

STUDENT LEARNING ASSESSMENT REPORT

PROGRAM: Fashion Design

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DATE: September 30, 2017

BRIEFLY DESCRIBE WHERE AND HOW ARE DATA AND DOCUMENTS USED TO GENERATE THIS REPORT BEING STORED:

PAPER DOCUMENTS THAT RESULT FROM ASSESSMENTS ARE HOUSED IN THE OFFICE OF THE DEPARTMENT CHAIR, AND THE ANALYSIS DERIVED FROM THEM ARE SENT ELECTRONICALLY TO FULL-TIME FACULTY IN THE DEPARTMENT.

EXECUTIVE SUMMARY

Program description from the Course Catalog: Please copy and paste the current year's catalog description of this program. This is generally a one-two paragraph description immediately following the name of the program. Please be sure to include the listing of program outcomes as printed.

The fashion design major prepares students for positions in the fashion industry related to the role of an assistant designer.

Students in fashion design participate in an annual juried fashion show, *Portfolio in Motion*, featuring garments they have designed and constructed. Opportunities to cultivate professional skills are developed through participation in the Marymount Fashion Club; affiliations with the Fashion Group International of Greater Washington, Dc, Inc.; and internships.

Students are prepared to work for apparel manufacturers in departments of product development. Seniors produce an original line of fashions and a portfolio, and complete an internship with a cooperating employer. The program culminates in a noted designer's professional evaluation of the student's original designs.

Upon successful completion of the fashion design program, students will be able to

- create garments of appropriate quality, function, and aesthetics;
- design an aesthetically pleasing and functional line of apparel that is appropriate for a target market and visually expressed in a portfolio for entry into the industry;
- make technical drawings of apparel (flats and specs), fashion illustrations, and fashion presentations; and
- demonstrate competency in design research and its application to design problems.

List all of the program’s learning outcomes: (regardless of whether or not they are being assessed this year)

Learning Outcome	Year of Last Assessment	Assessed This Year	Year of Next Planned Assessment
<i>Create garments of appropriate quality, function and aesthetics.</i>	2012-13	2016-17	2018-19
<i>Design an aesthetically pleasing and functional line of apparel that is appropriate for a target market and visually expressed in a portfolio for entry into the industry.</i>	2015-16		2017-18
<i>Make technical drawings of apparel (flats and specs), fashion illustrations, and fashion presentations.</i>	2015-16		2017-18
<i>Conduct design research and apply findings to design problems.</i>	2014-15	2016-17	2018-19

Describe how the program’s outcomes support Marymount’s mission, strategic plan, and relevant school plan:

A good example of Marymount’s career education, the fashion design program prepares students for positions in the fashion industry related to the roles of an assistant designer. They work for apparel manufacturers or in departments of product development. Based in the School of Art and Sciences and with a grounding in the Arts, there is an emphasis on the aesthetics of the student work, whether the garments themselves, the lines they are a part of, or the two-dimensional planning for them, such as technical drawings, fashion illustrations or fashion presentations. At Marymount students participate in an annual juried fashion show featuring garments they have designed and constructed. Advanced students do off-campus internships, produce a line of fashions featured in Portfolio in Motion, and a portfolio for entry into the field. The program culminates in an evaluation by a noted professional designer, the recipient of MU’s Designer of the Year Award, of the students’ original designs.

The fashion design program has a fixed sequence of courses in sewing and patternmaking, beginning in the freshmen year with AA250 and AA260 Sample Room Techniques I and II. In the sophomore year, the students take AA350 Apparel Design I and AA 307 Product Development I. The junior year follows with AA385 and AA415 Apparel Design II and III, and then AA407 Product Development II, AA418 and AA420 Advanced Problems in Fashion Design I and II during the senior year. There is also a sequence of art applications, beginning with FA105 Drawing I, FA103 2D-Design, and FA104 Color Theory in the freshmen year. AA265 Fashion Illustration I follows in the sophomore year, and AA365 Fashion Illustration II in the junior year. The program culminates with AA423 Senior Fashion Design Portfolio. There are two courses with digital applications—AA272 Textile Design I and AA395 Digital Presentation for Fashion. Related courses include AA151 Textiles, AA274 Fashion Industry and Its Promotion, AA361 Survey of Fashion (historic costume), and AA400 Internship.

In addition, the program promotes inquiry-based learning through student-faculty collaboration. Reflecting the diverse population of Marymount University at large, fashion design students often represent a wealth of backgrounds, which brings a range of global perspectives to the study of the field. In addition, through their research and travel with the CGE, they become aware of global trends in fashion, most specifically in the European countries, but often with exposure elsewhere, due to interaction with local embassies. Their research of fashion originates from a global perspective. They travel bi-annually to the largest international sourcing trade show. Outcomes #1 and #3 (above) together support the students’ participation in the student fashion show, Portfolio in Motion, and the noted designer’s evaluation (Outcome #2) covers the senior portfolio, and in Spring 2016, the seniors’ collection garments. Both of these



ventures support the strategic plan by enhancing Marymount's reputation, strengthening Marymount's ties to the community, and building community around students, faculty, alumni and staff. However, all the work, beginning at the sophomore level, is the result of design research (Outcome #4). It is important to note that program study reflects Marymount's Catholic identity, especially the core values of excellence, integrity, professionalism, diversity, and respect in all the courses and the student clubs—Fashion Club and the Patternmaking Club.

Provide a brief description of the assessment process used including strengths, challenges and planned improvements and provide evidence of the existence of a culture of continuous improvement based on assessment:

One assessment measure, the portfolio evaluation by faculty, which occurs at the conclusion of the academic program, is working reliably. Another assessment, the professional designer's (MU Designer of the Year) oral evaluation of the senior portfolios is limited to the particular designer and his/her priorities and experience. This continues to be an exemplary opportunity for the seniors, as it works almost like a master class. For the first time in 2016, the designer (Reem Acra) also scrutinized a garment from each senior collection, but the one honored in 2017 (Lela Rose) was not as interested in the garments as the portfolios, which are the common criteria for obtaining jobs in the industry. The Senior Focus Group provides good open-ended feedback, as the students are asked to provide feedback specifically related to the outcomes of the program. This year that occurred at the close of the course AA423 Senior Fashion Design Portfolio, as well as at the end of the semester in AA420 Advanced Problems in Fashion Design II, and the responses were similar. The internship evaluations also provide valuable feedback, but this year, due to a turnover in personnel, the program-related evaluations were never sent to on-site supervisors, so we must omit them as an assessment measure. However, we will use them again over the 2017-18 academic year. While all of these measures occur at the senior level, the faculty evaluations of fashion show garments, involving close scrutiny of over 100 garments, focuses on those entered and accepted to the show from sophomores, juniors and seniors. However, this year, with the bulk of program work resting on only three faculty members, including the abundance of work on Portfolio in Motion, the reception preceding it, Fashion Club, the new Pattern Making Club, the Spring Break course to London, and course overloads, they were too overwhelmed to execute the assessment. This is the second year that occurred, so the assessment, as a result, should logically be eliminated. (Bear in mind that the three faculty members are also responsible for all of the assessments of the Fashion Merchandising program.) However, we compensate somewhat by the evaluation conducted at the end of junior year, in courses AA365 Fashion Illustration II and AA415 Apparel Design III, meant to measure student skills at that level and influence the focus of the learning in the senior year. Some of the data collected from that assessment provides information about the students' ability to create garments i.e. responses on use of fabrics, choice of fabric weights, functional design, aesthetic design, and knowledge of construction as communicated in spec packs. The program instituted inquiry-based learning in 2010-11. Those ventures include specific projects, one in children's apparel in AA265 Fashion Illustration I (for sophomores), one in knitwear in AA385 Apparel Design II (for juniors), and one in AA407 Product Development II (for seniors). Originally, the department obtained a grant, funded by Cotton Inc., where the students, along with the faculty member, developed appropriate designs in tennis apparel for women age 55 and over. Two years ago, they designed junior-sized golf apparel, again under a grant from Cotton Inc. This year students created garments with LED lighting. However, students conduct research ahead of most of their projects in the curriculum—whether research of fashion trends, for inspiration, about fabrics, or on consumer preferences.

Describe how the program implemented its planned improvements from last year:

1. The execution of spec packs was taught in the following courses: AA307 Product Development I, AA350 Apparel Design I, AA385 Apparel Design II, AA407 Product Development II, AA415 Apparel Design III, AA418 Advanced Problems in Fashion Design I, AA420 Advanced Problems in Fashion Design II, AA423 Senior Fashion Design Portfolio.
2. APBP approved the budget for the department to purchase the one workstation in order to obtain the grant of thousands of dollars worth of industry software from Lectra Corporation. We hope to receive it and get faculty trained on it in this academic year.
3. The use of color media was initiated earlier in AA265 Fashion Illustration I
4. We could not investigate the perceived overlap between AA272 Textile Design I and AA395 Digital Presentation for Fashion, because we could not offer AA272 over the 2016-17 academic year. However, the same professor is now teaching both courses, and that should eliminate the problem.
5. A “Plan of Action” was implemented in AA420 Advanced Problems in Fashion Design for execution of the senior line, and in AA423 Senior Fashion Design Portfolio, there are always set due dates for each part of the portfolio. However, it is hard for some students to adhere to them because of the weight of constructing the senior line at the same time.
6. Designing of senior lines began promptly at the beginning of the Spring semester.
7. The end-of-junior year assessment continued.
8. The Senior feedback (in both focus groups) indicated the learning in AA407 Product Development II was not effective. The Department Chair, the CTL and the Library worked with the instructor to improved her syllabus and resources.

Provide a response to last year’s University Assessment Committee review of the program’s learning assessment report:

1. An effective program description is included in this assessment report, and a connection is made to MU’s mission, strategic plan, and Catholic identity.
2. The Senior Focus Group comments were transcribed and analyzed to develop themes. This year’s seniors in fashion design were asked at the end of two different senior studio courses for their comments. One hundred per cent of seniors were in attendance for both. Their responses in both were very similar.
3. Learning in the senior year was tailored to the weaknesses demonstrated on the end-of-junior-year evaluation i.e. more emphasis on developing spec packs, especially “points of measure.”
4. The faculty in the department do not feel that the Designer of the Year should be given a rubric to assess portfolios. Both the time and feedback from this internationally known designer is very precious. Each looks at the portfolios from the perspective of their use as criteria for entry into the industry. Furnishing a rubric would influence their feedback, potentially limiting the information that students glean from the interaction, which is often broad and the result of vast experience. Generally, the designers are very generous with their feedback, which provides a perspective of the critical issues happening in the industry that students are about to enter. An example is Lela Rose’s disclosure that it is more difficult to make a profit from an online business than from selling through brick-and-mortar retail stores, although most people think the opposite is true. Tadashi Shoji spent three hours just sitting and discussing the industry and the portfolios with students, crediting the source of his success to pattern making, a difficult craft for students to learn. However, every comment each designer makes is transcribed verbatim.

Outcomes Assessment 2016-17

Learning Outcome 1: *Create garments that are of appropriate quality, function and aesthetics.*

Assessment Activity

Outcome Measures <i>Explain how student learning will be measured and indicate whether it is direct or indirect.</i>	Performance Standard <i>Define and explain acceptable level of student performance.</i>	Data Collection <i>Discuss the data collected and student population</i>	Analysis <i>1) Describe the analysis process. 2) Present the findings of the analysis including the numbers participating and deemed acceptable.</i>
Direct Measure: Portfolio Evaluation by Faculty	90% of students must receive a rating of Excellent (5) or Good (4) in the categories that relate to this outcome: fabric choices, fabric weights, color harmony, aesthetic design sense, and functional design sense. Other options are average (3) and poor (2) and inadequate (1).	Two former faculty members, neither of whom taught the senior portfolio course or the senior course in which lines are produced, evaluated the portfolios. This occurred after the professional designer conducted her review. The Department Chair tabulates the ratings.	Out of 5 seniors and 11 responses, ratings were: Fabric Choices: 5 excellent (5), 4 good (3) 2 poor (2) Color Harmony: 6 excellent (5), 4 good (4) 2 average (3) Fabric Weights: 7 excellent (5), 1 good (4) 2 average (3) 1 inadequate (1) Aesthetic Design Sense: 6 excellent (5) 1 good (4) 3 average (3) 1 poor (2) Functional Design Sense: 4 excellent (5) 4 good (4) 4 average (3) 65% of responses were excellent or good. 35% of responses were average, poor or inadequate. These numbers indicate what faculty observed: out of 5 students, 3 demonstrated reliable skills; 2 did not.
Indirect Measure: Senior Focus Group	Seniors make positive comments assessing their ability to create garments of appropriate quality, function and aesthetics.	The Department Chair meets with seniors at the end of the academic year to conduct the Senior Focus Group. This year another faculty member met with the same group of seniors separately. The Department Chair tabulates the responses.	When asked about this outcome, seniors thought they had sound knowledge and skill to create garments of appropriate quality, function, and aesthetics. In the second "Focus Group", they said they had good knowledge of pattern making and designing. However, in both groups they discussed the difficulty they had making garments in AA407 Product Development II, when they were forced to design before the class received the fabric woven with LED lighting. They did say they needed more practice with knit fabrics (AA385 Apparel Design II) and suggested a sample book of stitches for sewing knits.

Outcome Measures <i>Explain how student learning will be measured and indicate whether it is direct or indirect.</i>	Performance Standard <i>Define and explain acceptable level of student performance.</i>	Data Collection <i>Discuss the data collected and student population</i>	Analysis <i>1) Describe the analysis process. 2) Present the findings of the analysis including the numbers participating and deemed acceptable.</i>
Direct Measure: Junior Level Evaluation by Faculty	90% of juniors receive ratings of excellent (4) or good (3) in categories that relate to this outcome: fabric choices, fabric weights, color harmony, aesthetic design sense, and functional design sense. Other options are average (2) and inadequate (1).	Two department professors who teach at the junior level evaluate a final project in which students design a “line” of apparel and ready it for production. The Department Chair tabulates the responses.	Out of 9 juniors and joint responses for each student, ratings were: Fabric choices: 5 excellent (4), 2 good (3), 2 average (2) Color harmony: 8 excellent (4), 1 good (3), Fabric weights: 6 excellent (4), 1 good (3), 2 average (2) Aesthetic design: 7 excellent (4), 1 good (3), Functional design: 5 excellent (4), 2 good (3), 2 average (2) 86% of responses were excellent or good. 14% of responses were average or poor. That 14% represented the skills of choosing appropriate fabrics, fabric weights, and implementing functional design.

Interpretation of Results

Extent this learning outcome has been achieved by students *(Use both direct and indirect measure results):*

This outcome has not quite been achieved to the standard faculty members would like to see—65% of seniors and 86% of juniors reached it. The good news is that the juniors demonstrated more learning than seniors did, so learning may already be improving. However, the relatively small numbers of students make the data less reliable. The learning regarding the choice of appropriate fabrics and fabric weights, as well as functional design must be reinforced in academic year 2017-18. Seniors mentioned a lack of experience in sewing knit fabrics (AA385 Apparel Design II) and the need to see the appropriate fabric before executing designs (AA407 Product Development II).

Program strengths and opportunities for improvement relative to assessment of outcome:

Such strong results indicate the success of the junior year assessment that relates to this outcome, so that assessment will continue. Students should obtain the fabric for the project in AA407 Product Development II before they design. More learning related to sewing knit garments should occur in AA385 Apparel Design II. Note: Lela Rose, the 2017 MU Designer of the Year, praised the choice of color, fabrics and fabric weights in many portfolios: “I like the tweed fabric,” “I like the smart mix of fabrics,” “I love the mix of color and the cohesiveness in the line,” “the colors are beautiful in the third group,” “I like the textures of the garment”, “purple mixed with gray is good,” and prepared students to think more about function: “women want to step into a garment,” “make sure open backs have straps that cover the bra.”

Discuss planned curricular or program improvements for this year based on assessment of outcome:

The syllabus for AA407 Product Development II will improve to make learning more effective and the timing for presenting the fabric (for swimwear in academic year 2017-18) in the course will occur earlier. Students will have more time for learning about the sewing of knit fabrics in AA385 Apparel Design II.

The senior sequence of courses in academic year 2017-18 will lend more focus on the choice of appropriate fabrics and fabric weights, as well as the functional design of clothing. The senior sequence includes AA407 Product Development II, AA418-AA420 Advanced Problems in Fashion Design I-II, and AA423 Senior Fashion Design Portfolio.

Learning Outcome 4: *Conduct design research and apply findings to design problems.*

Assessment Activity

Outcome Measures <i>Explain how student learning will be measured and indicate whether it is direct or indirect.</i>	Performance Standard <i>Define and explain acceptable level of student performance.</i>	Data Collection <i>Discuss the data collected and student population</i>	Analysis <i>1) Describe the analysis process. 2) Present the findings of the analysis including the numbers participating and deemed acceptable.</i>
Direct Measure: Evaluation of Sophomores by Faculty Member	90% of sophomores must score "Strong" or "Adequate" on a project involving the research of fabrics, inspiration, function and trends in the design and visual presentation of pre-school age children's apparel.	The faculty member who teaches AA265 Fashion Illustration I evaluates the active research and sound reasoning, information literacy, critical thinking and visual communication that students exhibit in a project in pre-school age children's apparel. The Department Chair tabulates the ratings.	Out of 8 sophomores, ratings were: Active research/sound reasoning: 4 strong (4), 2 adequate (3), 2 marginal (2) Information literacy: 4 strong, (4) 2 adequate (3), 2 marginal (2) Critical thinking: 4 strong, (4) 2 adequate (3), 2 marginal (2) Visual communication: 4 strong (5), 2 adequate (3), 2 marginal (2) Out of 8 sophomores, 6 had ratings of "Strong" or "Adequate", representing 75% of respondents. Those who fell short lacked quantity of sources in research or visual communication skills.
Direct Measure: Evaluation of Juniors by Faculty Member	90% of juniors must score "Strong" or "Adequate" on a project involving the research of inspiration, function and trends in the design and presentation of a women's garment made of a knitted fabric.	The faculty member who teaches AA385 Apparel Design II evaluates the active research and sound reasoning, information literacy, critical thinking, and visual execution of students who, in culmination, create an original garment using knitted fabric.	Out of 6 juniors, ratings were: Active research/sound reasoning: 4 strong (4), 1 adequate (3), 1 marginal (2) Information literacy: 4 strong (4), 1 adequate (3), 1 marginal (2) Critical thinking: 4 strong (4), 1 adequate (3), 1 marginal (2) Visual execution: 4 strong (4), 1 adequate (3), 1 marginal (2) Out of 6 juniors, 5 had ratings of "Strong" or "Adequate", representing 84% of respondents. It is difficult to note any trends with these numbers.

Outcome Measures <i>Explain how student learning will be measured and indicate whether it is direct or indirect.</i>	Performance Standard <i>Define and explain acceptable level of student performance.</i>	Data Collection <i>Discuss the data collected and student population</i>	Analysis <i>1) Describe the analysis process. 2) Present the findings of the analysis including the numbers participating and deemed acceptable.</i>
Direct Measure: Evaluation of Seniors by Faculty Member	90% of seniors must score “Strong” or “Adequate” on a project involving the research of consumers, function and fashion trends in the execution of a garment made in part with LED lighting.	The faculty member who teaches AA407 Product Development evaluates the active research/sound reasoning, information literacy, critical thinking and visual execution of students who, in culmination, create an original garment using fabric woven with LED lit yarns.	Out of 4 seniors, ratings were: Active research/sound reasoning: 3 strong (4), 1 adequate (3) Information literacy: 3 strong (4), 1 adequate (3) Critical thinking: 3 strong (4), 1 adequate (3) Visual execution: 3 strong (4), 1 adequate (3) 100% of seniors reached this standard, but the number of students was small.

Interpretation of Results

Extent this learning outcome has been achieved by students *(Use both direct and indirect measure results):*

The standard was not reached at the sophomore and junior levels—only at the senior level. However, there is a progression from sophomore to senior year: 75%, 84%, 100% of students. These numbers indicate an improvement in research, reasoning, information literacy, critical thinking, and visual communication or execution, and that is gratifying. We know of frustrations students had in the project at the senior level from the senior focus group: consumers who were queried about garments with LED lighting could only think of it as a function, i.e. to light the direction in which they walk, and not as an aesthetic element. The fabric woven with LED lighting arrived late in the semester, after students did their designing, and it behaved in a way they could not have predicted.

Program strengths and opportunities for improvement relative to assessment of outcome:

If there are any conclusions that can be drawn, it is that faculty should emphasize breadth in research and regular practice of visual communication and execution skills (drawing, layout, presentation of fabrics, garment design and sewing). However, these are goals across the curriculum. It should be easier to detect trends when there is a larger enrollment in the program. The department is working on expanding enrollment.

Discuss planned curricular or program improvements for this year based on assessment of outcome:

Faculty members should encourage rigorous research standards across the curriculum, but especially in projects designed to measure inquiry learning. They should also emphasize the importance of all skills that relate to visual communication and execution (drawing, layout, presentation of fabrics, aesthetically pleasing and functional design, and sewing). There must be greater emphasis on attracting enrollment.

Table for Planned Improvements:

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1. Professor in AA407 Product Development II should work with the Department Chair, the CTL, and the library on the improvement of the course syllabus. (Summer 2017)
 2. Professor in AA407 Product Development II should introduce the fabrication for the project before the students design. For Fall 2017, the project calls for swimwear fabric. (Fall 2017)
 3. Students in AA385 Apparel Design II will have more time in the course to learn about the performance of knit fabric, the correct stitches used with knit fabric, and for the knitwear (inquiry learning) project. (Fall 2017)
 4. The senior sequence of courses should focus on making choices of fabric appropriate for the end product and at the correct weight(s), as well as functional design. Since swimwear fabric alone is emphasized in this year's AA407 Product Development II, these topics should be adequately addressed in AA418-420 Advanced Problems in Fashion Design I and II and AA423 Senior Fashion Design Portfolio. (Fall 2017 and Spring 2018)
 5. More rigorous research standards should be set across the curriculum, but especially in courses that include the inquiry learning projects: AA265 Fashion Illustration I, AA385 Apparel Design II, and AA407 Product Development II.
 6. A higher standard for these skills should be emphasized across the curriculum (drawing, layout, presentation of fabrics, aesthetic design, functional design, and sewing): AA250 Sample Room Techniques I, AA260 Sample Room Techniques II, AA265 Fashion Illustration I, AA272 Textile Design I, AA350 Apparel Design I, AA365 Fashion Illustration II, AA385 Apparel Design II, AA395 Digital Presentation for Fashion, AA415 Apparel Design III, AA418 Advanced Problems of Fashion I, AA420 Advanced Problems in Fashion II, and AA423 Senior Fashion Design Portfolio. (Fall 2017, Spring 2018)
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Appendices

Curriculum Map

These will be sent for review and feedback to the Liberal Arts Core Committee.

UNDERGRADUATE CURRICULUM MAP

Degree Program: Fashion Design

Year: 2015-16

Program Outcomes:

Program Outcome	Critical Thinking	Inquiry	Information Literacy	Written Communication
<i>Create garments (worthy of acceptance to Marymount’s prestigious fashion show) that are of appropriate quality, function and aesthetics.</i>	X	X	X	
<i>Design an aesthetically pleasing and functional line of apparel that is appropriate for a target market and visually expressed in a portfolio for entry into the industry.</i>	X	X	X	
<i>Make technical drawings of apparel (flats and specs), fashion illustrations, and fashion presentations.</i>	X	X	X	X
<i>Conduct design research and apply findings to design problems.</i>	X	X	X	X

Curriculum Map:

For each course, indicate which competencies are included using the following key. Please refer to the director of assessment in Planning and Institutional Effectiveness if you need more detailed explanation of the four core competencies.

Level of instruction: I – Introduced, R-reinforced and opportunity to practice, M-mastery at the senior or exit level

Assessment: PR-project, P-paper, E-exam, O-oral presentation, I-internship, OT-other (explain briefly)

Required Course	Critical Thinking		Inquiry		Information Literacy		Written Communication	
	Level	Assess	Level	Assess	Level	Assess	Level	Assess
FA 103	I	PR						
FA104	I	PR						
FA105	I	PR						
AA151	I	E					I	PR
AA250	I	PR						
AA 260	I	PR						
AA265	R	PR/O	R	PR/O	R	PR/O		
AA272	R	PR			R	PR	I	PR
AA274	I	E			I	PR		
AA307	R	E						
AA350	R	PR/E			R	PR/E		
AA361	R	PR/E			R	PR/E		
AA365	R	PR			R	PR		
AA385	R	PR/OT*=student fashion show	R	PR/OT*	R	PR/OT*		
AA395	R	PR			R	PR		

AA407	M	PR/O	M	PR/O	M	PR/O	M	PR/O
AA415	R	PR/OT*			R	PR/OT*		
AA418	M	PR/OT*			M	PR/OT*		
AA420	M	PR/OT*			M	PR/OT*		
AA423	M	PO			M	PO	M	PO

OT*=student fashion show