

UNIVERSITY FOR THE CREATIVE ARTS

PROGRAMME SPECIFICATION FOR:

BA (HONS) FASHION ATELIER

PROGRAMME SPECIFICATION [ACADEMIC YEAR 2018/19]

This Programme Specification is designed for prospective students, current students, academic staff and potential employers. It provides a concise summary of the main features of the programme and the intended learning outcomes that a typical student might reasonably be expected to achieve and demonstrate if he/she takes full advantage of the learning opportunities that are provided. More detailed information on the teaching, learning and assessment methods, learning outcomes and content of each unit can be found in the Unit Descriptors.

Section A – Material Course Information

Validating Body	University for the Creative Arts ¹		
Teaching Body	University for the Creative Arts		
Final Award Title and Type	BA (Hons)		
Course Title	Fashion Atelier		
Course Location and Length	Campus: Rochester	Length: Full—time - 3 years	
Mode of Study	Full-time	<input checked="" type="checkbox"/>	Part-time
Period of Validation	2015/16 to 2019/20		
Name of Professional, Statutory or Regulatory Body	Not Applicable		
Type of Accreditation	Not Applicable		
Accreditation due for renewal	Not Applicable		
<p>Entry criteria and requirements²</p> <p>As the UK’s highest-ranking creative arts university, we want to attract the best and most creative minds in the country – so we take a balanced approach to candidate assessment, taking both individual portfolios and exam results into account.</p> <p>That’s why your portfolio is an especially important part of your application to study with us – and we can help. Our academics can offer you expert advice on how to showcase your creative work and build a portfolio that will make your application stand out.</p> <p>More advice on how to create an exceptional portfolio is also available here, along with specific portfolio requirements for this course.</p> <p>Along with your portfolio, the standard entry requirements** for this course are:</p> <ul style="list-style-type: none"> • 112 UCAS tariff points from accepted qualifications*, or • Pass at Foundation Diploma in Art & Design (Level 3 or 4), or • Distinction, Merit, Merit at BTEC Extended Diploma, or • Merit at UAL Extended Diploma, or • 112 UCAS tariff points from an accredited Access to Higher Education Diploma in appropriate subject <p>And four GCSE passes at grade A*-C and/or grade 4-9 including English (or Functional Skills English/Key Skills Communication Level 2).</p>			

¹ Regulated by the Higher Education Funding Council for England

² This should be the standard University Criteria unless otherwise approved by the Academic Board and include UCAS entry profile for undergraduate courses.

Other relevant and equivalent level 3 UK and international qualifications are considered on an individual basis, and we encourage students from diverse educational backgrounds apply.

If your first language is not English, you will need an IELTS score of 6.0 or equivalent. If you require a visa to study in the UK, you will also need a minimum score of 5.5 in each individual component.

**To see the accepted QCF qualifications, visit: <http://uca.ac.uk/study/accepted-qualifications/>*

*** We occasionally make offers which are lower than the standard entry criteria, to students who have faced difficulties that have affected their performance and who were expected to achieve higher results. In these cases, a strong portfolio is especially helpful.*

Overall methods of assessment ³	Written exams:	Practical exams:	Coursework:
Stage 1	0.0%	0.0%	100.0%
Stage 2	0.0%	0.0%	100.0%
Stage 3	0.0%	0.0%	100.0%
Overall Learning & Teaching hours ⁴	Scheduled:	Independent:	Placement:
Stage 1	51.7%	48.3%	0.0%
	620 hours	580 hours	0 hours
Stage 2	34.0%	59.8%	6.3%
	408 hours	717 hours	75 hours
Stage 3	34.2%	65.8%	0.0%
	410 hours	790 hours	0 hours
General level of staff delivering the course ⁵	The University's current recruitment policy for Lecturers and Senior Lecturers states that they must have either an MA or equivalent professional practice in a relevant discipline or field. All lecturing staff are encouraged to work towards a teaching qualification or professional Recognition by the Higher Education Academy and this is a requirement for Senior Lecturers. Senior Lecturers are required to be professionally active or engaged in research in their discipline. All Lecturers and Senior Lecturers undertake scholarship in their disciplines. There are also Sessional Staff to link courses with professional practice and Technicians to provide technical support.		

³ As generated by the most popular unit descriptors and calculated for the overall course stage data.

⁴ As generated by the most popular unit descriptors and calculated for the overall course stage data.

⁵ Include general information about the experience or status of the staff involved in delivering the course, for example Professor, Course Leader, Senior Lecturer

Language of Study	English
Subject/Qualification Benchmark Statement: Art and Design	
Framework for Higher Education Qualifications (FHEQ)	

The course structure				
The structure of all of the University's awards complies with the University's Common Credit Framework . The Common Credit Framework includes information about the:				
<ul style="list-style-type: none"> ▪ Rules for progression between the stages of a course; ▪ Consequences of failure for reassessment, compensation and exit awards; ▪ Calculation and classification of awards; 				
Unit codes and titles	Level	Credit value	Elective/ Core	Most popular student choice of optional elective units or elective options in core units?
Year/Stage 1				
RFAT4006 – A Question of Angles & Curves	4	10	Core	
RFAT4002 – History and Theory	4	30	Core	
RFAT4003 – Form and Silhouette	4	30	Core	
RFAT4004 – Sleeves and Collars	4	30	Core	
RFAT4007 – The Dress	4	20	Core	
Year/Stage 2				
RFAT5006 – The Tailoring Atelier: Craft and Heritage	5	40	Core	
RFAT5009 – Modernism and Postmodernism	5	20	Core	
RFAT5003 – The Flou Atelier	5	30	Core	
RFAT5008 – Developing Research and Critical Enquiry	5	20	Core	
RFAT5007 – Professional Preparation: Industry Placement	5	10	Core	Two options in unit: Industry Placement and Case Study. Industry placement most popular
Study Abroad with Host Institution	5	60	Elective	No
Year/Stage 3				
RFAT6008 – Atelier Signature	6	60	Core	
RFAT6009 - Thesis	6	30	Elective	Yes
RFAT6010 – Research for Industry	6	30	Elective	No
RFAT6005 – Professional Portfolio	6	30	Core	

Section B - Course Overview

- The term 'atelier' derives from the French word for workshop. It is a traditional term used in the Fashion industry that implies both a high level of craft skill and a commitment to experimentation and innovation through making. The Fashion Atelier course at Rochester encompasses both these aspects offering an opportunity to contribute to the ever evolving nature of fashion through the development and application of advanced making skills.
- Fashion Atelier offers a different view of the concept and meaning of fashion to that of most fashion courses. Here it is creativity in the application of processes that forms the basis and articulation of the concept. If a designer simply draws a garment this is not sufficient to make it a garment in reality, the process of creating the three dimensional wearable piece follows offering a myriad of opportunities for further design. Fashion Atelier is about the development of concepts but rather than this being theoretical here concepts are advanced through working directly into the garment in a three dimensional manner.
- The course explores how, amongst the major creative practitioners within the world of fashion, craft skills are used to move fashion forward. Often this involves de-constructing the process, and through the completion of the analysis and an understanding of the craft, a contemporary outcome is created. Through the fusing of the past and the future a new harmony between concept and outcome is achieved.
- Fashion Atelier has been created and designed as a course for the twenty first century fashion world – reflecting contemporary developments within the designer market globally. The craft of cutting a distinctive silhouette, the skills of hand sewing, the technique of bias construction and the ability to support the designer through the creation of a collection is where modern-day fashion started. New generations of designers, particularly Japanese, who's collective works, or 'mode Japonaiserie' have pushed the boundaries of technical innovation within fabric and this combined with atelier skills is part of the defining movement forward for creative fashion.
- Through an innovatively structured course student will be able to investigate, innovate and analyse the new conceptual application of atelier practice. Fashion Atelier builds through its units a comprehensive range of skills to support experimental creative outcomes.
- Through workshops students will explore the concept of the atelier as a laboratory from which the successful experiments filter down to a lower/resultant level. The process of working into the concept, from inspiration through to realisation will be thoroughly examined throughout the course. Offering the student the scope to investigate in depth as skills and knowledge accumulates and new means of expression are opened up.

Section C - Course Aims

Course aims:

A1 To develop a comprehensive understanding of the theoretical, contextual, commercial and contemporary issues to the area of fashion atelier concepts

A2 To develop critical, analytical and strategic skills which engage directly and effectively with professional outcomes in the fashion studio

A3 To provide a broad and comprehensive understanding of the roles within the fashion atelier and their cultural differences within the global fashion market and at differing levels

A4 To provide a basis to build continuing understanding of environmental, ethical, and cultural issues and influences upon contemporary creative practice reflected through heritage crafts allied to conceptual fashion

A5 To support students to develop their personal career objectives and to become reflective practitioners

Section D - Course Outcomes

Upon successful completion of the course students are able to:

Knowledge

LO1 Demonstrate a broad and developing breadth of fashion knowledge across context, theory and global issues relating to conceptual creative outcomes

Understanding

LO3 Demonstrate a clear understanding of global fashion markets, levels and style attitudes

LO4 Demonstrate an effective and contemporary understanding of social and cultural concerns and issues and their application to the fashion industry

Application

LO2 Apply processes, strategies, and techniques of atelier practice to professional outcomes within an analytical framework

LO5 Demonstrate personal development planning through reflective practice

Section E - Learning, Teaching and Assessment

Learning and Teaching Strategy

Teaching and learning will be in accordance with the published University's Teaching, Learning & Assessment Strategy.

- The BA (Hons) Fashion Atelier will have the most effective educational experience combined with structured, directed teaching as well as self-directed study. The teaching methods are based on the very comprehensive experience at Rochester, which has proven to encourage conceptual thinking, while the learning strategies will promote the skills of critical reflection and the capacity to sustain a commitment to study.
- Learning and teaching strategies will combine structured, directed teaching, one-to-one support and self-directed study to empower students to develop as autonomous thinkers, by delivering the essential skills and support and, as the course progresses, permitting

maximum responsibility for their own learning. Timetabled self-directed study will enable students to demonstrate their skills as autonomous learners through individual time management, to develop their ability to formulate goals and meet given deadlines. Significantly, self-directed study is also used to replicate professional working conditions.

- The methods employed across the course are aligned to current pedagogic thinking, in particular to the specific advocacy of 'deep and reflective approaches' to learning. The teaching methods use considered approaches to promoting individual creativity as well as critical reflection and the students' ability to take responsibility and find passion in their studies. These methods include small teaching groups, group- and individual tutorials, seminars, critiques, presentation reviews, work placements, self- and peer appraisal, personal development planning, reflective learning journals, and self-directed learning lectures.
- The course team believes in the integration of theory and practice, in critical and reflective methodologies as well as learning methods. Contextual studies units allows students to develop their understanding of the cultural context of craft and design, as well as the critical and theoretical frameworks that underpins dynamic creative communication. Crucially, this also gives them the ability to communicate an informed opinion in relation to historic and contemporary references fundamental to contemporary fashion practice and debates.
 - Elements of contextual studies will concern preparing students for employment and/or postgraduate study. As their studies progress, students will have the opportunity to contextualise their learning through a well-balanced mix of vocational and theoretical analysis centred on their practice and future aspirations within the fashion industry. Interrogating debates and conventions in relation to where and how their work fits in the commercial market place, responding through in-depth analysis to the varied and changing opportunities available, ultimately showcasing the professional qualities necessary for employment and commercial success within their chosen target market.
- The course benefits from the considerable resources provided by the proximity of creative industries in London, and this is used to bring in regular guest practitioners to deliver lectures or teach in seminars or workshops on specific projects. This ensures, alongside the expertise of staff and technician support that contemporary and current approaches to respective fields are maintained, and provides critical external perspectives. For a course that is founded on the close observation of the latest stylistic developments, these elements are indeed critical. Consequently, all project briefs are updated continuously to embrace contemporary trends, recent industry developments, new holistic concepts, and novel methods of delivery.
- Self- and peer appraisal - this provides the opportunity to test the students' own assessment on their achievement in personal and group work, as related to a particular project in regard to its learning outcomes and assessment criteria. Student judgement may be compared with academic judgements with a view to deepening self-understanding and improving performance.
- Personal Development Planning (PDP) - the QAA at the University for the Creative Arts described it thus:

A structured and supported process undertaken by an individual to reflect upon their learning, performance and/or achievement and to plan for their personal, educational and career development.

The PDP programme is integrated into all units of stage one through the PDP aims and learning outcomes (cf. unit descriptors for stage one). Personal development planning at stage one covers research methodology, learning styles, time management, team skills, creative thinking, oral/written presentation and communication, career planning, and work placement. The learning support workshops for the main studies relate to work-in-progress and future course work. Students apply planning and management strategies in order to create innovative and practical solutions to projects within the allocated time framework. Personal development planning continues through the course by completing the on-line tutorial form.

- Reflective learning journals - reflective learning journals are a place for reflection, inspiration, practice and exploration. They ideally start the process of reflective writing by encouraging students to think about themselves, and they provide a firm foundation for a student to be autonomous in their learning. The reflective learning journal can be likened to a journey. It is a place for the student to reflect and explore issues on how to improve the learning experience. The introduction of the reflective learning journal in stage one encourages students to become more reflective and analytical; it is therefore significant to render them part of the assessment requirements. Reflection hereby moves from description to analysis and from passive to active.

Assessment Strategies

Common Credit Framework

The assessment process is explicit and transparent, noting credit achievement where it occurs and gives due recognition of transferable skills and related competencies. It is also designed to recognise achievement rather than penalise failure, with progressive and incremental sanctions for poor performance within and across units. It also informs the basis for standard practice throughout the University for the calculation of progression and recommendation of awards.

The range of assessment methods and criteria deployed across the provision are designed to serve the following purposes:

- to measure the performance over a specified part of the course in relation to the learning objectives, work requirement and outcomes;
- to provide feedback about performance, helping students to identify strengths and areas for improvement;
- to determine the suitability to progress to the next stage of the course; and
- to determine the award of an appropriate qualification.

The assessment scheme is a two-tier process, which operates throughout the student's studies at unit- and course level through assessment.

Unit Assessment

The unit assessment is the basic component of assessment. The credit value of each unit is proportional to its study time, providing weighting for the unit and allowing each unit mark to contribute proportionately to the stage mark. Units are normally assessed within their duration. Assessment results are handed to students, posted on blackboard, written and verbal feedback is provided in accordance with institute benchmarks.

Each unit contains a timetable for assessment, a clear statement of assessment requirements, and the assessment methods appropriate to its outcomes and length of study. Assessment requirements will vary depending on the nature of the unit. They may be a specified list of assessment requirements or obtained by a portfolio of evidence, which may include coursework, oral presentations, reflective learning journals, and written submissions.

Stage Assessment

The stage assessment is the major summative assessment point, occurring at the end of each academic year and allows progression between the stages of a course. Where appropriate it may form the basis for the recommendation of an award. The purpose of the stage assessment is:

- to consider the overall performance of candidates within a stage of the course;
- to award credit where appropriate; and
- to set any conditions for progression or retrieval of failure.

Provision is made for moderation, including external moderation, where appropriate.

The methods for assessment will vary throughout the students' studies. The range, indicated below, enables staff to align differing methods against differing outcomes, requiring both specified and portfolio submissions.

Tutor-led Assessment

In tutor-led assessment, tutors will identify the level of achievement of the learning outcomes against the assessment submission and make judgements with relation to grade and level descriptors about students' work.

Internal Verification

The internal verification serves to maintain parity of marking. The college verifies a ratio-based number of all final subject-specific unit marks. This number is determined using a ratio set by the University in relation to cohort numbers; with marks being noted as 'verified' on all mark sheets. Verification takes place prior to the unit marks being published to the students. All students are given feedback from the staff on end-of-unit feedback forms. When appropriate, general feedback is also given verbally, in end-of-unit feedback sessions.

Formative and Summative Assessment

Each unit will include formative assessment in order to give students an indication of their performance and an opportunity to improve prior to the final summative assessment. The formative assessment may be verbal or written feedback and may include peer assessment in a critique format.

Academic Support

Work-based Learning and In-house Human Resources

As a specialist provider in education, we have developed a large network of professional artists and designers who teach at all levels within the institution. This practice extends to the course experience being enriched by work-based learning components that are identified in the course documentation and are designed to enhance the employability of graduates. Significant numbers of professional practitioners (visiting lecturers as well as permanent staff) work for Small Manufacturing Enterprises (SMEs) or as self-employed freelancers in parallel with their fractional work in fashion education. They are supported by visiting industrial specialists who develop live projects and provide students with further insights into the world of professional practice in their subject. Visiting industrial specialists are regularly involved in course and project development along with assessment. Set projects are designed to simulate 'the real thing' and there is continual practice in 'working for the client'. In the context of the BA (Hons) Fashion Atelier, such commercial specialism extends beyond the fashion industry and visiting lectures therefore are drawn from an expansive range of professional experiences, including design, contemporary jewellery, applied arts, theatre, design consultancy, digital media, etc.

Students work in studio and workshop environments that mirror the work place industry standard, in order to reflect industry practice. This tradition has evolved across the sector over many years and is universally regarded as good practice. The importance of in-house work-based learning has been highlighted in reports from Skillfast UK and sector skills research.

Workshops

The fashion courses have well-equipped resource areas for design, construction, pattern cutting and theory. There is also a specialist resource area for computer aided design (CAD) along with a dedicated digital textile printing resource. Timetabled access is also provided to photographic studios with the latest equipment, including digital cameras and editing suites.

Workshops are structured within specific units to ensure that proficiency, confidence and skill with processes and materials are acquired incrementally. The majority of workshops take place within stages one and two – the directed learning phase – to instil in students a broad and informed depth of knowledge and range of skills.

In this context, an induction programme focuses on directed learning where students are taught the various processes in research, development, interpretation, product development, two-and three-dimensional design, presentation and communication for specialist portfolio development, all of which are integrated with an introduction to study skills. Subsequently, students are expected to take increased responsibility for their own learning – each individual at their own rate of progress. This acts as the foundation for the next phase.

The course will offer timetabled activity of normally a minimum of three days activity and attendance is compulsory. Additionally open access sessions will be available for students to use the resources with technical support and these sessions will be identified on the timetable. Where possible students, usually in final year, will be offered a base room for them to continue independent study. They are not able to access machinery when there is no staffing.

Material Learning Resources.

Work-based learning developments are recorded within the Professional Learning Journal, evaluating the experience across a breadth of incrementally gained skills that occur throughout the course stages. For example, students develop company case studies, in which they research, analyse and develop in-depth understanding. Work-based learning is monitored through the journal as it records the range of outcomes, such as preparatory organisation, negotiation, and liaisons with industry.

Students are encouraged to exhibit and continually present their work, either internal or public (both material and virtual). This strategy of display broadens the students' experience in preparation for their career pathway where presenting and critically reflecting on creative outcomes rests with the individual.

Studios

Students have access to studio space within taught time to undertake course work. Studios are manned by a member of the fashion atelier team, enabling students to work on ongoing projects with access to facilities. Students are encouraged to work independently in the studios in addition to attending university for taught timetabled sessions. The course team seeks to create the distinct sense of a professional, work-based learning environment for the studio spaces, through designated working areas, and to accustom students to respect and maintain a good professional environment. Most studios are set up for the delivery of both lectures and practical work, and sessions often work between these two formats, encouraging the integration of theory and practice.

There is a designated fashion photographic studio, which continues to be successful, and a booking system is in place for students to use the facilities, as well as for staff demonstration and workshops.

Section F - Enhancing the Quality of Learning and Teaching

The course is subject to the University's rigorous quality assurance procedures which involve subject specialist and internal peer review of the course at periodic intervals, normally of 5 years. This

process ensures that the course engages with the applicable national Subject Benchmarks and references the Framework for Higher Education Qualifications.

All courses are monitored on an annual basis where consideration is given to:

- External Examiner's Reports
- Key statistics including data on retention and achievement
- Results of the Student Satisfaction Surveys
- Feedback from Student Course Representative