HISTORY
- VISUAL DESIGN 2 - PUBLISHING GRAPHICS
- VISUAL DESIGN 3 - VIDEO PRODUCTION TECHNIQUES
- VISUAL DESIGN 4 - GRAPHIC DESIGN

Design History and Culture

The course introduces the main moments of historical and critical debate that characterised the History and Culture of Design between the nineteenth and twentieth centuries. The course combines three different perspectives: the historiographic, critical, and vocabulary-based stances. Students will be provided with the ability to focus on the development of the main movements in a historical perspective but also to develop and argue in line with his or her own opinions on the various issues that have characterised industrial design, visual communication and aesthetic culture in the West, Far East and MENA region. The teaching covers multiple visions and disciplinary fields and - from a historical point of view - allows students to grasp the connections and cultural relations between protagonists, cultural phases, disciplines and influential periods on the evolution of visual languages and socio-cultural transformations of our time.

Graphic Design

The contents of the course go through the fundamentals of visual design with a particular emphasis on graphic compositions, digital and printed. The course presents exploratory fields that include iconographic research, the graphic construction of artefact and more complex communication systems, both analogical and digital, where the correct balance of space and content must respect the fundamental criteria of the aesthetic quality of the message, of reading, the effectiveness of the contents and the final understanding by the recipient.

The first part of the course will provide the students with digital graphics foundations to allow them to develop and illustrate their ideas. The second part of the course will build on the skills acquired in the first part and focus on different composition techniques to create an "advertising visual design" for promotion. In the final part of the course, students will focus on production and post-production graphic techniques. The student will tackle theories and techniques of persuasive communication, advanced editorial graphics, the fundamentals of packaging, corporate identity and infographics, improving their knowledge with the main graphic design software and proposing, even in digital environments, ever more complete and sophisticated solutions and artefacts.

Publishing Graphics

The course provides the theoretical/practical tools to understand the fundamentals of layout design and type usage. Furthermore, the students will learn about the relevance of research and how to develop a design project according to a given theme. They will also learn how to work with Adobe InDesign, a professional software used in the graphic industry. The lessons will be theoretical (slide and case studies presentations) and practical (class exercises and homework).

Basic Design

The course addresses the critical analysis of the action space of visual communication, phenomena related to the perception of shapes and spatial languages and balance in the graphics field. In preparation for global activity in the Visual Design field, the course addresses the psychological aspects of the theory of form, colour and figuration (Gestalt) and also the more complex areas of graphic culture: relevancy, influences of light and colour, from spatial forms of language to interdisciplinary experimentation. The course adopts both an analytical and a practical approach, addressing the design of 2D and 3D objects by defining them as basic compositions of formal elements. Objects are defined as arrangements of geometric bodies, combining them with different compositional strategies. Special attention is given to modularity and structural joints as well as to the volumetric and morphological definition. Colour and shape combination is addressed as part of the object design. Chromatic,

tactile, olfactory and “sensory” values are also taken into consideration as key aspects of conceptual modelling for design.

Video Production Techniques

The course considers all the cultural, aesthetic, technical aspects related to the language of production techniques, both photographic and video, considered as a whole of systems, technologies and languages for the visual communication. The student focuses on the expressive potentials of photography as a medium and acquires, along with the basic notions of photography history, the fundamental skills for the construction of images and visual messages by using an increasingly complex language (dynamic, composite and interdisciplinary), introductory to design of visual communication in both digital and analogical, narrative, persuasive and / or informational purposes. The purpose of the first semester's teaching is to familiarise the student with the history of the technical evolution of photography, the basics of photography and technical devices for portraits and still life images. These points will be covered as a preliminary step to then approach filmmaking and video editing in the second semester, where the transition from still image to the moving image will be covered. Lessons will be devoted to learning the use of photographic equipment and digital video and compositional aspects in the two fields.

Printing Technologies

The core of this course is the acknowledgement of the printing techniques from the beginning of art history and literature, through the evolutions of different printing methods, to the most modern and developed digital technologies. Students will learn how to discern multiple types of graphic outcomes according to the use of a varied array of printing techniques. Lectures of art history, with the support of a rich iconographic apparatus and onsite visits to museums and ateliers, will be given to increase students' understanding of the motivations that brought to the creation and development of printing methods over time. History of machinery, paper, ink, in ancient and modern times will be covered, analysing key artists' inventions and lives to historically contextualise their unique contribution to the history of printing techniques.

Representation Methods and Tools

The course aims to increase students' toolbox of digital skills for visual representation of shapes by teaching them with two compatible software used for creating custom images, centred on the display of graphic elements, objects, mock-ups. During the first lessons the software Blender will be employed as a fundamental instrument for the representation of elements that are going to be modelled and exported (project forms and spaces). After this, the software Dimension will be used to create mock-ups, aimed to show the final rendering of a graphic elaboration.

Image Semiotics

The course is based on the most important notions of visual semiotics, applied to static and dynamic images. It starts, therefore, from the explanation of what semiotics is, and then illustrates its main theoretical tools, useful to understand the meaning of images and how to build them, that is the notions of code, sign, types of signs, narrative, enunciation, cultural model, text, context, signification, denotation, connotation, interpretation, generative path of meaning, models and functions of communication. All these concepts will be presented with examples taken from the various forms of visual communication present in our society from advertising to cinema, from figurative and abstract arts to television, from the press to the web. By applying the basic theories of image semiotics, students will be asked to interpret and decode the visual communication campaigns they consider most meaningful.

SECOND YEAR

Year 2 of the Undergraduate Training Course in Visual Design comprises the following modules:

- VISUAL DESIGN 5 - COMMUNICATION THEORY
- VISUAL DESIGN 6 - DIGITAL VIDEO
- VISUAL DESIGN 7 - MULTIMEDIA DESIGN
- VISUAL DESIGN 8 - COMMUNICATION IN EXHIBITIONS

Fashion Trends History

The course is aimed at providing students with an overview of the key trends that over the time, crossing the borders between arts, fashion, design, have shaped our current visual culture by generating those highly recognizable styles that are still impactful nowadays. The subject will investigate how the dynamics of trend diffusion have evolved over the transition between modernity and postmodernity, eventually being shaken up again by the new media revolution. The course will provide students with an overview of the most prominent fashion designers' work to understand the evolution of aesthetic languages.

Communication Theory

The course will start from an overview of the main theories on the role and functioning of the mass media in the history of Western societies. It will then discuss how the mass media have been transformed with the emergence of the internet and smartphones. It will then analyse the phenomena of convergent culture and concepts such as

intermediality or transmediality. Finally, it will reflect on how culture is formed and circulates today, moving from mass media to personal media and vice versa. From this point of view, it will analyse phenomena such as the virality of certain contents born in the mass media and spontaneously spread by people on the web, but also the role of the mass media in making viral contents born directly on the web.

Students will be asked to analyse some particularly significant contemporary communication phenomena and to plan a communication campaign based on mass media and personal media at the same time.

Interface Design

The subject allows students to perfect digital graphic design techniques. The course focuses on the transmission of content using the most appropriate techniques for digital communication. The course introduces students to new media, digital marketing and Interaction Design. The students will be involved in the realization of an interaction design project.

Communication in Exhibitions

The subject deals with the subject of analysing and designing 3D spaces, understood as functional places in which to the display of goods and art works and design for showrooms and retail spaces. In addition to a foundation for accurate, coherent expression of strategic messages, the technical and cultural baggage includes regulations. Safety of users, selection of materials and graphics for 3D spaces together with the question of signs, including with analogue, digital and interactive tools.

Digital Video

The subject will guide students through the development of digital videos, for commercial or educational purposes or to raise awareness in an audience with regards to a research topic; they will gain a comprehensive technical and cultural background linked to the production and elaboration of digital videos for different intended uses. A part of the course will be dedicated to understanding how to create a storyboard for a digital video by using a combination of communication techniques and the Adobe Premiere software. The rest of the course will be project-work based, dedicated to the creation of digital video projects for the participation in national and international contests.

Brand Communication

Everyone has some relationship with branding, since brands have become symbols around which we intertwine our very own experience of life. This course aims at providing a holistic approach to marketing, to decode the processes that create the world of contemporary branding. Despite our digitalized era, human beings ritually remain at the center, and as antennas they receive messages and apply their negotiation powers, which are measurable with quantitative and qualitative research techniques. The course will provide tools to understand the social impact of brand communication intended as a cultural operation, by observing the alchemy of a brand, as a blend of tangible and intangible, consumer perception and product essence. We will uncover real-world examples of effective brand communication campaigns, to allow students to grasp the know-how for creating, communicating and sustaining value over time, by adopting multi-channelling practices and sharply designed consumer-centric communication.

Multimedia Design 1

The purpose of the subject is to look at Multimedia Planning as an intelligent, harmonious combination of digital and analogue techniques. Any significant multimedia project involves a core team of professionals that includes: producer, writer and director, partnering with programmer, photographer, video editor and voiceover artists. The course aims to increase students' capability to conceive and manage a creative multimedia project work by beginning with a clear concept statement, and further developing it keeping a full consistency and effectively combining all the different contents.

Communication Tools and Techniques

This course will introduce to the students the importance of techniques of representation and visual interpretation within design proposals. The course will train students to address the composition of the whole message, allowing them to learn the methods and techniques and an appropriate language needed for the full and effective transmission of meaning and content. The subject introduces 3D modeling techniques and softwares as well as the basics of CAD.

THIRD YEAR

Year 3 of the Undergraduate Training Course in Visual Design comprises the following modules:

- VISUAL DESIGN 9 - SOCIOLOGY AND ANTHROPOLOGY OF COMMUNICATION
- VISUAL DESIGN 10 - COMMUNICATION DESIGN
- VISUAL DESIGN 11 - TECHNIQUES OF DESIGN COMMUNICATION
- VISUAL DESIGN 12 - ART DIRECTION

Sociology and Anthropology of Communication

The course aims to introduce students to the anthropological analysis of the “liquid society” with a focus on how such a “liquid” status of society has been augmented by the implementation of digital technologies into everyday life. The course will guide students in the analysis of the impact of digitization on human society and people’s cognitive behaviours, focusing on the most critical issues that rise as living gets intertwined with the digital ecosystem. Students will critically analyze how the way people process information and experience communication are evolving in this new scenario. The responding strategies available to visual designers that will allow positive change will be investigated.

Communication Design

The course deals with all the transdisciplinary fields related to the formation of a culture and theory of communicative project, whether expressed in the form of specific information on the product or service, or in terms of signal and message transfer and its meaning through simple artifacts and complex, analogic and or digital. The multi-faceted aspects of communication design are dealt with here with diversified projects, both in the editorial and packaging fields, visual identity, infographics, environmental preparation and retail, and persuasive and advertising communication, always taking into consideration the communication strategy underpinned. The creative idea, the concept are the tool through which the student must express their response to the specific needs of the brand, with a tone of voice and a media in line with the requests. Part of the course will be dedicated to participation in national and international contests.

Art Direction

The course aims to refine and test the technical, theoretical and design skills acquired by students during the entire educational path, through the creation of integrated and articulated communication projects. The advanced status of the studies allows students to approach topics and research related to communication languages and methods with a high professional approach, combining different fields and tools of visual communication as a professional art director.

Multimedia Design 2

The course includes the areas of expertise related to the design of interactive audiovisual works, with particular reference to the technologies and languages of production for digital media. It also focuses on the technical-explanatory and aesthetic-expressive aspects of a multimedia design project. Upon successful completion of this subject, students will be able to define the starting informative material and how to distribute them across a wide array of channels (web, “mobile” applications, TV and digital strategies, exhibition spaces, optical media, paper support), adjusting format, language and tone of voice of the contents for each context according to the specificities of each medium while keeping the overall consistency of the strategy. This course will also provide the student with the digital techniques and practices of 3D modeling, animation and rendering. Learning fundamentals about the appearance of an object, a packshot, an environment (for example for a retail space or an exhibition space).

Marketing

The course provides the necessary knowledge for a visual designer to understand the basics of marketing and interpret the production of artefacts and services, contributing to the success of industrial and service initiatives by conceiving informed communication strategies targeting specific audiences. The knowledge of market dynamics, indispensable to penetrate in consumer habits and drive sales in the market, thus constitute the tools of competitive support to the good planning of information and persuasive communication, addressing aesthetic aspects, packaging as a touch point for marketing, using the most appropriate formats and tone of voice, as the key components of an effective communication strategy.

Techniques of Design Communication

The course aims to refine students' skills in the field of visual design, through visual communication and brand identity projects, introducing tools for the design of the personal multimedia portfolio, the thesis dissertation and the articulated design for the creative idea related to the final degree project. Thanks to this course, students will have the opportunity to ideate, develop, produce and post produce the teaser video to support their final degree projects. They will learn how to conceive and deliver a video communication strategy supporting their degree project work, as part of a larger communication plan. Through a series of screening, hands-on labs and periodic reviews and revisions (including specific weekly project assessments), students will learn how to create and use a video as a flexible and pervasive communication tool for their ideas. The focus is to find and properly use a well-structured, coherent, and impactful voice.

Final Project (Dissertation)

The final project is the assessment of the competences gained by the Student, his/her maturity in the methodologic approach and the acquisition of the relevant technical and cultural tools; this will translate into a final work that will show evidence of all aspects and steps that are part of the candidates' educational path. It will consist in the development of a work that will demonstrate a concrete application of the theoretical and cultural/creative studies undertaken.

Internship

As part of the didactical experience provided to its students, the Undergraduate programmes include an internship period which is embedded in the Study Plan of each programme.

This working experience allows students to take advantage of skills and topics learned during lessons, putting them into concrete practice within a real professional environment.

The internship consists of a period of an experience in professional practice through the realisation of individual or group projects in collaboration with institutions or companies on their premises or on the School premises (internship on campus).

Educational Mission of Istituto Marangoni

- 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 encourage the development of students' intellectual and imaginative powers, creativity, independence, critical self-awareness, imagination and skills that will enhance global employment opportunities on graduation in all programmes;
- 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 the fashion and design industry and the professions.

Programme Learning Outcomes: Framework

Knowledge [K]: outcome of the assimilation of information through learning, set of facts, principles, theories, and practices that are linked to an area of work or study.

Skills [S]: ability to apply knowledge and use know-how to complete tasks and solve problems.

Competence [C]: proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development.

Programme Learning Outcomes

At the end of the course in Visual Design, the student will be able to:

Knowledge:

A1. Understand how to collect, assess, record, and apply appropriate information

Skills:

B1. Become proficient in communicating ideas effectively, both verbally, in writing and through graphic means, utilising manual techniques and digital tools.

B2. Select the most appropriate techniques for multimedia art direction (graphic design, typography, photography, video editing, motion graphics, 2D and 3D modelling) in order to communicate creative concepts professionally.

B3. Acquire design methods using the principles of visual perception to investigate formal solutions and develop projects in the field of interaction design

Competencies:

C1. Develop integrated visual design projects where composition, graphic layout, fonts, colours, copy writing and visual codes are integrating harmoniously and efficiently in line with client needs and target groups.

C2. Professionally design the visual identity of a brand and decline it in a variety of different supports, formats and touch-points (logo, corporate design, signage, catalogue, packaging, website, social pages, web banners, merchandising, etc.)

C3. Manage editorial projects at various levels of complexity (portfolio design, layout for print, printing techniques, web design and social networks, creation of digital branded content)

C4. Create a visual communication project within a physical space or context, according to the dictates of exhibit design (retail, visual merchandising, corporate interiors, exhibitions, interactive art installations)

Study Plan

Year 1

Subject Code	Subject
ISDC/06	Printing Technologies
ISSC/01	Design History & Culture
ISDC/01	Image Semiotics
ISDC/06	Video Production Techniques
ISME/02	Basic Design
ISDC/03	Publishing Graphics
ISDR/01	Representation Methods & Tools
ISDC/03	Graphic Design
ISSE/02	Foreign Language
AA	Free Study Activities

Year 2

Subject Code	Subject
ISSC/03	Fashion Trends History
ISDC/01	Communication Theory
ISDE/03	Interface Design
ISDC/05	Communication in Exhibitions
ISDC/04	Digital Video
ISDC/02	Brand Communication
ISDC/04	Multimedia Design 1
ISDC/02	Communication Tools and Techniques
AA	Free Study Activities

Year 3

Subject Code	Subject
ISSU/02	Sociology and Anthropology of Communication
ISDC/05	Communication Design
ISDC/05	Art Direction
ISDC/04	Multimedia Design 2
ISSE/01	Marketing
ISDR/03	Techniques of Design Communication
INT	Internship
DIS	Dissertation

Learning and Assessment Strategy

Programme methods

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 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 students with another dimension to their learning experience;

Guest speakers provide students with a full, broader, and real perspective to their specialist field of study.

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. Various forms of assessment are 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 curve. This process not only engages students, it also helps them see the progress they are making toward the learning goal.

Summative Assessment

These assessments are a means of evaluating 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 subject - concentrating 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 subject;
- Practical Coursework allows 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;
- Formal Examinations;
- Presentations may also be used to allow the student to develop their professional communication and presentation skills.

Attendance

The exams are processes designed to verify the learning outcomes and the knowledge acquired by the students within the single courses.

To gain admission to the exams, students must have attended at least 80% of the hours of lessons scheduled in the study plan for each course. The attendance is verified by the teachers of the individual courses, who will only admit the students who have complied with this requirement to the exams. Should the student fail to reach the required attendance level in one or more courses, they must attend

said courses again before they will be allowed to sit the exam and be admitted to the next Academic Year.

Grades

The exams are graded by assigning marks out of thirty. The minimum mark is 18; The Board can also decide to award an additional merit to students who obtain the maximum mark of 30/30 in the form of the mention “Cum Laude”.

Full details on attendance and assessment are explained in the student handbook and in the Academic Regulation.

Career service

The purpose of the Istituto Marangoni Career service is to bridge the gap between course completion and entering the world of work.

Monitoring, guidance, and counselling activities are organised throughout the academic year. The careers service organises various activities including seminars and round table discussions with fashion professionals, HR managers and head-hunter agencies on specific topics such as future career paths, personal research methods and job profiles. Individual meetings are also arranged to assist with CV preparation, revise portfolios and encourage students to talk about their career goals and expectations.

Additionally, the Academic Board, by way of a specially appointed committee, will evaluate the contents and commitment in terms of time invested in the traineeship for the purposes of assigning credits. The above-mentioned committee will be responsible for assessing the results, having indicated the methods for doing so to the student before the traineeship commences.

When assessing the traineeship, the committee will be assisted by the teacher who has acted as the student's tutor during the traineeship or apprenticeship activities.

The traineeship activity is regulated by a specific convention that indicates duration of the traineeship, place where the activities are performed, any payment or reimbursement of expenses, insurance covers, the name of the tutor, indicated by the student and appointed by the Director based on the indications provided by the Academic Board, and the name of the company tutor.

The learning activities performed by the students at other institutes in Italy, Europe, or other countries, which are the fruit of activated agreements, will be recognised. The results achieved are evaluated either by the Exam Board, considering the correspondence of the learning activities performed, or by a specific committee appointed by the Academic Board.

Student Support Strategy

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, in person (by contacting reception) or by email. Where possible students can expect to be seen almost immediately or contacted to arrange a suitable time.

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, and through appointments with academic staff;
- end of Course Evaluation;
- end of academic year online questionnaires where students will be invited to reflect on their overall experience in their school.

Istituto Marangoni would prefer that on most occasions students be identified when giving constructive feedback on the course and teaching methods. There might be occasions when it is not appropriate and Istituto Marangoni recognizes this exception. In these instances, programme teams and central support services will ensure that anonymity and confidentiality is respected.