

Specification

BTEC Specialist qualifications

Edexcel BTEC Levels 1 and 2 Awards/Certificates/Diplomas
in Fashion and Clothing (QCF)

For first teaching September 2010

Edexcel, a Pearson company, is the UK's largest awarding body, offering academic and vocational qualifications and testing to more than 25,000 schools, colleges, employers and other places of learning in the UK and in over 100 countries worldwide. Qualifications include GCSE, AS and A Level, NVQ and our BTEC suite of vocational qualifications from entry level to BTEC Higher National Diplomas, recognised by employers and higher education institutions worldwide.

We deliver 9.4 million exam scripts each year, with more than 90% of exam papers marked onscreen annually. As part of Pearson, Edexcel continues to invest in cutting-edge technology that has revolutionised the examinations and assessment system. This includes the ability to provide detailed performance data to teachers and students which helps to raise attainment.

References to third party material made in this specification are made in good faith. Edexcel does not endorse, approve or accept responsibility for the content of materials, which may be subject to change, or any opinions expressed therein. (Material may include textbooks, journals, magazines and other publications and websites.)

Authorised by Roger Beard
Prepared by Dominic Harper

Publications Code BA025334

All the material in this publication is copyright
© Edexcel Limited 2010

BTEC Specialist qualification titles covered by this specification

Edexcel BTEC Level 1 Award in Fashion and Clothing

Edexcel BTEC Level 1 Certificate in Fashion and Clothing

Edexcel BTEC Level 1 Diploma in Fashion and Clothing

Edexcel BTEC Level 2 Award in Fashion and Clothing

Edexcel BTEC Level 2 Certificate in Fashion and Clothing

Edexcel BTEC Level 2 Diploma in Fashion and Clothing

These qualifications have been accredited to the Qualifications and Credit Framework (QCF) and are eligible for public funding as determined by the Department for Education (DfE) under Sections 96 and 97 of the Learning and Skills Act 2000.

The qualification titles listed above feature in the funding lists published annually by the DfE and the regularly updated website www.education.gov.uk/. The QCF Qualifications Accreditation Number (QAN) should be used by centres when they wish to seek public funding for their learners. Each unit within a qualification will also have a QCF unit code.

The QCF qualification and unit codes will appear on learners' final certification documentation.

The Qualification Accreditation Numbers for the qualifications in this publication are:

Edexcel BTEC Level 1 Award in Fashion and Clothing	501/0925/X
Edexcel BTEC Level 1 Certificate in Fashion and Clothing	501/0926/1
Edexcel BTEC Level 1 Diploma in Fashion and Clothing	501/0924/8
Edexcel BTEC Level 2 Award in Fashion and Clothing	501/0870/0
Edexcel BTEC Level 2 Certificate in Fashion and Clothing	501/0871/2
Edexcel BTEC Level 2 Diploma in Fashion and Clothing	501/0869/4

These qualification titles will appear on learners' certificates. Learners need to be made aware of this when they are recruited by the centre and registered with Edexcel.

These qualifications are accredited by Ofqual as being Stand Alone/Additional and Specialist Learning within 14-19 Diplomas.

Welcome to BTEC Levels 1 and 2 Awards/Certificates/Diplomas in Fashion and Clothing (QCF)

We are delighted to introduce our new qualifications, which will be available for teaching from September 2010. These qualifications have been revised and conform with the requirements of the new QCF (Qualifications and Credit Framework).

Focusing on the BTEC Levels 1 and 2 Awards/Certificates/Diplomas in Fashion and Clothing (QCF)

This document contains the units and associated guidance for the Edexcel BTEC Levels 1 and 2 Awards, Certificates and Diplomas in Fashion and Clothing as revised for the Qualifications Credit Framework (QCF). This issue retains the previous content for the Levels 1 and 2 Awards, Certificates and Diplomas in Fashion and Clothing. The associated Level 3 Award, Certificate and Diploma in Fashion and Clothing are published separately as Additional and Specialist Learning for the Advanced Diploma in Creative and Media.

These qualifications are designed to meet a range of different needs. They offer:

- maximum flexibility with programmes of 60, 180 or 360 hours
- the opportunity to certificate smaller blocks of learning, which are designed to motivate learners and encourage widening participation in education and training
- courses that relate to the particular training and employment patterns in the Fashion and Clothing industry
- the opportunity to use a range of teaching methods
- opportunities for learners to develop skills that support career and professional development
- programmes that can enable progression either to higher levels of study or to other courses at the same level of study.

Straightforward to implement, teach and assess

Implementing BTECs couldn't be easier. They are designed to easily fit into your curriculum and can be studied independently or alongside existing qualifications, to suit the interests and aspirations of learners. The clarity of assessment makes grading learner attainment simpler.

Engaging for everyone

Learners of all abilities flourish when they can apply their own knowledge, skills and enthusiasm to a subject. BTEC qualifications make explicit the link between theoretical learning and the world of work by giving learners the opportunity to apply their research, skills and knowledge to work-related contexts and case studies. These applied and practical BTEC approaches give all learners the impetus they need to achieve and the skills they require for workplace or education progression.

Recognition

BTECs are understood and recognised by a large number of organisations in a wide range of sectors. BTEC qualifications are developed with key industry representatives and Sector Skills Councils (SSC) to ensure that they meet employer and learner needs — in this case Creative and Cultural Skills, the Sector Skills Council for crafts, cultural heritage, design, literature, music, performing, and visual arts, the Design Council, and Skillset, the Sector Skills Council for the creative media industries. Many industry and professional bodies offer successful BTEC learners exemptions for their own accredited qualifications.

All you need to get started

To help you off to a flying start, we've developed an enhanced specification that gives you all the information you need to start teaching BTEC. This includes:

- a framework of equivalencies, so you can see how this qualification compares with other Edexcel vocational qualifications
- information on rules of combination, structures and quality assurance, so you can deliver the qualification with confidence
- explanations of the content's relationship with the learning outcomes
- guidance on assessment, and what the learner must produce to achieve the unit.

Don't forget that we're always here to offer curriculum and qualification updates, local training and network opportunities, advice, guidance and support.

Contents

What are BTEC Levels 1 and 2 Specialist qualifications?	1
Edexcel BTEC Levels 1 and 2 Awards	2
Edexcel BTEC Levels 1 and 2 Certificates	2
Edexcel BTEC Levels 1 and 2 Diplomas	2
Key features of the Edexcel BTEC Levels 1 and 2 in Fashion and Clothing	2
National Occupational Standards	3
Rules of combination	4
Rules of combination for the Edexcel BTEC Levels 1 and 2 qualifications in Fashion and Clothing	4
Edexcel BTEC Level 1 Award in Fashion and Clothing	5
Edexcel BTEC Level 1 Certificate in Fashion and Clothing	6
Edexcel BTEC Level 1 Diploma in Fashion and Clothing	7
Edexcel BTEC Level 2 Award in Fashion and Clothing	8
Edexcel BTEC Level 2 Certificate in Fashion and Clothing	9
Edexcel BTEC Level 2 Diploma in Fashion and Clothing	10
Assessment	11
Guidance	11
Qualification grade	12
Quality assurance of centres	12
Approval	12
Programme design and delivery	13
Mode of delivery	13
Resources	13
Delivery approach	14
Additional and specialist learning	14

Access and recruitment	14
Restrictions on learner entry	15
Access arrangements and special considerations	15
Recognition of Prior Learning	15
Unit format	16
Unit title	16
Unit code	16
QCF level	16
Credit value	16
Guided learning hours	16
Unit aim	16
Unit introduction	17
Learning outcomes	17
Assessment criteria and grading grid	17
Unit content	17
Essential guidance	18
Units	19
Level 1 Units	21
Unit 1: Fashion Design Techniques and Processes	23
Unit 2: Fashion Visualisation and Presentation	29
Unit 3: Fashion Marketing and Promotion	37
Unit 4: Pattern Cutting Techniques and Processes	45
Unit 5: Hand and Machine Sewing Techniques and Processes	53
Unit 6: Garment Manufacturing Processes	61
Unit 7: Fashion Industry Roles and Working Practices	67
Unit 8: Drawing Materials and Techniques	75
Unit 9: Creative Use of Materials, Techniques and Processes	81
Unit 10: Digital Media in Art and Design	87

Level 2 Units	93
Unit 1: Fashion Design Ideas	95
Unit 2: Fashion Visualisation and Presentation	103
Unit 3: Digital Design Skills for Fashion	111
Unit 4: Fashion Marketing and Promotion	119
Unit 5: Pattern Construction Techniques and Processes	127
Unit 6: Hand and Machine Manufacturing Skills for Fashion	133
Unit 7: Production Techniques for Fashion	141
Unit 8: Fashion Realisation	147
Unit 9: Working with Fashion Design Briefs	155
Unit 10: Working with Accessory Briefs	163
Unit 11: 2D Visual Communication	171
Unit 12: 3D Visual Communication	179
Further information	185
Useful publications	185
How to obtain National Occupational Standards	185
Professional development and training	186
Annexe A	187
The Edexcel/BTEC qualification framework for the Art and Design sector	187
Annexe B	191
Wider curriculum mapping	191
Annexe C	193
National Occupational Standards mapping	193
Annexe D	195
Glossary of accreditation terminology	195
Annexe E	197
BTEC Specialist and Professional qualifications	197

What are BTEC Levels 1 and 2 Specialist qualifications?

BTEC Specialist qualifications are qualifications at Entry Level to Level 3 in the Qualifications and Credit Framework (QCF) and are designed to provide specialist work-related qualifications in a range of sectors. They give learners the knowledge, understanding and skills that they need to prepare for employment. The qualifications also provide career development opportunities for those already in work. Consequently they provide a course of study for full-time or part-time learners in schools, colleges and training centres.

BTEC Specialist qualifications provide much of the underpinning knowledge and understanding for the National Occupational Standards for the sector, where these are appropriate. They are supported by the relevant Standards Setting Body (SSB) or Sector Skills Council (SSC). A number of BTEC Specialist qualifications are recognised as the knowledge components of Apprenticeships Frameworks. They attract achievement and attainment table points that equate to similar-sized general qualifications.

On successful completion of a BTEC Specialist qualification, learners can progress to or within employment and/or continue their study in the same or related vocational area.

Care needs to be exercised when registering learners as the titling conventions and titles for the revised QCF versions of the BTEC Level 2 Firsts and BTEC Level 3 Nationals have changed.

The QCF is a framework which awards credit for qualifications and units and aims to present qualifications in a way that is easy to understand and measure. It enables learners to gain qualifications at their own pace along flexible routes.

There are three sizes of qualification in the QCF:

- Award (1 to 12 credits)
- Certificate (13 to 36 credits)
- Diploma (37 credits and above).

Every unit and qualification in the framework will have a credit value.

The credit value of a unit specifies the number of credits that will be awarded to a learner who has achieved the learning outcomes of the unit.

The credit value of a unit is based on:

- one credit for those learning outcomes achievable in 10 hours of learning
- learning time – defined as the time taken by learners at the level of the unit, on average, to complete the learning outcomes of the unit to the standard determined by the assessment criteria.

The credit value of the unit will remain constant in all contexts, regardless of the assessment method used for the qualification(s) to which it contributes.

Learning time should address all learning (including assessment) relevant to the learning outcomes, regardless of where, when and how the learning has taken place.

Edexcel BTEC Levels 1 and 2 Awards

The Edexcel BTEC Levels 1 and 2 Awards provide an introduction to the skills, qualities and knowledge that may be required for employment in a particular vocational sector.

Edexcel BTEC Levels 1 and 2 Certificates

The Edexcel BTEC Levels 1 and 2 Certificates extend the work-related focus from the Edexcel BTEC Levels 1 and 2 Awards and cover some of the knowledge and practical skills required for a particular vocational sector.

The Edexcel BTEC Levels 1 and 2 Certificates offer an engaging programme for those who are clear about the vocational area they want to learn more about. These learners may wish to extend their programme through the study of a related GCSE, a complementary NVQ or other related vocational or personal and social development qualification. These learning programmes can be developed to allow learners to study complementary qualifications without duplication of content.

For adult learners the Edexcel BTEC Levels 1 and 2 Certificates can extend their knowledge and understanding of work in a particular sector. It is a suitable qualification for those wishing to change career or move into a particular area of employment following a career break.

Edexcel BTEC Levels 1 and 2 Diplomas

The Edexcel BTEC Levels 1 and 2 Diplomas extend the work-related focus from the Edexcel BTEC Levels 1 and 2 Certificates. There is potential for the qualifications to give learners a good grounding in professional and employment practices and they are suitable for those who have decided that they wish to enter a specific area of work.

Key features of the Edexcel BTEC Levels 1 and 2 in Fashion and Clothing

At Level 1 the focus is on the basic skills and knowledge required to work in the fashion and clothing industries. At Level 2 learners will build on and develop their skills, and begin to extend their knowledge into understanding.

Obviously a learner following a Diploma, whether at Level 1 or Level 2, will develop a wider range of skills, knowledge and understanding than a learner following a Certificate or Award.

The Edexcel BTEC Levels 1 and 2 in Fashion and Clothing have been developed to give learners the opportunity to:

- engage in learning that is relevant to them and which will provide opportunities to develop a range of skills and techniques in fashion and clothing, and the personal skills and attributes essential for successful performance in working life
- achieve a nationally recognised Level 1 or 2 vocationally related qualification in fashion and clothing
- possibly progress to employment in a fashion and clothing-related job
- progress to related general and/or vocational qualifications.

National Occupational Standards

Where relevant, Edexcel BTEC Levels 1 and 2 qualifications are designed to provide some of the underpinning knowledge and understanding for the National Occupational Standards (NOS), as well as developing practical skills in preparation for work and possible achievement of NVQs in due course. NOS form the basis of National Vocational Qualifications (NVQs). Edexcel BTEC Levels 1 and 2 (QCF) qualifications do not purport to deliver occupational competence in the sector, which should be demonstrated in a work context.

Each unit in the specification identifies links to elements of the NOS in *Annexe C*.

The Edexcel BTEC Levels 1 and 2 Awards, Certificates and Diplomas in Fashion and Clothing relate to the following National Occupational Standards:

Creative and Cultural Skills

- Crafts
- Design
- Jewellery

Skillset

- Animation
- Interactive Media and Computer Games
- Photo Imaging
- Textiles and Material Design

Rules of combination

The rules of combination specify the credits that need to be achieved, through the completion of particular units, for the qualification to be awarded. All accredited qualifications within the QCF have rules of combination.

Rules of combination for the Edexcel BTEC Levels 1 and 2 qualifications in Fashion and Clothing

When combining units for Edexcel BTEC Levels 1 and 2 in Fashion and Clothing, it is the centre's responsibility to ensure that the following rules of combination are adhered to.

Edexcel BTEC Levels 1 and 2 Award in Fashion and Clothing

- 1 Qualification credit value: a minimum of 10 credits.
- 2 Minimum credit to be achieved at, or above, the level of the qualification: 10 credits.
- 3 All credits must be achieved from the units listed in this specification.

Edexcel BTEC Levels 1 and 2 Certificate in Fashion and Clothing

- 1 Qualification credit value: a minimum of 30 credits.
- 2 Minimum credit to be achieved at, or above, the level of the qualification: 30 credits.
- 3 All credits must be achieved from the units listed in this specification.

Edexcel BTEC Levels 1 and 2 Diploma in Fashion and Clothing

- 1 Qualification credit value: a minimum of 60 credits.
- 2 Minimum credit to be achieved at, or above, the level of the qualification: 60 credits.
- 3 All credits must be achieved from the units listed in this specification.

Edexcel BTEC Level 1 Award in Fashion and Clothing

The Edexcel BTEC Level 1 Award in Fashion and Clothing is a 10-credit and 60-guided-learning-hour (GLH) qualification.

To achieve the whole qualification, a learner must successfully complete **10 credits** from the following specialist optional units.

Edexcel BTEC Level 1 Award in Fashion and Clothing			
Unit	Specialist optional units	Credit	Level
1	Fashion Design Techniques and Processes	10	1
2	Fashion Visualisation and Presentation	10	1
3	Fashion Marketing and Promotion	10	1
4	Pattern Cutting Techniques and Processes	10	1
5	Hand and Machine Sewing Techniques and Processes	10	1
6	Garment Manufacturing Processes	10	1
7	Fashion Industry Roles and Working Practices	10	1

Edexcel BTEC Level 1 Certificate in Fashion and Clothing

The Edexcel BTEC Level 1 Certificate in Fashion and Clothing is a 30-credit and 180-guided-learning-hour (GLH) qualification.

To achieve the whole qualification, a learner must successfully complete **30 credits** from the following specialist optional units. A minimum of **20 credits** must come from Group A.

Edexcel BTEC Level 1 Certificate in Fashion and Clothing			
Unit	Specialist optional units - Group A (minimum 20 credits)	Credit	Level
1	Fashion Design Techniques and Processes	10	1
2	Fashion Visualisation and Presentation	10	1
3	Fashion Marketing and Promotion	10	1
4	Pattern Cutting Techniques and Processes	10	1
5	Hand and Machine Sewing Techniques and Processes	10	1
6	Garment Manufacturing Processes	10	1
7	Fashion Industry Roles and Working Practices	10	1
Unit	Specialist optional units - Group B (no minimum credit)		
8	Drawing Materials and Techniques	10	1
9	Creative Use of Materials, Techniques and Processes	10	1
10	Digital Media in Art and Design	10	1

Edexcel BTEC Level 1 Diploma in Fashion and Clothing

The Edexcel BTEC Level 1 Diploma in Fashion and Clothing is a 60-credit and 360-guided-learning-hour (GLH) qualification.

To achieve the whole qualification, a learner must successfully complete **60 credits** from the following specialist optional units. A minimum of **40 credits** must come from Group A.

Edexcel BTEC Level 1 Diploma in Fashion and Clothing			
Unit	Specialist optional units - Group A (minimum 40 credits)	Credit	Level
1	Fashion Design Techniques and Processes	10	1
2	Fashion Visualisation and Presentation	10	1
3	Fashion Marketing and Promotion	10	1
4	Pattern Cutting Techniques and Processes	10	1
5	Hand and Machine Sewing Techniques and Processes	10	1
6	Garment Manufacturing Processes	10	1
7	Fashion Industry Roles and Working Practices	10	1
Unit	Specialist optional units - Group B (no minimum credit)		
8	Drawing Materials and Techniques	10	1
9	Creative Use of Materials, Techniques and Processes	10	1
10	Digital Media in Art and Design	10	1

Edexcel BTEC Level 2 Award in Fashion and Clothing

The Edexcel BTEC Level 2 Award in Fashion and Clothing is a 10-credit and 60-guided-learning-hour (GLH) qualification.

To achieve the whole qualification, a learner must successfully complete **10 credits** from the following specialist optional units.

Edexcel BTEC Level 2 Award in Fashion and Clothing			
Unit	Specialist optional units	Credit	Level
1	Fashion Design Ideas	10	2
2	Fashion Visualisation and Presentation	10	2
3	Digital Design Skills for Fashion	10	2
4	Fashion Marketing and Promotion	10	2
5	Pattern Construction Techniques and Processes	10	2
6	Hand and Machine Manufacturing Skills for Fashion	10	2
7	Production Techniques for Fashion	10	2
8	Fashion Realisation	10	2
9	Working with Fashion Design Briefs	10	2
10	Working with Accessory Briefs	10	2

Edexcel BTEC Level 2 Certificate in Fashion and Clothing

The Edexcel BTEC Level 2 Certificate in Fashion and Clothing is a 30-credit and 180-guided-learning-hour (GLH) qualification.

To achieve the whole qualification, a learner must successfully complete **30 credits** from the following specialist optional units. A minimum of **20 credits** must come from Group A.

Edexcel BTEC Level 2 Certificate in Fashion and Clothing			
Unit	Specialist optional units - Group A (minimum 20 credits)	Credit	Level
1	Fashion Design Ideas	10	2
2	Fashion Visualisation and Presentation	10	2
3	Digital Design Skills for Fashion	10	2
4	Fashion Marketing and Promotion	10	2
5	Pattern Construction Techniques and Processes	10	2
6	Hand and Machine Manufacturing Skills for Fashion	10	2
7	Production Techniques for Fashion	10	2
8	Fashion Realisation	10	2
9	Working with Fashion Design Briefs	10	2
10	Working with Accessory Briefs	10	2
Unit	Specialist optional units - Group B (no minimum credit)		
11	2D Visual Communication	5	2
12	3D Visual Communication	5	2

Edexcel BTEC Level 2 Diploma in Fashion and Clothing

The Edexcel BTEC Level 2 Diploma in Fashion and Clothing is a 60-credit and 360-guided-learning-hour (GLH) qualification.

To achieve the whole qualification, a learner must successfully complete **60 credits** from the following specialist optional units. A minimum of **40 credits** must come from Group A.

Edexcel BTEC Level 2 Diploma in Fashion and Clothing			
Unit	Specialist optional units - Group A (minimum 40 credits)	Credit	Level
1	Fashion Design Ideas	10	2
2	Fashion Visualisation and Presentation	10	2
3	Digital Design Skills for Fashion	10	2
4	Fashion Marketing and Promotion	10	2
5	Pattern Construction Techniques and Processes	10	2
6	Hand and Machine Manufacturing Skills for Fashion	10	2
7	Production Techniques for Fashion	10	2
8	Fashion Realisation	10	2
9	Working with Fashion Design Briefs	10	2
10	Working with Accessory Briefs	10	2
Unit	Specialist optional units - Group B (no minimum credit)		
11	2D Visual Communication	5	2
12	3D Visual Communication	5	2

Assessment

All units within these qualifications are internally assessed. The qualifications are criterion referenced, based on the achievement of all the specified learning outcomes.

Each unit within the qualifications has specified assessment criteria and grading criteria which must be used. A summative unit grade can be awarded at pass, merit or distinction:

- To achieve a 'pass' a learner must have successfully completed **all** the assessment criteria
- To achieve a 'merit' a learner must **additionally** have successfully completed **all** the merit grading criteria
- To achieve a 'distinction' a learner must **additionally** have successfully completed **all** the distinction grading criteria.

Guidance

The purpose of assessment is to ensure that effective learning has taken place to give learners the opportunity to:

- meet the standard determined by the assessment criteria and
- achieve the learning outcomes.

All the assignments created by centres should be reliable and fit for purpose, and should be built on the unit assessment criteria. Assessment tasks and activities should enable learners to produce valid, sufficient and reliable evidence that relates directly to the specified criteria. Centres should enable learners to produce evidence in a variety of different forms, including performance observation, presentations and posters, along with projects, or time-constrained assessments.

Centres are encouraged to emphasise the practical application of the assessment criteria, providing a realistic scenario for learners to adopt, and making maximum use of practical activities. The creation of assignments that are fit for purpose is vital to achievement and their importance cannot be over-emphasised.

The assessment criteria must be clearly indicated in the assignments briefs. This gives learners focus and helps with internal verification and standardisation processes. It will also help to ensure that learner feedback is specific to the assessment criteria.

When designing assignments briefs, centres are encouraged to identify common topics and themes. A central feature of vocational assessment is that it allows for assessment to be:

- current, ie to reflect the most recent developments and issues
- local, ie to reflect the employment context of the delivering centre
- flexible to reflect learner needs, ie at a time and in a way that matches the learner's requirements so that they can demonstrate achievement.

Qualification grade

Learners who achieve the minimum eligible credit value specified by the rule of combination will achieve the qualification at pass grade.

In the Edexcel BTEC Levels 1 and 2 Specialist qualifications each unit has a credit value which specifies the number of credits that will be awarded to a learner who has achieved the learning outcomes of the unit. This has been based on:

- one credit for those learning outcomes achievable in 10 hours of learning time
- learning time being defined as the time taken by learners at the level of the unit, on average, to complete the learning outcomes of the unit to the standard determined by the assessment criteria
- the credit value of the unit remaining constant regardless of the method of assessment used or the qualification to which it contributes.

Quality assurance of centres

Edexcel BTEC Levels 1 and 2 qualifications provide a flexible structure for learners enabling programmes of varying credits and combining different levels. For the purposes of quality assurance, all individual qualifications and units are considered as a whole.

Centres delivering the Edexcel BTEC Levels 1 and 2 must be committed to ensuring the quality of the units and qualifications they deliver, through effective standardisation of assessors and verification of assessor decisions. Centre quality assurance and assessment is monitored and guaranteed by Edexcel.

The Edexcel quality assurance processes will involve:

- centre approval for those centres not already recognised as a centre for BTEC qualifications
- approval for the Edexcel BTEC Levels 1 and 2 qualifications and units
- **compulsory** Edexcel-provided training and standardisation for internal verifiers and assessors leading to the accreditation of lead internal verifiers via the OSCA system
- quality review of the centre verification practice
- centre risk assessment by Edexcel of overarching processes and quality standards
- remedial training and/or assessment sampling for centres identified through standardisation or risk assessment activities as having inadequate quality, assessment or internal verification processes.

Approval

Centres are required to declare their commitment to ensuring the quality of the programme of learning and providing appropriate assessment opportunities for learners that lead to valid and accurate assessment outcomes. In addition, centres will commit to undertaking defined training and online standardisation activities.

Centres already holding BTEC approval are able to gain qualification approval online. New centres must complete a centre approval application.

Quality Assurance Guidance

Details of quality assurance for Edexcel BTEC Levels 1 and 2 qualifications are set out in centre guidance which is published on our website (www.edexcel.com).

Programme design and delivery

Mode of delivery

Edexcel does not normally define the mode of delivery for Edexcel BTEC Entry to Level 3 qualifications. Centres are free to offer the qualifications using any mode of delivery (such as full-time, part-time, evening only, distance learning) that meets their learners' needs. Whichever mode of delivery is used, centres must ensure that learners have appropriate access to the resources identified in the specification and to the subject specialists delivering the units. This is particularly important for learners studying for the qualification through open or distance learning.

Learners studying for the qualification on a part-time basis bring with them a wealth of experience that should be utilised to maximum effect by tutors and assessors. The use of assessment evidence drawn from learners' work environments should be encouraged. Those planning the programme should aim to enhance the vocational nature of the qualification by:

- liaising with employers to ensure a course relevant to learners' specific needs
- accessing and using non-confidential data and documents from learners' workplaces
- including sponsoring employers in the delivery of the programme and, where appropriate, in the assessment
- linking with company-based/workplace training programmes
- making full use of the variety of experience of work and life that learners bring to the programme.

Resources

Edexcel BTEC Levels 1 and 2 qualifications are designed to give learners an understanding of the skills needed for specific vocational sectors. Physical resources need to support the delivery of the programme and the assessment of the learning outcomes, and should therefore normally be of industry standard. Staff delivering programmes and conducting the assessments should be familiar with current practice and standards in the sector concerned. Centres will need to meet any specific resource requirements to gain approval from Edexcel.

Where specific resources are required these have been indicated in individual units in the *Essential resources* sections.

Delivery approach

It is important that centres develop an approach to teaching and learning that supports the vocational nature of Edexcel BTEC Levels 1 and 2 qualifications and the mode of delivery. Specifications give a balance of practical skill development and knowledge requirements, some of which can be theoretical in nature. Tutors and assessors need to ensure that appropriate links are made between theory and practical application and that the knowledge base is applied to the sector. This requires the development of relevant and up-to-date teaching materials that allow learners to apply their learning to actual events and activity within the sector. Maximum use should be made of learners' experience.

Additional and specialist learning

Additional and Specialist Learning (ASL) consists of accredited qualifications at the same level as, or one level above a 14-19 Diploma course of study, which have been approved under Section 96 of the Learning and Skills Act 2000. The ASL may include BTEC qualifications which are also available to learners not following a 14-19 Diploma course of study.

ASL qualifications are listed on the 14-19 Diploma Catalogue which is available on the Register of Regulated Qualifications (www.ofqual.gov.uk). The catalogue will expand over time as more qualifications are accredited and approved.

Centres undertaking, or preparing to undertake, ASL should refer regularly to the Edexcel website for information regarding additions and the 14-19 Diploma Catalogue for the latest information.

Access and recruitment

Edexcel's policy regarding access to its qualifications is that:

- they should be available to everyone who is capable of reaching the required standards
- they should be free from any barriers that restrict access and progression
- there should be equal opportunities for all wishing to access the qualifications.

Centres are required to recruit learners to BTEC qualifications with integrity. This will include ensuring that applicants have appropriate information and advice about the qualifications and that the qualification will meet their needs. Centres should take appropriate steps to assess each applicant's potential and make a professional judgement about their ability to successfully complete the programme of study and achieve the qualification. This assessment will need to take account of the support available to the learner within the centre during their programme of study and any specific support that might be necessary to allow the learner to access the assessment for the qualification. Centres should consult Edexcel's policy on learners with particular requirements.

Centres will need to review the entry profile of qualifications and/or experience held by applicants, considering whether this profile shows an ability to progress to a higher level qualification.

Restrictions on learner entry

The Edexcel BTEC Levels 1 and 2 in Fashion and Clothing are accredited on the QCF for learners aged 14 and above.

Access arrangements and special considerations

Edexcel's policy on access arrangements and special considerations for BTEC and Edexcel NVQ qualifications aims to enhance access to the qualifications for learners with disabilities and other difficulties (as defined by the 1995 Disability Discrimination Act and the amendments to the Act) without compromising the assessment of skills, knowledge, understanding or competence.

Further details are given in the policy document *Access Arrangements and Special Considerations for BTEC and Edexcel NVQ Qualifications*, which can be found on the Edexcel website (www.edexcel.com). This policy replaces the previous Edexcel policy (*Assessment of Vocationally Related Qualifications: Regulations and Guidance Relating to Learners with Special Requirements, 2002*) concerning learners with particular requirements.

Recognition of Prior Learning

Recognition of Prior Learning (RPL) is a method of assessment (leading to the award of credit) that considers whether a learner can demonstrate that they can meet the assessment requirements for a unit through knowledge, understanding or skills they already possess and so do not need to develop through a course of learning.

Edexcel encourages centres to recognise learners' previous achievements and experiences whether at work, home and at leisure, as well as in the classroom. RPL provides a route for the recognition of the achievements resulting from continuous learning.

RPL enables recognition of achievement from a range of activities using any valid assessment methodology. Provided that the assessment requirements of a given unit or qualification have been met, the use of RPL is acceptable for accrediting a unit, units or a whole qualification. Evidence of learning must be sufficient, reliable and valid.

Unit format

All units in the Edexcel BTEC Levels 1 and 2 Specialist qualifications have a standard format. The unit format is designed to give guidance on the requirements of the qualification for learners, tutors, assessors and those responsible for monitoring national standards.

Each unit has the following sections.

Unit title

The unit title is accredited on the QCF and this form of words will appear on the learner's Notification of Performance (NOP).

Unit code

Each unit is assigned a QCF unit code that appears with the unit title on the National Database of Accredited Qualifications.

QCF level

All units and qualifications within the QCF will have a level assigned to them, which represents the level of achievement. There are nine levels of achievement, from Entry Level to Level 8. The level of the unit has been informed by the QCF level descriptors and, where appropriate, the NOS and/or other sector/professional benchmarks.

Credit value

All units have a credit value. The minimum credit value that may be determined for a unit is one, and credits can only be awarded in whole numbers. Learners will be awarded credits for the successful completion of whole units.

Guided learning hours

Guided learning hours are defined as all the times when a tutor, trainer or facilitator is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. It also includes time spent by staff assessing learners' achievements. It does not include time spent by staff in day-to-day marking of assignments or homework where the learner is not present.

Unit aim

The aim provides a clear summary of the purpose of the unit and is a succinct statement that summarises the learning outcomes of the unit.

Unit introduction

The unit introduction gives the reader an appreciation of the unit in the vocational setting of the qualification, as well as highlighting the focus of the unit. It gives the reader a snapshot of the unit and the key knowledge, skills and understanding gained while studying the unit. The unit introduction also highlights any links to the appropriate vocational sector by describing how the unit relates to that sector.

Learning outcomes

The learning outcomes of a unit set out what a learner is expected to know, understand or be able to do as the result of a process of learning.

Assessment criteria and grading grid

The assessment criteria of a unit specify the standard a learner is expected to meet to demonstrate that a learning outcome, or set of learning outcomes, has been achieved. The learning outcomes and assessment criteria clearly articulate the learning achievement for which the credit will be awarded at the level assigned to the unit.

Unit content

The unit content identifies the breadth of knowledge, skills and understanding needed to design and deliver a programme of learning to achieve each of the learning outcomes. This is informed by the underpinning knowledge and understanding requirements of the related National Occupational Standards (NOS), where relevant. The content provides the range of subject material for the programme of learning and specifies the skills, knowledge and understanding required for achievement of the unit.

Each learning outcome is stated in full and then the key phrases or concepts related to that learning outcome are listed in italics followed by the subsequent range of related topics.

Relationship between content and assessment criteria

The learner should have the opportunity to cover all of the unit content.

It is not a requirement of the unit specification that all of the content is assessed. However, the indicative content will need to be covered in a programme of learning in order for learners to be able to meet the standard determined in the assessment criteria.

Content structure and terminology

The information below shows the unit content is structured and gives the terminology used to explain the different components within the content.

- Learning outcome: this is shown in bold at the beginning of each section of content.
- Italicised sub-heading: it contains a key phrase or concept. This is content which must be covered in the delivery of the unit. Colons mark the end of an italicised sub-heading.

- Elements of content: the elements are in plain text and amplify the sub-heading. The elements must be covered in the delivery of the unit. Semi-colons mark the end of an element.
- Brackets contain amplification of content which must be covered in the delivery of the unit.
- 'eg' is a list of examples, used for indicative amplification of an element (that is, the content specified in this amplification could be covered or could be replaced by other, similar material).

Essential guidance

This section gives tutors additional guidance and amplification to aid understanding and a consistent level of delivery and assessment. It is divided into the following sections.

- *Delivery* – explains the content's relationship to the learning outcomes and offers guidance about possible approaches to delivery. This section is based on the more usual delivery modes but is not intended to rule out alternative approaches.
- *Assessment* – gives amplification about the nature and type of evidence that learners need to produce in order to achieve the unit. This section should be read in conjunction with the assessment criteria.
- *Essential resources* – identifies any specialist resources needed to allow learners to generate the evidence required for each unit. The centre will be asked to ensure that any requirements are in place when it seeks approval from Edexcel to offer the qualification.
- *Indicative resources* – gives a list of learner resource material that benchmarks the level of study.

Units

Level 1 Units	21
Unit 1: Fashion Design Techniques and Processes	23
Unit 2: Fashion Visualisation and Presentation	29
Unit 3: Fashion Marketing and Promotion	37
Unit 4: Pattern Cutting Techniques and Processes	45
Unit 5: Hand and Machine Sewing Techniques and Processes	53
Unit 6: Garment Manufacturing Processes	61
Unit 7: Fashion Industry Roles and Working Practices	67
Unit 8: Drawing Materials and Techniques	75
Unit 9: Creative Use of Materials, Techniques and Processes	81
Unit 10: Digital Media in Art and Design	87
Level 2 Units	93
Unit 1: Fashion Design Ideas	95
Unit 2: Fashion Visualisation and Presentation	103
Unit 3: Digital Design Skills for Fashion	111
Unit 4: Fashion Marketing and Promotion	119
Unit 5: Pattern Construction Techniques and Processes	127
Unit 6: Hand and Machine Manufacturing Skills for Fashion	133
Unit 7: Production Techniques for Fashion	141
Unit 8: Fashion Realisation	147
Unit 9: Working with Fashion Design Briefs	155
Unit 10: Working with Accessory Briefs	163
Unit 11: 2D Visual Communication	171
Unit 12: 3D Visual Communication	179

Level 1 Units

Unit 1: Fashion Design Techniques and Processes

Unit code: J/602/0425

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

This unit aims to develop learners' skills and knowledge of creative and practical processes used in the development and presentation of original fashion designs for a targeted brief.

Unit introduction

Fashion designers need a wide range of visual, technical and thinking skills in order to develop their ideas and produce creative fashion designs. This unit will enable learners to plan, research and present their own ideas in relation to a set project brief. This will involve learning about research techniques, how to source information and how to apply the information that they have found in answer to a targeted assignment brief. Learners will collect and use primary and secondary sources in response to the brief, which they will use to inform their ideas. They will learn how ideas can be explored and developed, using the design cycle in a variety of ways relevant to contemporary fashion, and present final designs in response to the brief.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to collect, record and apply primary and secondary source research materials
- 2 Be able to respond to a targeted design brief using the design cycle
- 3 Be able to develop and present relevant design solutions to a targeted brief.

Unit content

1 Be able to collect, record and apply primary and secondary source research materials

Understanding the brief: establishing requirements; understanding restrictions; clarifying target markets; scheduling planning

Primary sources: eg own drawings, sketches, photographs, natural forms, manmade structures, landscapes, built environment, own creations, past work, serial thinking, innovation, concepts

Secondary sources: visual references eg books, magazines, periodicals, newspapers, galleries, exhibitions, museums, TV programmes, music, films, fashion designers' work, historical, contemporary, traditional, non-traditional techniques; forecasting materials eg trend reports, forecasting agencies, designer shops, catwalk shows, collections

Ideas generation: eg brainstorm, mood boards, rough sketches, worksheets, exploratory models, alternative solutions, visuals, proofs, mock-ups, maquettes, samples, test pieces, free association, lateral thinking, instinct, intuition

Review and modification: initial ideas eg discuss, select, review, reject, refine, re-present

Consultation: eg clients, end users, interested parties, colleagues, tutors

2 Be able to respond to a targeted design brief using the design cycle

Developing ideas: establishing working methods eg brainstorming, spider charts, mind maps, lists, flowcharts, working timetable, establishing themes

Design cycle: establishing parameters eg specification, ideas, development, proposals, prototypes, review, evaluation, redesign, deadline

Resources: eg machinery, photographic, digital, research, local national, international, web-based

Design specifics: eg season, age, gender, occasion, silhouette, cost, target customer, colour, materials, pattern, texture, detail, manufacturing constraints, demographics, preferences, needs, timescale

Design considerations: eg environmental, source materials, ethical issues, carbon footprint, value for money, durability, cultural, marketing methods

3 Be able to develop and present relevant design solutions to a targeted brief

Final outcome: eg prototypes, designs for production, presentation techniques, fitness for purpose, appropriate use of materials

Presentation: eg use of terminology, verbal commentary, 2D and 3D presentation, storyboards, onscreen, photographs, installation, sketchbooks, blogs, vlogs

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P1 collect, record and apply primary and secondary source research materials</p> <p>P2 respond appropriately to a targeted fashion design brief using the design cycle</p> <p>P3 develop and present relevant design solutions to a targeted brief.</p>	<p>M1 collect, record and effectively use a range of primary and secondary source research materials</p> <p>M2 respond effectively to a targeted fashion design brief using the design cycle confidently</p> <p>M3 competently develop and present effective design solutions to a targeted brief.</p>	<p>D1 collect, record and independently use a wide range of primary and secondary source research materials</p> <p>D2 respond independently and imaginatively to a targeted fashion design brief using the design cycle confidently</p> <p>D3 imaginatively develop and present effective and confident design solutions to a targeted brief.</p>

Essential guidance

Delivery

This unit is designed to introduce learners to the skills required to effectively and creatively develop fashion design ideas by following a design process and applying the principles of the design cycle. Learners should be made aware of the potential of this unit to underpin, enhance and develop their work in all other areas of fashion. Tutors' expertise in this area is essential, and learners should be given guidance on how to research appropriately, with relevant visits to galleries, exhibitions, libraries, fashion shows, retail outlets and museums being scheduled into the timing. They should be shown examples of relevant design and presentation techniques and introduced to the innovative design work from leading international designers, both historical and contemporary. Lectures and seminars should also be held on design processes and issues designers must take into account when responding to a client brief. This should include an explanation of the design cycle and the aesthetic and practical issues surrounding the design activities.

Work for this unit should be based on a brief devised by the centre, with scope for personal interpretation by individual learners. The brief should encourage learners to undertake appropriate research and explore ideas before choosing and experimenting with themes that they could take forward and realise into a final outcome. General guidance should be in the form of regular individual and group review sessions to encourage learners to comment on and discuss their work and thus understand how the design development and selection process works.

This unit should be delivered through a scheme that is predominantly practical, so that learners gain an understanding of fashion design concepts and methods through experience rather than theory. It could be taught effectively through an integrated project in which this unit is delivered in combination with other compatible units.

Assessment

This unit will be assessed through observation, ongoing critique and submission of work undertaken in response to a set assignment which covers the learning outcomes. Generated evidence should include the learners' research, developmental work, sketchbooks, mood boards, storyboards and ideas in response to the brief. Learners should be able to comment on their personal response to the brief and explain, through display and oral presentation, the development of their ideas.

For outcome 1 learners should show evidence of collecting and recording from a variety of primary and secondary sources, appropriate to the set brief, to enable them to focus their thoughts on fashion design. They should be able to demonstrate an understanding of how to research and reference fashion direction in terms of predictions and trends, and show how they have used selected sources in a range of design developments, using design techniques, formal elements and their own creative concepts. Evidence can be generated through planned sessions on research techniques, observation studies, short activities and personal project work.

For outcome 2 learners should demonstrate, through observation and annotated sketchbook work, that they are able to follow a design process when developing fashion work in response to a set brief. They should also show that they have developed an understanding of the basic elements of the design cycle related to reaching appropriate and effective design solutions.

For learning outcome 3 learners should show that they have used their sources to creatively develop a range of possible ideas to meet the brief. Evidence can be generated through a combination of learning activities which could include annotated sketchbook work, ideas lists, spider charts, mind maps, developmental sheets, mood boards, storyboards, specification and working drawings, 3D models, toiles, drawings, photographs, digital imaging, video, blogs, interviews illustrations and displays.

Employer engagement and vocational contexts

Centres should develop links with practising fashion designers to deliver assignments to learners or to provide work experience. A lecture or visit by a designer local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

Adequate studio space will be necessary to allow learners to develop design ideas, with easy access to a wide range of media and materials and publications for historical and contemporary design inspiration. Learning resources in the form of visual material, fashion journals and fashion related websites and design software should be available to provide a wide range of reference material for personal research. Visits to high street and designer fashion retail outlets are essential as well as those to selected museums, galleries, events, exhibitions and fashion shows.

Indicative resources

Textbooks

Burke S — *Fashion Artist: Drawing Techniques to Portfolio Presentation* (Burke Publishing, 2006) ISBN 978-0958239172

Davies H — *100 New Fashion Designers* (Laurence King Publishers, 2008) ISBN 978-185669571

Fernandez A and Roig GM — *Drawing for Fashion Designers* (Batsford, 2008) ISBN 978-0713490756

Gogerly L — *Fashion Designers (21st Century Lives)*(Hodder Wayland, 2007) ISBN 978-0750245968

Renfrew E and Colin Renfrew C— *Basic Fashion Design: Developing a Collection* (Ava Academia, 2009) ISBN 978-2940373956

Sirger R and Udale J — *The Fundamentals of Fashion Design* (Sage, 2008) ISBN 978-2940373390

Seivewright S — *Basic Fashion Design* (Ava Academia, 2007) ISBN 978-2940373413

Journals

Drapers

Elle

Fashion Weekly

International Textiles (six issues yearly, UK)

Textile View (quarterly by Metropolitan Publishing)

The Collezioni Series, eg *Collezioni Trends*, *Collezioni Donna*

View on Colour (two issues yearly)

Viewpoint (quarterly by Metropolitan Publishing)

Vogue

Websites

www.fashion.net Fashion information from around the world

www.fashionlive.com Information on trends and designers

www.fashiontrendsetter.com Colour and trend forecasting

www.vogue.co.uk *Vogue* magazine online

Unit 2: Fashion Visualisation and Presentation

Unit code: R/602/0430

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to develop learners' skills in visual communication and presentation techniques used in the fashion industry through exploration of a variety of media and processes.

Unit introduction

Fashion designers and illustrators need a wide range of skills in handling materials and using a range of media, techniques and processes to explore their ideas and to produce and present creative fashion solutions. This unit will focus on methods of communicating fashion design and image making through an introduction to a range of visualisation and presentation techniques. These will include traditional and non-traditional applications including photographic and digital imaging. Learners will be introduced to, and learn how to experiment with, a combination of media, presentation and communication techniques, in order to explore different methods of visualising and presenting fashion roughs, design developments and final illustrations. Design ideas developed in other units can be used as a resource to support development in this area of study.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to collect and record visual references to inform the development of visual solutions for fashion ideas
- 2 Be able to explore media, materials, techniques and processes when developing fashion ideas
- 3 Be able to present ideas that communicate visual fashion solutions.

Unit content

1 Be able to collect and record visual references to inform the development of visual solutions for fashion ideas

Fashion illustration: historical eg Lolita De Lempicka, Erte, Poiret, Paul Iribe, Rene Gruau, Georges Lepape, Sonia Delauney, Antonio Lopez; contemporary eg David Downton, Jackie Bisset, Julie Verhoeven, Natasha Law, Richard Grey, Philidor London, Keiji Ito, Jean Philippe Delhomme

Art Movements: eg Art Nouveau, Art Deco, Constructivism, Cubism, Pre-Raphaelites, Impressionism, Pop Art, Graffiti Art

Fashion design: purpose eg target market, customer, client, end product, market sector, season, style, gender, age

Fashion designers: sectors eg haute couture, international, high street; designers eg John Galliano, Alexander McQueen, Hussein Chalayan, Vivienne Westwood, Yohji Yamamoto, Jean Paul Gaultier, Viktor and Rolf, Manolo Blahnik

Visual sources: eg magazines, posters, advertising, internet, fashion photography, trend forecasting, museums, galleries, events, fashion shows, trade fairs, music events; retail outlets eg Liberty, Harvey Nicholls, Hobbs, Zara, Jigsaw, Karen Millen

Visual aids: figures eg poses, female, male, children, back views, profiles; garment details eg pockets, collars, sleeves, cuffs, waistbands, trouser shapes, skirt styles, seaming details

2 Be able to explore media, materials, techniques and processes when developing fashion ideas

Media: eg pencil, fine liner pen, ink, marker, charcoal, oil and chalk pastel, gouache, watercolour, acrylic, lens-based

Techniques and processes: eg drawing, painting, collage, printing, 3D applications, using templates, photography, digital imagery, text and image, scanning, photocopying, life drawing; purposes eg mood boards, storyboards, design development, technical drawings, flats, specifications, illustration, advertising

Materials: surfaces eg papers (colours, textures, weights, patterns); non-traditional surfaces eg cardboards, acetates, plastics, textiles, handmade surfaces

Templates: fashion figures eg female, male, child, back views, details

Methods: eg layout pads, tracing, light box, enlarger, photocopy, photographic, computer generated, freehand drawing, painting

Design considerations: eg scale, proportion, colour, shape, composition, illustration format, text

3 Be able to present ideas that communicate visual fashion solutions

Identified purpose: eg fashion collection, mood boards, poster, magazine layout, specification drawings, client brief, emotive imagery, fitness for purpose

Presentation: eg design sheets, posters, mounted sheets, 3D display, text applications, web-based, onscreen, photographic, digitally manipulated, technical working drawings

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P1 collect and record references to inform the development of visual solutions for fashion ideas</p> <p>P2 explore media, materials, techniques and processes when developing fashion ideas</p> <p>P3 present ideas that communicate visual fashion solutions</p>	<p>M1 collect and record a variety of references inform the development of effective visual solutions for fashion ideas</p> <p>M2 confidently explore different media, materials, techniques and processes when developing fashion ideas</p> <p>M3 present ideas that communicate effective visual fashion solutions</p>	<p>D1 collect and record a wide range of references to inform the development of imaginative visual solutions for fashion ideas</p> <p>D2 imaginatively explore a wide range of media, materials, techniques and processes when developing fashion ideas</p> <p>D3 present imaginative ideas that communicate effective visual fashion solutions</p>

Essential guidance

Delivery

This unit is designed to introduce learners to the skills required to effectively and creatively explore fashion visualisation and presentation. Learners should be made aware of the potential of this unit to enhance and develop their work in all other areas of fashion. Tutors' expertise in this area is essential, and learners should be given guidance and support on how to research appropriately, with relevant visits to galleries, exhibitions, fashion shows, events and retail outlets being scheduled into the timing. They should also be shown examples of, and guided through relevant visualisation, imaging and presentation techniques.

Work for this unit should be based around a carefully structured, simple brief devised by the centre or set tasks, which are interesting, contemporary, stimulating and give scope for experimentation by individual learners. The brief or tasks should encourage learners to source, collect and record visual references to inform the development of their ideas and to experiment with techniques before selecting ideas that can be taken forward to final presentation. General guidance should be in the form of regular individual and group review sessions to encourage learners to comment on and discuss their work.

This unit should be delivered through a scheme that is predominantly practical, so that learners gain an understanding of visualisation and presentation techniques through experience rather than theory. It could be taught effectively through an integrated project in which this unit is delivered in combination with other compatible units.

Assessment

A number of activities can be used to measure achievement for the assessment of outcomes in this unit. The work generated will be largely practical in response to a number of set tasks or a simple brief and could be assessed through observation, discussion, ongoing critique and the submission of work. Generated evidence should include the learners' collected visual references, experimental use of media, materials, techniques and processes and final ideas communicated through a range of presentation techniques. Learners should be able to comment on their personal response to the set tasks or briefs and explain, through display and discussion, the development of their work.

For outcome 1 learners should show evidence that they have developed their understanding by finding, collecting and recording a range of visual references for fashion visualisation and presentation. They should present their research visually, and verbally, in the format which supports their ideas.

Evidence for outcome 2 should take the form of exploration with media, materials, techniques and processes through drawings, designs and ideas for fashion visualisation. Source material for this outcome can be taken from visual references made for outcome 1, from designs developed in other units or from ideas generated in relation to a set task or brief. This experimental work should be presented in a suitable format eg design boards, workbooks or sketchbooks.

For outcome 3 learners should show evidence of their ability to select and use appropriate techniques for communicating their final design ideas. Evidence should be in a supportive format eg mood boards, storyboards, sketchbooks, design sheets, illustration boards, photographs, prints, PowerPoint, web page, blog, vlog, 3D, or installation. Their generated work should demonstrate a variety of methods and techniques in visual presentation.

Employer engagement and vocational contexts

Centres should develop links with practising fashion designers or illustrators to deliver assignments to learners or to provide work experience. A lecture or visit by a designer local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

Adequate studio space will be necessary to allow learners to develop design ideas, with easy access to a wide range of media and materials and publications for historical and contemporary design inspiration. Learning resources in the form of visual material, fashion journals and fashion related websites and design software should be available to provide a wide range of reference material for personal research. Digital cameras and related software should also be available. Visits to high street and designer fashion retail outlets are essential as well as to selected museums, galleries, events, exhibitions, fashion shows and high street and designer retail outlets

Indicative resources**Textbooks**

Blackman C — *100 Years of Fashion Illustration* (Laurence King Publishing, 2007)
ISBN 978-1856694629

Borelli L — *Fashion Illustration Next* (Chronicle Books, 2004)
ISBN 978-0811845737

Burke S — *Fashion Artist: Drawing Techniques to Portfolio Presentation*
(Burke, 2006) ISBN 978-09582391721

Fernandez A and Roig G M— *Drawing for Fashion Designers* (Batsford, 2008)
ISBN 978-0713490756

Nunnally C — *Encyclopedia of Fashion Illustration Techniques* (Running Press,
2009) ISBN 978-0762435760

Watanabe N — *Contemporary Fashion Illustration Techniques*
(Rockport Publishing, 2009) ISBN 978-592535569

Journals

Elle

International Textiles

Pourquoi Pas?

Sketchbook

Textile View

View on Colour

Visionaire

Vogue

Websites

www.3x3mag.com	Magazine of contemporary illustration
www.fashionillustrationgallery.com	Online showcase for fashion artists and illustrators
www.pqpmagazine.com	Online pages from <i>Pourquoi Pas?</i>
www.visionaireworld.com	Online journal of fashion and art

Unit 3: Fashion Marketing and Promotion

Unit code: T/602/0467

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to develop learners' understanding of marketing and promotional techniques employed in the fashion industry and enable them to apply this understanding to their own fashion ideas.

Unit introduction

The fashion industry is composed of many diverse areas and two of the most important and vital of these are marketing and promotion. Every product or service produced in the industry is promoted to the customer in some way using a mixture of marketing, promotional and advertising strategies. This unit will enable learners to develop a basic understanding of fashion and the fashion industry through an introduction to the areas of marketing and promotion. It looks at how methods of marketing and promotion are applied to the world of fashion and enables them to explore and develop some of these methods in relation to their own fashion ideas. Design ideas developed in other units can be used as a resource to support development in this area of study.

Learning outcomes

To achieve this unit a learner must:

- 1 Understand theory and methods of marketing and promotion used in the fashion industry
- 2 Be able to explore and develop ideas for marketing and promotion
- 3 Be able to present and communicate marketing and promotion ideas.

Unit content

1 Understand theory and methods of marketing and promotion used in the fashion industry

Marketing mix: 4Ps (product, price, place, promotion); decisions; marketing; brand; target market

Promotional mix: advertising; sales promotion; visual merchandising; public relations; personal selling

Fashion marketing: eg historical development, meaning, importance; influences eg cultural, political, peer pressure, environmental, political, climate, ecological

Scope: impact eg care for customers, commercial success, links, social factors, design ingredients

Advertising: fashion brands eg magazines, newspapers, television, billboards, internet, specialist trade fairs; promotional principles eg Attention, Interest, Desire, Action (AIDA); specific consumer groups eg shock tactics, celebrity endorsements, promotional offers, point-of-sale, Unique Selling Proposition (USP)

Fashion promotion: eg fashion shows, charity events, buy one get one free, student discount, 20% off, competitions, parties, gigs, sponsorship, sporting events

Visual merchandising: eg stores, product, shop floor, window displays, point-of-sale

Public relations: media eg television, radio, newspapers, supplements, in-store magazines, press releases, 'hype', catalogues, web-based sales, targeted campaigns; brand image eg press releases, articles, charity support

2 Be able to explore and develop ideas for marketing and promotion

Campaign planning: promotional strategies eg 4 Ps, promotional mix, AIDA, identified target market; customer profile, cost, timing, location, brand image

Visual development: eg drawing photography, writing, note taking, designing, graphic development, typography, page layout, editorial

Visual promotional materials: eg logo, letterhead, swing tag, label, strap line, mission statement

Press pack: eg visuals, written representation, brand, media, product launch, new season, press release, promotional materials, web pages, advertising, digital design

Technology: eg Photoshop, Illustrator, Flash, Premier, Dreamweaver, desktop publishing software

Fashion process: design to consumer; product life cycle

3 Be able to present and communicate marketing and promotion ideas

Marketing and promotion principles: eg overall concept, marketing definitions, activities, objectives (SMART), customer, preferences, objectives

Prepare report or file: research; drawing conclusions; editing information

Presentation: methods eg display boards, PowerPoint, handouts, abstracts, statements, photographs, posters, web pages, animations, narrative, voice-over

Effectiveness: eg feedback, comparisons, similar current campaigns, results, impact

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P1 outline theory and methods of marketing and promotion used in the fashion industry</p> <p>P2 explore and develop ideas in relation to fashion marketing and promotion</p> <p>P3 present and communicate marketing and promotion ideas.</p>	<p>M1 outline competently theory and methods of marketing and promotion used in the fashion industry</p> <p>M2 confidently explore and develop different ideas in relation to fashion marketing and promotion</p> <p>M3 present and communicate competently marketing and promotion ideas.</p>	<p>D1 outline confidently theory and methods of marketing and promotion used in the fashion industry</p> <p>D2 confidently explore and develop imaginative ideas in relation to fashion marketing and promotion</p> <p>D3 confidently present and communicate imaginative marketing and promotion ideas.</p>

Essential guidance

Delivery

This unit is designed to enable learners to develop a basic understanding of fashion and the fashion industry through an introduction to the areas of marketing and promotion. Its delivery should enable learners to explore and develop methods of marketing and promotion in relation to their own fashion ideas, and utilise and build on skills developed in other units. It should be delivered, wherever possible, through a practical approach so that learners gain an understanding of marketing and promotion through experience. Tutors' expertise in this area is essential, and learners should be given guidance and supported on how to research and record their findings appropriately, with relevant visits to public relations companies, marketing organisations, retail outlets and specialist research centres being scheduled into the timing. General guidance should be in the form of regular individual and group review sessions to encourage learners to comment on and discuss their work.

Work for this unit should be based around set tasks, or a carefully structured brief devised by the centre, which gives scope for experimentation by individual learners. Tutors should encourage learners to research and record visual references to inform the development of their ideas and experiment with techniques before selecting themes that they could take forward to a final promotional package. Learners should be shown examples of relevant marketing and promotional campaigns through case studies. It is likely that several outcomes could be covered in one assignment, and the unit delivered effectively in combination with other compatible units through an integrated project.

Assessment

A number of activities can be used to measure achievement for the assessment of outcomes in this unit. The work generated will be largely practical in response to a number of set tasks or a simple brief and could be assessed through observation, discussion, ongoing critique and the submission of work. Generated evidence should include the learners' collected visual references, experimental exploration of marketing and promotion methods in their own work and a final idea communicated through a range of ideas and presentation techniques. Learners should be able to comment on their personal response to the set tasks or brief and explain, through display and discussion, the development of their work.

For outcome 1 learners should show evidence of having developed a basic understanding of methods of marketing and promotion in relation to fashion. They should present their research visually and verbally in a suitable format which could include storyboards, mood boards, onscreen, sketchbooks, notebooks, reports or design sheets.

Evidence for outcome 2 should demonstrate the exploration and generation of personal ideas using methods of fashion marketing and promotion. There should be evidence of experimentation with media, materials, techniques and processes through drawings, designs, photography, digital applications and ideas for fashion promotion. Source material for this outcome can be taken from visual references made for outcome 1, from work developed in other units or from ideas generated in relation to a set task or brief. This experimental work should be presented in a suitable format such as mood boards, design sheets, sketchbook, photographs, combined media or digital imaging.

For outcome 3 learners should show evidence of their ability to select and use appropriate techniques for communicating their final promotional ideas. Evidence could be in the form of mood boards, sketchbooks, design sheets illustrations, blogs, vlogs, web pages, digital imaging, 3D presentations, installations and displays. Their generated work should demonstrate a variety of methods and techniques in visual presentation and should achieve the desired promotional results.

Employer engagement and vocational contexts

Centres should develop links with practising designers, public relations personnel or marketing officers, to deliver assignments to learners or to provide work experience. A lecture or visit by a public relations company or from a fashion marketing office local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

Adequate studio space will be necessary to allow learners to develop creative marketing and promotional ideas for their work, with access to a range of fashion, marketing and lifestyle publications. Digital applications for marketing and promotional graphics, and for professional report writing should also be accessible. Primary research in the form of visits to retail outlets, marketing offices, public relations companies, press offices, events, fashion shows, trade fairs, galleries and exhibitions should also be available

Indicative resources**Textbooks**

Blythe J — *Essentials of Marketing* (FT Prentice Hall, 2000) ISBN 978-0273646679

Costantino M — *Fashion Files: Fashion Marketing and PR* (Bison, 2002)
ISBN 978-0713483345

Easey M — *Fashion Marketing* (Blackwell Publishing, 2003) ISBN 978-0632051991

Hines T and Bruce M — *Fashion Marketing: Contemporary Issues*
(Butterworth-Heinemann, 2007) ISBN 978-075062438

McDowell C — *Fashion Today* (Phaidon, 2005) ISBN 978-0714843346

Sheikh S — *The Pocket Guide to Fashion PR* (Sage, 2010) ISBN 978-0956133601

Tungate M — *Fashion Brands: Branding Style from Armani to Zara*
(Kogan Page, 2006) ISBN 978-0749453053

Journals

Creative Review

Drapers

Fashion Weekly

Viewpoint

View on Colour

Visionaire

Vogue

Websites

www.cim.co.uk	Chartered Institute of Marketing
www.fashion.net	Fashion news and views
www.fashionlive.com	New developments in fashion
www.firstview.com	New developments in fashion
www.londonfashionweek.co.uk	London Fashion Week official site
www.marketingmagazine.co.uk	Online version of publication
www.modeinfo.com	Forecasting and trends
www.promostyl.com	Trends and forecasts
www.vogue.co.uk	<i>Vogue</i>

Unit 4: Pattern Cutting Techniques and Processes

Unit code: T/602/0470

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to equip learners with skills in pattern cutting techniques and processes and to enable them to apply these to their own design ideas.

Unit introduction

In order to be able to realise their design ideas into finished garments, fashion designers need a wide range of technical skills in pattern cutting and garment production. As a designer, it is also important that they have an understanding of pattern construction techniques in order to take into account any technical constraints when developing ideas. This unit will enable learners to develop their awareness, understanding, vocabulary and practical skills in relation to pattern cutting. Through research, discussion, and the exploration and development of basic techniques and processes they will develop a simple design idea into a finished pattern. Personal design ideas developed in other units can be used as source material to inspire the development of a finished pattern.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to record visual references relating to pattern cutting using technical terminology
- 2 Be able to explore and apply pattern cutting techniques and processes
- 3 Be able to develop own designs into finished patterns.

Unit content

1 Be able to record visual references relating to pattern cutting using technical terminology

Visually record garments: collected materials eg cuttings, web-based, samples (pockets, collars, zips, cuffs), sketches, skirts (A-line, flared, pleated panelled), trousers (low rise, flares, boot cut, jeans, shorts), dresses, jackets (formal, casual, tailored), shirts, blouses, t-shirts, coats, swimwear, underwear

Visually record details: necklines eg V-neck, boat, square, sweetheart, round; collars eg flat, shirt, sailor, ruffled, granddad; pockets eg jetted, safari, bellows, patch, set-in, piped, flap; manipulations eg pleats, tucks, ruching, elasticsation, smocking; sleeves eg cap, raglan, set-in, two piece, puffed; collars eg flat, shirt, sailor, stand, rever

Terminology: basic blocks eg full size, to scale, ready-made, drafting, sizing, standard, non- construction lines; seam allowance eg darts, notches, construction lines, grain lines, balance marks

Fashion contexts: different methods eg for mass market, high street, designer couture

2 Be able to explore and apply pattern cutting techniques and processes

Pattern-cutting materials: eg metre stick, graders square, tracing wheel, scissors, shears, computer applications; drawing equipment; drawing materials; pattern paper

Pattern cutting process: understand how basic blocks are used eg skirt, bodice, sleeve, dress, trousers, jacket, coat; accuracy eg of measurement, marking up, allowances

Construction information: eg seam allowance, balance marks, notches, grain lines, cutting instructions, dart manipulation; introducing fullness eg pleats, tucks, gathers, yokes, fastenings, openings

3 Be able to develop own designs into finished patterns

Adaptations: style; size; figure measurements; alterations to fit; full size; to scale

Design features: skirts eg gored, pencil, A-line; pleats eg box, inverted, knife; neck lines; collars; facings; sleeves eg set in sleeves, raglan, kimono, dolman, dropped shoulder; cuffs; pockets eg welt, patch, flap, inserted; seam lines eg princess line, empire line; waistlines; waistbands; fastenings; trousers eg wide leg, slim leg, boot cut, cropped, Capri; jackets eg swing back, box, fitted, bomber, hooded

Interpretation: adapting own designs eg openings, fastenings, back views, economy of fabric, characteristics of fabric; suitability eg of fabric, colour, style, trimmings, finishes

Finished pattern: adapting; manipulating; basic block; design requirements; correct fit; relevant information eg seam allowance, notches, darts, grain lines and cutting instructions; store patterns; label patterns

Recording information: pattern notation eg design description, style number, named pattern pieces, number to cut, cutting instructions, collection notes

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P1 record visual references relating to pattern cutting using technical terminology</p> <p>P2 explore and apply pattern cutting techniques and processes</p> <p>P3 develop own designs into finished patterns.</p>	<p>M1 effectively record visual references relating to pattern cutting using technical terminology</p> <p>M2 competently explore and effectively apply pattern cutting techniques and processes</p> <p>M3 competently develop own designs into finished patterns.</p>	<p>D1 confidently record visual references relating to pattern cutting using technical terminology</p> <p>D2 confidently explore and imaginatively apply pattern cutting techniques and processes</p> <p>D3 confidently develop own imaginative designs into finished patterns.</p>

Essential guidance

Delivery

This unit is designed to introduce learners to the skills required to effectively translate design ideas into working patterns suitable for construction. Delivery should enable learners to develop their knowledge, understanding, vocabulary and technical skills through exploration and practical activity. The unit should be delivered through a scheme that is predominantly practical, and could be taught effectively through an integrated project with the visualisation, manufacturing and garment making units.

At the early stages of the unit, learners should be guided through a series of simple exercises in order to develop their skills and understanding in this area, and then supported through the completion of a full-sized pattern that has been translated from a design drawing. Personal design ideas developed in other units can be used as source material to inspire the development of skills in this area, although set introductory tasks should place particular emphasis upon the exploration, development and conveyance of ideas through practical experimentation with pattern cutting techniques and processes. Learners should be encouraged to keep visual and written notes on techniques, and to discuss and comment on their own progress. Tutors' expertise, supported by introductions to techniques, preliminary and ongoing demonstrations and informative handouts will be essential.

Sound technical advice should be readily available throughout the unit and guidance should be in the form of individual and group review sessions. When showing learners how to correctly use pattern construction tools they should be made aware of, and encouraged to adhere to, all aspects of current legislation associated with the health and safety regulations that affect the fashion studio environment and related activities.

Assessment

A number of activities can be used to measure achievement for the assessment of outcomes in this unit. The work generated will be largely practical in response to a number of set tasks or a simple brief and could be assessed through observation, discussion, ongoing critique and the submission of work. Assessment should be made on the learners' technical skill, their level of understanding and their ability to discuss and comment on their progress, as well as practical outcomes.

For outcome 1 learners should show evidence that they have developed their understanding by discussing, researching and visually recording examples of basic garments referencing the relevant terminology and garment details used to describe them. They should present their research visually, and where possible verbally, in the form of either a technical file or sketchbook.

For outcome 2 learners should keep a record of all tasks and work completed in the form of a technical file, which should include annotated sketches on techniques and processes covered, reference to related terminology, $\frac{1}{4}$ and/or $\frac{1}{2}$ scale constructed pattern samples and technical notes.

For outcome 3 learners should show evidence of, and be able to demonstrate, their ability to select a design idea and develop it into a completed full size pattern. They should also show evidence of their knowledge and understanding through discussions with their tutor and peers, and tutor observations made in the practical workshop environment.

Employer engagement and vocational contexts

Centres should develop links with practising designers, pattern cutters and manufacturers to deliver assignments to learners or to provide work experience. A visit to a fashion manufacturer may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

This unit is both studio- and workshop-based. Adequate space will be necessary to allow learners to work on full size patterns and, although practical workshop facilities do not require highly technical resources, they should include pattern cutting tables of the correct height (3 ft or 1m) to avoid strain to the neck, shoulders and back. A range of pattern cutting materials should also be available including pattern card, spot and cross paper, notchers, metre sticks, set squares, tracing wheels and scissors. Technical reference books should also be available as well as sound technical advice from specialist tutors.

Indicative resources

Textbooks

Aldrich W — *Fabric, Form and Flat Pattern Cutting* (Wiley Blackwell, 2007)
ISBN 978-1405136204

Aldrich W — *Metric Pattern Cutting for Women's Wear* (Wiley Blackwell, 2008)
ISBN 978-1405175678

Armstrong H — *Patternmaking for Fashion Design* (Pearson, 2005)
ISBN 978-0132003292

Ireland P J — *New Encyclopaedia of Fashion Details* (Batsford, 1998)
ISBN 978-1906388065

Jenkyn Jones S — *Fashion Design (Portfolio Series)* (Laurence King, 2005)
ISBN 978-1856692458

Journals

Arena

Drapers

Fashion Weekly

GQ

International Textiles

View on Colour

Viewpoint

Visionaire

Vogue

Websites

www.drapersonline.com

Drapers Journal online

www.fashion.net

Fashion news and views

www.fashion-era.com

Historical line drawing

www.londonfashionweek.co.uk

London Fashion Week official site

www.morplan.com

Pattern cutting supplies

www.promostyl.com

Trends and forecasts

www.vam.ac.uk

Victoria and Albert Museum

www.vogue.co.uk

Vogue

Unit 5: Hand and Machine Sewing Techniques and Processes

Unit code: D/602/0477

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

The unit aims to develop the learners' hand and machine sewing techniques in order to produce both functional and decorative samples that will be applicable to future fashion and clothing work.

Unit introduction

Fashion designers need a wide range of both visual and technical skills, in order to have an understanding of basic sewing techniques and processes and be more informed with regard to construction and decorative possibilities or limitations when developing design ideas. Through research, discussion, and the exploration and development of sewing skills the learner will develop a range of samples demonstrating hand and machine stitch techniques, as used in the fashion industry. Personal design ideas developed in other units can be used as source material to inspire the development of samples in this area of study.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to record visual references for hand and machine sewing techniques
- 2 Be able to explore hand and machine sewing materials, equipment, techniques and processes
- 3 Be able to use hand and machine sewing skills to develop ideas
- 4 Be able to present and comment on own sewing work.

Unit content

1 Be able to record visual references to hand and machine sewing techniques

Sewing techniques and processes: functions; creative uses; visual references; fashion detailing; decoration; construction

Visually record, identify and reference: designer clothing (historical, contemporary) eg garment seams, detailing, decoration, trimmings, finishes, fastenings

Primary sources: drawings; photographs; personal wardrobe; fashion retail outlets; museum costume collections; art galleries (portraiture); fashion exhibitions; catwalk shows; high-street

Secondary sources: eg books, fashion magazines, fashion catalogues, fashion pattern books, fashion photographs, postcards, illustration plates, internet, film

2 Be able to explore hand and machine sewing materials, equipment, techniques and processes

Explore and develop: eg vocabulary (materials, equipment, techniques); basic skills (hand and machine sewing); material effects; construction; decoration

Material sources: fibres (natural, synthetic); fabrics eg woven, non-woven, knitted, stretch jersey, cotton drill, tweed, chiffon, mesh, net and lace fabrics, leather, suede, fur, felt, rubber, plastic

Technical equipment: hand sewing; embroidery tools eg tape measure, fabric snips, fabric shears, pinking shears, tailor's chalk; domestic sewing machines; attachments eg straight stitch, swing needle, decorative stitch, overlocker, buttonholer; steam pressing equipment eg irons, pressing cloth

Hand sewing techniques: needle threading; starting and finishing techniques; correct holding; working with materials eg sewing direction, permanent and tacking straight stitches, gathering, basting, tailor tacking, edge stitching, hemming; decorative stitches, applying buttons, snap fasteners, hooks and eyes, trimmings

Machine sewing techniques: set up; storage; fabric (needles, threads, appropriate selection); threading eg bobbin filling, bobbin tension, selecting, correcting tension; selecting stitch styles eg length, width, straight stitching, decorative stitching, reverse stitching, edge and top stitching, pin tucking, basting, gathering, buttonholing; seam finishing techniques eg piping; patchwork; appliqué; quilting; applying (trimmings, beads, sequins)

Processes: hand; machine sewing; sample construction, techniques (decorative, finishing) clothing production eg seams (flat, lap, fell, French, bound), hems, edging, seam finishing (including overlocking), binding, piping, top stitching, basting, gathering, shirring, pin tucking, pleating, applique, quilting, attaching fastenings, buttonholing, adding functional and decorative trimmings

3 Be able to use hand and machine sewing skills to develop ideas

Hand and machine sewing skills: produce samples eg construction, joining stitches, seam finishing techniques, functional and decorative details and fastenings

Develop ideas: eg experiment with materials, threads and trimmings; combine (colours, textures, patterns); selections; specific fabrics eg for particular theme, style of clothing

Working environment and practices: involves the elimination of risk to self and others; thinking and working safely within a studio environment; following appropriate legal health and safety guidance on using materials and equipment

4 Be able to present and comment on own sewing work

Presentation: eg use of terminology, verbal commentary, technical sewing file, initial ideas to finished samples

Review and comment: eg discuss, select, review, reject, redo, re-present

Assessment guidance

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 record visual references for hand and machine sewing techniques	M1 record and effectively apply visual references to hand and machine sewing techniques	D1 record and imaginatively apply visual references to hand and machine sewing techniques
P2 explore hand and machine sewing materials, equipment, techniques and processes safely and responsibly	M2 effectively explore hand and machine sewing materials, equipment, techniques and processes	D2 creatively explore hand and machine sewing materials, equipment, techniques and processes
P3 use hand and machine sewing skills to develop ideas	M3 use specialist hand and machine sewing skills to develop effective ideas	D3 use specialist hand and machine sewing skills with skill and discrimination to develop creative ideas
P4 present and comment on strengths and weaknesses of own sewing work.	M4 competently present and comment on strengths and weaknesses of own sewing work.	D4 confidently present and comment on strengths and weaknesses of own sewing work.

Essential guidance

Delivery

This unit is designed to introduce learners to sewing skills required to effectively and creatively realise design ideas as wearable garments. Its delivery should enable them to develop their knowledge, understanding, vocabulary and technical skills through exploration and practical activity. Learners should be demonstrated and guided through a series of techniques in order to develop their skills and understanding of sewing techniques, construction processes and functional or decorative details for clothing. Personal design ideas developed in other units, or recorded visual references (including visits to museums and art galleries) can be used as source material to inspire the development of skills in this area. Learners should be encouraged to keep visual and written notes on techniques covered, and to discuss and comment on their own progress.

Tutors' expertise, supported by introductions to techniques, preliminary and ongoing demonstrations and informative handouts will be essential. Sound technical advice along with information on current legislation associated with the health and safety regulations that affect the fashion studio and sewing room should be readily available throughout the unit. Visits to clothing factories would be helpful. Further guidance should be in the form of individual and group review sessions.

Assessment

Assessment should be made on the learners' technical skill, their level of knowledge and understanding and their ability to comment on their progress, as well as practical outcomes. The work generated will be largely practical; evidence should include the learners' collected visual references, experimental use of media, materials, techniques and processes and developed ideas communicated through a range of hand and machine sewn samples.

For outcome 1 learners should show evidence that they have developed their understanding by finding, collecting and recording a range of visual references to sewn construction, functional and decorative details in fashion.

For outcome 2 learners should keep an annotated visual record of all tasks completed, which should include reference to tools, equipment and machinery used, and examples of their sewing skills using a variety of techniques and processes with related terminology. They should also show evidence of their knowledge and understanding through discussions with their tutor and peers, and tutor observations made in the practical workshop environment. Source material for this outcome can be taken from visual references made for outcome 1, from designs developed in other units or from ideas generated in relation to a set task or brief.

For outcome 3 learners should show evidence of their ability to use appropriate sewing skills to develop basic ideas for fashion outcomes in relation to specific types of garments or to a theme. Outcomes, in the form of hand and machine sewn samples, should demonstrate the use of a variety of sewing techniques and processes. They should also show evidence of their technical knowledge, level of understanding and practical sewing skills through discussions with their tutor, and tutor observations made in the workshop environment.

For outcome 4 learners should demonstrate that they can creatively and appropriately display their work. They should also demonstrate their communication skills by making ongoing comments about the progress of their ideas, their experiences and achievement in this unit.

Employer engagement and vocational contexts

Centres should develop links with practising fashion designers to deliver assignments to learners or to provide work experience. A lecture or visit by a designer local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

This unit is both studio- and workshop-based. Although practical workshop facilities do not require highly technical resources, they should include a range of domestic sewing machines (straight stitch, swing needle, decorative stitch, buttonholers and overlockers), embroidery accessories, hoops, and embroidery feet, steam pressing equipment and cutting tables (of the correct height (3 ft or 1m) to avoid strain to the neck, shoulders and back). Learners should have access to appropriate tools, measuring and cutting equipment, a diverse range of fabrics and threads, technical reference books, handouts, worksheets and good-quality publications for historical and contemporary reference to garment details. Sound technical advice is also an important resource in this area of study and should be readily available throughout the unit. First-hand experience should be encouraged wherever possible through visits to museums, galleries, exhibitions, workshops and factories.

Indicative resources**Textbooks**

Ball W M — *Basic Needlework* (Pearson Education Ltd, 1979)
ISBN 978-0582330672

Beaney J — *Stitches: New Approaches* (Anova Books, 2004)
ISBN 978-0713488876

Campbell Harding V — *Machine Embroidery Stitch Techniques*
(BT Batsford Ltd, 2003) ISBN 978-0713486018

Ireland P J — *Encyclopaedia of Fashion Details* (Anova Books, 1989)
ISBN 978-0713464337

Littlejohn J and Beaney J — *Stitch Magic* (Anova Books, 2005)
ISBN 978-0713489606

Quinn B — *Techno Fashion* (Berg Publishers, 2002) ISBN 978-1859736203

Shaeffer C — *Sewing for the Apparel Industry* (Pearson Higher Education, USA, 2000) ISBN 978-0130270740

Wolff C — *The Art of Manipulating Fabrics* (F&W Publications, 1996)
ISBN 978-0801984969

Journals

Elle

Textile View (quarterly by Metropolitan Publishing)

The Collezioni Series, eg *Collezioni Trends*, *Collezioni Donna*

Vogue

Websites

www.elle.com	<i>Elle</i> fashion magazine online
www.fashion.net	Fashion information from around the world
www.fashionlive.com	Information on trends and designers
www.vogue.co.uk	<i>Vogue</i> magazine online
www.wgsn.com	Online fashion and style industry resource

Unit 6: Garment Manufacturing Processes

Unit code: T/602/0999

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is for learners to develop the skills required to operate the machinery and equipment used in garment making processes and to apply these to their own fashion ideas.

Unit introduction

Fashion designers need a wide range of technical skills in garment production in order to realise their design ideas into finished garments. It is important that fashion designers have an understanding of garment-making processes so they can take into account any construction constraints when developing ideas. This unit will enable learners to develop their technical knowledge, understanding and practical garment making skills. Through the practical application of these skills learners will be encouraged to demonstrate the use of appropriate machinery and an understanding of basic processes used in garment construction. Personal design ideas developed through other units can be used as source material to inspire the construction of a simple garment.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to use tools, equipment and machinery used in garment manufacture
- 2 Be able to explore garment making techniques and processes
- 3 Be able to develop design ideas into finished garments.

Unit content

1 Be able to use tools, equipment and machinery used in garment manufacture

Specialist tools and equipment: eg tape measure, metre rule, set square, graders square, paper scissors, cloth weights, fabric snips, fabric shears, notchers, tailor's chalk, straight pins, hand sewing needles, stitch unpickers

Domestic sewing machines: eg straight stitch, reverse stitch, decorative stitch, hemming, overlocking

Pressing equipment: eg steam iron, pressing cloth, sleeve board

2 Be able to explore garment making techniques and processes

Identify fabrics: eg woven, non-woven, knitted, stretch jersey, chiffon, net, lace, leather, suede; grain; nap; pile

Sample techniques: seams eg open, closed, lap, French, hems, edging, top stitching, basting, gathering, pin tucking, pleating, facings, waistbands, sleeves, pockets, collars, cuffs, hems; fastenings eg zips, button holes, eyelets

Process: layout fabric eg simple pattern pieces (position, secure); transfer pattern markings to fabric; accurately cut out garment components; fitting; modification; sewing; pressing

3 Be able to develop design ideas into finished garments

Develop ideas: select fabrics; simple design eg block adaptation, drape modelling, pattern adaptation

Finished garments: eg skirt, blouse, shirt, lingerie, kameez, trousers, shorts, unlined jacket, kimono

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 use tools, equipment and machinery used in garment manufacture safely and responsibly	M1 use tools, equipment and machinery competently and consistently	D1 use tools, equipment and machinery effectively and imaginatively
P2 explore different garment making techniques and processes	M2 effectively explore a range of garment making techniques and processes	D2 imaginatively explore a wide range of garment making techniques and processes
P3 develop own design ideas into a finished garment.	M3 effectively develop own design ideas into a finished garment.	D3 develop own imaginative and effective design ideas into a finished garment.

Essential guidance

Delivery

The main aim of this unit is to introduce learners to the garment-making skills required to effectively realise a simple design. Its delivery should enable them to develop their knowledge, understanding, vocabulary and practical skills through exploration and practical activity. Learners should be guided through a series of exercises in order to develop their making skills and understanding, building up a simple technical file, and then supported through the completion of a basic garment that has been translated from a design drawing. Personal design ideas developed in other units can be used as source material to inspire the development of skills in this area. Learners should be encouraged to keep visual and written notes on techniques covered, and to discuss and comment on their own progress. Learners should be made aware of safe working practices and encouraged to follow relevant health and safety requirements when working in a sewing studio.

Assessment

Techniques and processes should be performed accurately and safely. Learners should keep a record of all tasks and work completed in the form of a technical file, which should include annotated sketches on tools, equipment and machinery used, visuals, notation and samples of garment-making techniques covered, technical notes and reference to related vocabulary. They should also show evidence of their knowledge and understanding through discussions with their tutor and peers, and tutor observations made in the practical workshop environment.

Learners should take a basic design idea and use appropriate garment-making techniques and processes in order to construct a finished garment. It could be assessed through observation and discussion during practical sessions, presentation of the completed garment and planning and review notes included in the learner's technical file.

Employer engagement and vocational contexts

Centres should develop links with practising fashion designers, to deliver assignments to learners or to provide work experience. A lecture or visit by a fashion designer or fashion student local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

The resources needed for this unit must include domestic or industrial sewing machines, large tables for pattern cutting and pressing equipment.

Indicative resources**Textbooks**

Aldrich W — *Metric Pattern Cutting for Women's Wear* (Wiley Blackwell, 2008)
ISBN 978-1405175678

Fischer A — *Basics Fashion Design: Construction* (AVA Publishing, 2008)
ISBN 978-294373758

Seivewright S — *Basic Fashion Design: Research and Design* (AVA Publishing, 2007)
ISBN 978-2940373413

Simplicity — *Simplicity How to use a Sewing Machine* (Collins and Brown, 2010)
ISBN 978-1843405542

Smith A — *The Sewing Book* (Doring Kindersley, 2009) ISBN 978-1405335553

Journals

Drapers

Fashion Weekly

Vogue

Websites

www.burdastyle.com/techniques	Fashions with sewing techniques
www.fashion.net	Fashion information from around the world
www.telegraph.co.uk/fashion	Daily fashion pages

Unit 7: Fashion Industry Roles and Working Practices

Unit code: Y/602/1000

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to gain knowledge of the fashion industry and the roles and working practices within it.

Unit introduction

For those wanting to pursue a career in any area of fashion it is important to have an awareness of the structure of the fashion industry and the different working practices and job roles within it. By looking at the employment opportunities within the broad spectrum of fashion, and the requirements of specific roles, this unit gives learners the opportunity to inform their own possible career development. It enables learners to carry out research using a variety of relevant techniques, to develop their communication skills, and apply their creativity through the production and presentation of a visual and verbal report that traces services or products through the different stages and working practices within the industry. This unit also provides the opportunity for learners to make initial contacts within the industry and to understand how the different key areas of fashion, such as design, manufacture, retail, media, marketing and promotion all interact with one another.

Learning outcomes

To achieve this unit a learner must:

- 1 Know about roles and working practices within the fashion industry
- 2 Be able to research employment opportunities within different areas of the industry
- 3 Know about the product life cycle in the fashion industry.

Unit content

1 Know about roles and working practices within the fashion industry

Industry sectors: eg design; manufacture; retail; media, marketing; promotion

Fashion design: clothing eg women's, men's, children's; specialist eg sportswear, underwear, protective (military, public services, medical); accessories eg footwear, jewellery, hats, bags, belts

Manufacture: eg pattern cutting, sampling, showrooms, production, costing, lay planning, finishing, quality control, storage, distribution, logistics, labelling; operation eg mass market, designer, custom made; location eg UK, overseas

Textiles: eg dyers, finishers, designers, spinners, weavers, printers, new textiles, distribution, retail, wholesale

Designers: eg high street, designer, haute couture, mass market, freelance, full time

Media: areas eg television, radio, newspapers, magazines, journals, advertising

Marketing and Promotion: eg public relations, marketing offices, advertising, press office, styling, photography

Retail: eg buying, merchandising, selling, display, press office

2 Be able to research employment opportunities within different areas of the industry

Product development: eg designer, pattern cutter, sample machinist, grader

Manufacture: eg production control, lay planner, quality control, factory manager, distribution and logistics manager

Textiles: eg designer, sample producer, colour specialist, yarn development, technical adviser, sales agent, distributor

Retail: eg buyer, display designer, events organiser, press officer, sales personnel, personal shopper, visual merchandising

Media: television and radio eg programme developer, presenter, researcher, production assistant, broadcaster; print media eg editor, journalist art director, fashion writer, beauty writer, researcher; image maker eg stylist, photographer, illustrator; electronic media eg fashion web site designer, writer, designer, illustrator

Marketing and Public Relations: eg trend analyser, forecaster, market researcher, PR account holder, event organiser, publicity officer, fashion show producer

Employment sources: press eg *Drapers, Fashion Weekly, The Guardian, Evening Standard, Retail Week*; others eg specialist websites, recruitment agencies, networking, work placements

3 Know about the product life cycle in the fashion industry

Selection: personal direction eg previous experiences, work from other units; methods eg personal SWAT analysis, brainstorming, interviews with practitioners, discussion with tutors, peers

Product choice: eg clothing, accessories, fashion show, magazine, supplement, book, event, TV production, radio broadcast, beauty product, perfume

Sector development: eg concept, ideas, development, prototype, selection, costing, production, packaging, promotion, marketing, advertising campaign, press packs, press releases, leaflets, flyers, placement, visual merchandising, consumer response, review

Presentation: of own work eg report writing, choice of layout, media, typography, format, style, visual presentation, verbal presentation

Review: fitness for purpose; strengths; weaknesses eg of product, of own work.

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P1 identify the roles and working practices within the fashion industry</p> <p>P2 research employment opportunities within different areas of the industry</p> <p>P3 identify the product life cycle in the fashion industry.</p>	<p>M1 describe the roles and working practices within the fashion industry</p> <p>M2 competently research different employment opportunities within different areas of the industry</p> <p>M3 describe the product life cycle in the fashion industry.</p>	<p>D1 define the roles and working practices within the fashion industry</p> <p>D2 effectively research different employment opportunities within a wide range of areas of the industry</p> <p>D3 define the product life cycle in the fashion industry</p>

Essential guidance

Delivery

This unit is designed to enable learners to develop a basic understanding of fashion and the fashion industry through an introduction to its structure and the areas that operate within it. They should be made aware of the potential of this unit to enhance and develop their work in all areas of fashion. Delivery should enable learners to explore, develop and present a visual report on the life cycle of a product or service, possibly related to their own fashion ideas, and to utilise and build on skills developed in other units.

The unit should be delivered through a practical approach so that learners gain an understanding of the fashion industry through personal experience. Wherever possible, the scheme should schedule into its timing relevant visits to design studios, factories, trade shows, catwalk shows, retail outlets, consultancies, magazines and newspapers, public relations companies, press offices etc. Tutors' expertise in this area is essential and learners should be given guidance and supported on how to gather research and make reference to a wide variety of areas within the industry, and related employment opportunities. General guidance should be in the form of regular individual and group review sessions to encourage learners to comment on and discuss their work.

Work for this unit should be based around set tasks, or a carefully structured brief devised by the centre. These should give scope for primary research by individual learners. It is likely that several outcomes could be covered in one assignment, and the unit delivered effectively in combination with other compatible units through an integrated project.

Assessment

A number of activities can be used to measure achievement for the assessment of outcomes in this unit. The work generated will be largely practical in response to a number of set tasks or a simple brief and could be assessed through observation, discussion, ongoing critique and the submission of work. Generated evidence should include the learners' research, visual references, exploration and development of a visual report on the fashion industry and of one aspect of this selected by the learner. Learners should be able to comment on their personal response to the set tasks or brief and explain, through display and discussion, the development of their work.

For outcome 1, through the presentation of work and discussion, learners should show evidence of an appropriate understanding of the structure of the fashion industry in terms of its functions and the different working areas within it. They should present their evidence of having researched and recorded roles within the fashion industry such as design development, production, promotion, marketing, distribution, retail and the media with reference to what each one involves, the importance of the role it plays, and its relationship to the other areas. They should present their research visually and verbally, in the form of a research file, report or presentation such as PowerPoint.

Evidence for outcome 2 should demonstrate the learners' knowledge and understanding of employment opportunities within the fashion industry by having looked at areas of employment, and the role of people within these jobs. Evidence should be presented in the form of a visual and written record of their research, carried out from a variety of sources including, wherever possible, related visits.

For outcome 3 learners should show evidence of having worked to set tasks or a brief, and their ability to use their knowledge and understanding of the fashion industry to explore, develop and present a visual and written report on the life cycle of a product as it progresses through the different areas within the industry's structure. They should be able to experiment with a variety of styles of visual communication, and present their work in a suitable format to experiment with different styles and methods of presentation to show the different stages of development. Evidence could be in the form of final presentation boards or a visual and written report or PowerPoint presentation with learners demonstrating that they are able to comment on the strengths and weakness of their work.

Employer engagement and vocational contexts

Centres should develop links with fashion personnel from different sectors of the industry to deliver seminars or lectures on their sector or to provide work experience.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

Adequate studio space will be necessary to allow learners to develop their work, with access to a wide range of media and materials and publications for reference to a variety of areas within the fashion industry. Learning resources in the form of books, periodicals, videos, internet access, directories, catalogues and trade publications should be available to provide a wide range of reference material for personal research. Access to photocopying, digital cameras, scanning and printing equipment is also essential. Primary research should be encouraged through field visits to design companies, factories, trade shows, catwalk shows, museums, exhibitions, retail outlets, magazines, newspapers, press offices, consultancies, public relations companies and textile studios.

Indicative resources

Textbooks

Brown C — *Fashion and Textiles: The Essential Careers Guide* (Sage, 2006)
ISBN 978-0469332114

Gorowek H — *Careers in Fashion and Textiles* (Blackwell, 2006)
ISBN 978-1405118347

McAlpine M — *So You Want To Work In Fashion?* (Blackwell, 2005)
ISBN 978-0750254823

McKelvey K and Munslow J — *Fashion Design: Process, Innovation and Practice*
(Blackwell, 2003) ISBN 978-0632055995

Quinn B — *Techno Fashion* (Berg Publishers, 2005) ISBN 978-1859736203

Sterlacci F and Arbuckle, J — *The A to Z of the Fashion Industry*
(Scarecrow Press, 2009) ISBN 978-0810868830

Wojak A and Vogt P — *Career Opportunities in the Fashion Industry*
(Checkmark Books, 2002) ISBN 978-081604617

Journals

Drapers Record

Evening Standard

Fashion Weekly

The Guardian

International Textiles

Retail Week

Vogue

Websites

www.5portlandplace.org.uk UK Fashion and Textiles Association

www.britishfashioncouncil.com The British Fashion Council

www.fashionpersonnel.co.uk Fashion employment agency

www.firstview.com Fashion information from around the world

www.londonfashionweek.co.uk Showcase for British fashion

Unit 8: Drawing Materials and Techniques

Unit code: J/601/8593

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to develop skills in the use of drawing materials and techniques and to apply these in their own work.

Unit introduction

In this unit learners will explore and develop basic drawing skills and discover what mark-making skills and drawing media can do. They will develop a visual vocabulary exploring basic materials and techniques. Learners will be made aware of the importance of observational drawing and develop skills in and knowledge of formal elements. They will learn the value of experimentation and exploration with mark-making and the importance of making observations when interpreting a subject. They will learn how to apply and develop these skills into creative visual work.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to use mark-making skills using drawing materials and techniques
- 2 Be able to use observational drawing skills when working from primary and secondary sources
- 3 Be able to use formal elements when working from primary and secondary sources
- 4 Be able to explore expressive drawing techniques.

Unit content

1 Be able to use mark-making skills using drawing materials and techniques

Mark-making processes: eg wet, dry, collage, montage

Drawing materials: working characteristics eg dry (pencils, graphic pens, pastels, charcoal, Conté), wet (paints, marker pens, inks); papers eg cartridge, sugar, tissue, tracing, card

Drawing techniques: eg frottage, hatching, crosshatching, blending, impressing, sgraffito, pen, wash, wax resist, photocopy, drawing, collage, mixed media; creating effects eg textures, tone, pattern

Health and safety: responsible studio practice; safe use of equipment; adherence to COSHH guidelines

2 Be able to use observational drawing skills when working from primary and secondary sources

Drawing devices: eg mark-making, negative space, one-point perspective, asymmetry, simple measuring, viewfinders, space frames, enlarging, formal elements

Primary sources: eg observation, natural forms, landscapes, built environment, human form, man-made structures, artefacts, objects, own photos, own drawings, sketches

Secondary sources: visual references eg books, magazines, postcards, photos, photocopies, videos, internet, exhibitions, museums

3 Be able to use formal elements when working from primary and secondary sources

2D formal elements: eg line, shape, tone, colour, pattern, texture, scale, proportion, symmetry, asymmetry, balance, focal point, composition, perspective

Visual references: primary sources; secondary sources

Approaches: eg realistic, abstract, progressive, experimental

4 Be able to explore expressive drawing techniques

Expressive drawing techniques: response to stimuli eg music, smell, touch; ways of seeing eg viewpoints, angles, close-ups, distance, use of space frames, altering scale; formal elements eg line, shape, tone, colour, pattern, texture, scale, proportion, perspective

Exploration: eg drawing materials, mixed media, techniques

Recording processes: eg annotations, discussions, appropriate language, terminology, responses, approaches

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 explore mark-making skills using different drawing materials and techniques	M1 explore a range of mark-making skills with effective use of drawing materials and techniques	D1 explore a wide range of mark-making skills with creative use of drawing materials and techniques
P2 explore observational drawing skills when working from primary and secondary sources	M2 purposefully and competently explore observational drawing skills when working from a range of primary and secondary sources	D2 creatively and confidently explore observational drawing skills when working from a wide range of primary and secondary sources
P3 explore formal elements when working from primary and secondary sources	M3 explore formal elements effectively when working from a range of primary and secondary sources	D3 explore formal elements confidently and creatively when working from a wide range of primary and secondary sources
P4 explore different expressive drawing techniques.	M4 effectively explore a range of expressive drawing techniques.	D4 imaginatively explore a wide range of expressive drawing techniques.

Essential guidance

Delivery

This unit will provide the opportunity to introduce learners to basic drawing skills and allow them to develop their observational skills by exploring materials and techniques and ways of approaching drawing work. Practical drawing activities could take place both in the studio and out of doors. It would be beneficial to learners for tutors to demonstrate how to use materials and techniques where possible. Learners should develop an appreciation of experimentation in order to broaden their understanding of drawing. Learners should become accustomed to recording drawing materials, techniques, methods used and opinions through annotations.

Where necessary learners will need to be advised of, and adhere to, appropriate aspects of current legislation associated with health and safety practices in the studio or workspace and should observe appropriate COSHH guidance material.

Assessment

Evidence for this unit will come from practical drawing and mark-making activities associated with art, craft or design. Much of this will involve exploration through the use of formal elements and a variety of methods and materials, using black and white and colour. Evidence should come in the form of an experimental and work in progress sketchbook, although some final outcomes could be possible. It will also come from discussion with the learner about the formal elements used in their own work. Annotations made to the work provide useful, but not essential, back-up evidence but could serve as evidence of learners' acknowledgement of health and safety procedures.

Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide assignments or work experience. A lecture or visit by a designer, craft worker or practitioner local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media production, textiles and fashion, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

Access to studio space suitable for observational and experimental drawing and for mark-making activities is essential for this unit together with a range of appropriate materials and equipment. Library and learning facilities, which enable learners to access examples of drawing in art, design and craft should be made available.

Indicative resources**Textbooks**

Edwards B — *The New Drawing on the Right Side of the Brain*
(Harper Collins, 2001) ISBN 978-0007116454

Edwards B — *The New Drawing on the Right Side of the Brain Workbook: Guided Practice in the 5 Basic Skills of Drawing* (Souvenir Press, 2003)
ISBN 978-0285636644

Kaupelis R — *Experimental Drawing Techniques* (Watson-Guptill Publications, 1992)
ISBN 978-0823018226

Kaupelis R — *Learning to Draw: A Creative Approach to Drawing*
(Watson-Guptill Publications, 1989) ISBN 978-0823026760

Nicolaides K — *The Natural Way to Draw* (Andre Deutsch, 1972)
ISBN 978-0233963440

Simpson I — *Encyclopaedia of Drawing Techniques* (Headline, 1987)
ISBN 978-0747200513

Simpson I — *Drawing, Seeing and Observation* (A & C Black, 1982)
ISBN 978-0713622113

Stanyer P and Rosenberg T — *A Foundation Course in Drawing*
(Watson-Guptill Publications, 2003) ISBN 978-0823018687

Wright M — *DK Art School: Introduction to Mixed Media* (Dorling Kindersley, 1999)
ISBN 978-0789443021

Journals

Artists' Newsletter

Creative Review

Unit 9: Creative Use of Materials, Techniques and Processes

Unit code: R/602/0976

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to develop skills in using different techniques and processes to explore and experiment with media and materials.

Unit introduction

The intention of this unit is to explore both 2D and 3D materials, techniques and processes. Ideally this unit should be integrated with other practical units. The work generated in this unit may influence the final work produced within the other specialist areas. The experimental work should demonstrate the learner's skills and understanding. Whilst developing their work learners need to be made aware of the relevant health and safety requirements and COSHH guidance.

(This is a generic unit and should be contextualised through the specialist areas.)

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to explore different materials, techniques and processes
- 2 Be able to demonstrate the use of materials, techniques and processes in own work
- 3 Be able to review the suitability of selected materials, techniques and processes used in own work.

Unit content

1 Be able to explore different materials, techniques and processes

Materials: 2D eg papers, card, fabrics (natural, synthetic), yarns; 3D resistant eg glass, perspex, aluminium (foil, sheet), wood, plastics, concrete, steel; 3D non-resistant eg clay, textiles, papier mâché, found materials, plastics

2D processes: eg printing (monoprinting, relief), tapestry, weaving, machine embroidery, pigment printing, imprinting/transfer printing, painting, mixed media drawing, thumbnail sketches; lens-based eg black and white photography, exposing, developing and printing photo-sensitive films

3D processes: eg maquette making, armature construction, clay processes (hand building, wheel work, mould-making), sculptural processes (carving, shaping, forming), mixed media work, toiles, model making, paper engineering for realisation purposes

Mark-making: eg wet, dry, lens-based (photograms, pin-hole cameras), textiles (dyeing, printing, distorted weft), collage, montage, 3D shaping, fabricating (carving, modelling, gluing, welding, riveting, tying)

Technological media: eg computers, scanners, cameras, photocopiers

Health and safety: responsible studio practice; safe use of equipment eg sharp tools, electrical equipment; maintenance; cleaning; personal protective equipment (PPE); adherence to appropriate COSHH guidelines on materials

2 Be able to demonstrate the use of materials, techniques and processes in own work

Selecting: appropriate materials eg 2D, 3D, resistant, non-resistant; techniques; processes

Tools and equipment: painting eg brushes, paint (gouache, acrylic, oil, watercolour), canvas, board; drawing eg pencils, pastels (hard, soft), charcoal, papers (cartridge, sugar, tissue, tracing, card); design work eg spatial (rulers, technical drawing instruments, drawing boards), printing (rollers, lino blocks, cutting tools), clay work (modelling tools, banding wheels, potter's wheel, kilns), textiles (fabrics, dyes, needles, pins, sewing machines), wood working (saws, hammers, drills, chisels, nails, screws), paper-based (scissors, blades, guillotine, glues)

Experimentation: creative potential eg materials, techniques, processes, limitations; experimental techniques eg combining (materials, processes), testing, sample pieces; design development eg research, generating ideas, sketchbook work, drawings, maquette making, reviewing, refining

3 Be able to review the suitability of selected materials, techniques and processes used in own work

Review: evaluate suitability eg materials, techniques, processes, alternative combinations; aesthetic qualities; fitness for purpose

Comment: describe working processes eg successes, disappointments; assess results eg strengths, weaknesses, opportunities for improvement; appropriateness eg techniques, processes, materials, aesthetics, fitness for purpose; explain decisions eg suitability (materials, techniques, processes)

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 experiment with different materials, techniques and processes	M1 methodically experiment with a range of materials, techniques and processes	D1 purposefully experiment with a wide range of materials, techniques and processes
P2 use materials, techniques and processes in own work	M2 effectively use a range of materials, techniques and processes in own work	D2 creatively use a wide range of materials, techniques and processes in own work
P3 review the suitability of selected materials, techniques and processes used in own work.	M3 coherently review the suitability of selected materials, techniques and processes in own work.	D3 critically review the suitability of selected materials, techniques and processes in own work.

Essential guidance

Delivery

Learners achieving this unit in their chosen pathway will develop their knowledge, skill and understanding of the materials, techniques and processes normally associated with the nature of the vocational discipline. Exploration of a variety of materials, techniques and processes will enable learners to consolidate their learning. Learners will need to be advised of, and adhere to, all aspects of current legislation associated with health and safety practices in the studio or workplace. Tutors should encourage learners to develop an experimental approach. When describing the suitability of different materials, techniques and processes learners should be invited to discuss, and comment on, the success or failure of outcomes with regard to the 'fitness for purpose' or quality of the work produced.

Assessment

The main purpose of this unit is the exploration and application of skills and an integrated approach should be encouraged as this unit can 'feed' into or enhance work produced in other units. Exploration may arise from the needs of a given situation but may also be stimulated by curiosity, extending a developing personal style. Learners should expect to produce a range of work that demonstrates a broad experimentation with related materials, techniques and processes.

Evidence should include annotated sketchbook work showing development of design ideas, technical notes, samples, test pieces and finished work. Evidence of awareness of appropriate health and safety regulations may be in the form of annotations. Learners should be able to describe and reflect upon the exploratory work undertaken and the final outcomes.

Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide assignments or work experience. A lecture or visit by a designer, craft worker or practitioner local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media production, textiles and fashion, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

The resources needed for this unit will vary according to the specific technical and material demands of the learners' work.

For clay: clay tools, wheels, slip trailers, brushes, kilns.

For textiles: scissors, needles, tape measures, looms, sewing machines.

For wood: saws, planes, drills, chisels, carving tools, hammers, screwdrivers, sanding machines.

For light metals and plastics: saws, snips, files, drills, soldering irons, hammers, vices, pliers, power drills, vacuum former.

Learners will need access to information on historical and contemporary professional practice in a design craft context, plus library and internet access. Visits to galleries, museums, exhibitions and working studios are recommended.

Indicative resources

Textbooks

Cole D — *1000 Patterns* (A&C Black Limited, 2003) ISBN 978-0713667165

Fiell C and P — *Designing the 21st Century* (Taschen, 2005) ISBN 978-3822848029

Herbert T and Huggins K — *The Decorative Tile* (Phaidon Press Limited, 2000) ISBN 978-0714839790

Mills J — *Encyclopaedia of Sculptural Techniques* (B T Batsford Ltd, 2005) ISBN 978-0713489309

Powers A — *Nature in Design* (Conran Octopus, 2002) ISBN 978-1840912579

Smith R — *The Artist's Handbook* (Dorling Kindersley, 2003) ISBN 978-0789493361

Terraroli V — *Skira Dictionary of Modern Decorative Arts* (Skira Editore, 2001) ISBN 978-8884910257

Trow A — *Surface* (RotoVision, 2002) ISBN 978-2880465568

Willacy D M — *Craft & Design in Wood* (Nelson Thornes, 1987) ISBN 978-0748710669

Journals

Artists Newsletter

Crafts

Creative Review

Websites

www.craftscouncil.org.uk National development agency for contemporary crafts

www.caa.org.uk Contemporary Applied Arts gallery

www.vam.ac.uk Victoria and Albert Museum

Unit 10: Digital Media in Art and Design

Unit code: K/602/0465

QCF Level: 1

Credit value: 10

Guided learning hours: 60

Unit aim

This unit aims to enable learners to explore the ways in which computers and digital media are used creatively in art and design.

Unit introduction

In this unit learners may gain practical experience in exploring and recognising the potential uses for digital media in an art and design context. It provides a basic introduction to exploring paint programmes, image and text manipulation and page layout. This unit will help develop the underpinning skills of digital design techniques and enable the learner to practise their digital design skills. Learners will also be taught how to review their own work and comment on their use of digital media.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to explore the use of digital media in art and design
- 2 Be able to prepare source materials for use with digital media
- 3 Be able to investigate hardware and software applications to develop image manipulation techniques
- 4 Be able to discuss own work.

Unit content

1 Be able to explore the use of digital media in art and design

Digital media: eg computers, cameras, still imagery, moving image, software, scanners, mobile phones

Uses: eg advertising, film, special effects, animation, CGI, design development, textiles, fashion, illustration, 3D design, visualisation, presentation, information graphics, entertainment

Examples: eg downloads, printout, references, web addresses, sketches, notes, photographs

2 Be able to prepare source materials for use with digital media

Primary sources: own work eg observational sketches, drawings, paintings, notes, own photographs, found objects and materials, natural, manufactured, video, audio recordings

Secondary sources: others' work eg photographs, printed material, photocopies, video, audio recordings

Prepare: eg select, organise, download, capture, name files, use hardware, software

3 Be able to investigate hardware and software applications to develop image manipulation techniques

Inputting: source materials; using digital technology eg cut and paste, scanners, memory cards, mobile phones, cameras, inserting images, laser printers

Hardware and software: file storage; hard drives eg internal, external, CD ROM, DVD, memory cards; manipulation eg typography, font size, type, colour, image; creation; importing eg drawing, paint programmes, filters, special effects

Creating documents: eg page layout, leaflets, flyers, cards, posters, web pages, presentations

4 Be able to discuss own work

Own work: eg sketchbook annotations, written notes, verbal feedback, tape or video recordings, witness statements, illustrated oral presentations, outcomes

Discuss: eg strengths, weaknesses, choices made, ideas development, recognising potential, considering alternatives, other ideas, improvements, future work

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 explore the use of digital media in art and design	M1 competently explore the use of digital media	D1 confidently explore the use of digital media
P2 prepare source materials for use with digital media	M2 prepare source materials effectively	D2 prepare source materials imaginatively
P3 investigate hardware and software applications to develop image manipulating techniques	M3 consistently explore a range of hardware and software applications to develop image manipulation techniques effectively	D3 imaginatively explore diverse hardware and software applications to develop image manipulation techniques creatively
P4 discuss own work	M4 competently comment on outcomes produced.	D4 confidently comment on outcomes produced.

Essential guidance

Delivery

This unit should be delivered through practical workshops, demonstrations and discussions. Active practical application is to be encouraged to enable learners to broaden their creativity. Learners need to be taught how to manipulate their source materials using a range of appropriate hardware devices and software applications, and how to use and explore the creative potential of both hardware and software. They should be encouraged to combine traditional studio practice with digital technologies. Learners will need to prepare either found imagery or use own source materials to use in their own digital design work. Learners should be supported and encouraged to comment on their work and working processes.

Assessment

Evidence may include a research file or sketchbook showing examples of others' digital work supported by annotations, photographs, photocopies and sketches. Learners should be taught how to record source material digitally and save it for further development. This will provide evidence of the learner's ability to digitise effectively, back up work regularly and save and compress/decompress files for economic storage. Further evidence might be in the form of a series of development sheets, concept drawings, mood board, photographs and 2D or 3D work, dependent upon the outcomes. Final outcomes should take the form of a series of digital design outcomes, supported by evaluative comments and development work. Learners should produce a range of evidence that demonstrates their use and understanding of computers in desktop image manipulation techniques.

Employer engagement and vocational contexts

Centres should develop links with practising animators and designers, to deliver assignments to learners or to provide work experience. A lecture or visit by an animator, designer, programmer or practitioner local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

Access to appropriate studios and workshops will be required, equipped with resources and materials aligned to the production of digital design work, including computers, scanners and printers. Access to digital cameras, videos and audio editing facilities should be available. Computers equipped with suitable software should be available, including image manipulation graphics, illustration and multimedia software.

Indicative resources**Textbooks**

Bowles M and Isaac C — *Digital Textile Design* (Laurence king, 2009)
ISBN 978-1856695862

Caplin S — *Art and Design in Photoshop* (Focal Press; Pap/Cdr edition, 2008)
ISBN 978-024081109

McKernan B and Rice J — *Creating Digital Content: A Video Production Guide for Web, Broadcast and Cinema* (McGraw-Hill Inc, 2001) ISBN 978-0071377447

McNeil P — *The Web Designer's Idea Book: The Ultimate Guide To Themes, Trends & Styles In Website Design* (How Books, 2008) ISBN: 978-1600610646

Orwig C — *Adobe Photoshop CS4 HOW-TOs* (Adobe; 1 edition 2008)
ISBN 978-0321577825

Paul C — *Digital Art* (Thames and Hudson, 2008) ISBN 978-0500203989

Vaughan T — *Multimedia: Making it Work: Seventh Edition*
(McGraw-Hill Osborne 2007) ISBN 978-0072264517

Journals

Creative Review

Design Week

Selvedge

Websites

www.a-n.co.uk	Artists' newsletter, contemporary art practice
www.bfi.org.uk	The British Film Institute
www.designcouncil.org.uk	The Design Council

Level 2 Units

Unit 1: Fashion Design Ideas

Unit code: L/602/0894

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to develop a personal approach to fashion design through the generation of ideas using a range of research skills and creative techniques.

Unit introduction

Fashion designers need a wide range of visual and technical skills in the development and realisation of creative fashion outcomes. In order to be innovative, these skills need to be underpinned by the ability to develop original design ideas. This unit will enable learners to develop an understanding of how to carry out a variety of inspirational primary and secondary source research from which they can generate original ideas, using a range of techniques including the design development cycle. Learners will begin to develop an understanding of how to use the design development cycle more effectively in their work and to enhance creative problem solving and presentation skills.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to record and apply visual and other references to inform fashion ideas
- 2 Be able to apply the design development cycle in the creation of own ideas
- 3 Be able to develop and present fashion ideas in response to a client brief.

Unit content

1 Be able to record and apply visual and other references to inform fashion ideas

Information sources: eg historical, contemporary, ethnographic, fashion predictions, trend information, colour predictions, exhibitions, film, television, costume, theatre, literature, art movements, fabric developments, retail outlets, internet, art, design

Interpretation of information: eg identifying, classifying, selecting, recording, understanding, applying, conventions, innovations

Application of information: eg modify, manipulate, discover, discriminate, combine ideas, review, revive

Ideas generation: eg brainstorm, mood boards, photographs, rough sketches, work sheets, exploratory models, alternative solutions, visuals, proofs, mock-ups, maquettes, samples, test pieces, free association, lateral thinking, instinct, intuition

2 Be able to apply the design development cycle in the creation of own ideas

Project cycle: analysis; clarification; sequence; exploration; development; consultation; final outcomes; evaluation

Visual awareness: expressive representations eg mood, emotion, texture, movement, market, occasion, visual language

Understanding the brief: establishing requirements; understanding restrictions; clarifying target markets; schedule planning

Communication of ideas: eg storyboards, research notebooks, learning journal, sketchbooks, printouts, onscreen; design conventions eg composition, layout, typographic use, text placement

Market awareness: eg occasion, gender, fabric, market levels, trend prediction, colour prediction, environmental, cultural, ecological

Visual representation: figure representation eg life drawing, clothed figure, flats, spec drawings, collage, montage, fabric representation; contemporary practice eg professional illustration, magazines, newspapers, in-store promotion, trade fairs, exhibitions, beauty, hair, makeup, illustrators, agents

3 Be able to develop and present fashion ideas in response to a client brief

Application of analysis: selection eg synthesis of research, application, fashion awareness, application to own work, identification of key elements, judgement, choice

Visual synthesis: eg deconstruction of images, image analysis, creative communication, innovation, developing own style

Final outcome: eg prototypes, designs for production, promotional campaign, marketing strategy, presentation techniques, fitness for purpose, appropriate use of materials

Presentation: eg use of terminology, verbal commentary, 2D and 3D presentation, storyboards, onscreen, photographs, installation, sketchbooks, blogs, vlogs

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 record and apply visual and other references to inform fashion ideas	M1 record and apply different visual and other references competently to inform fashion ideas	D1 record and apply different visual and other references confidently and imaginatively to inform fashion ideas
P2 apply the design development cycle in the creation of own ideas	M2 apply the design development cycle confidently in the creation of own ideas	D2 apply the design development cycle imaginatively and professionally in the creation of own original ideas
P3 develop and present fashion ideas in response to a client brief.	M3 develop and present different fashion ideas confidently in response to a client brief.	D3 confidently develop and present imaginative fashion ideas in response to a client brief.

Essential guidance

Delivery

This unit is designed to enable learners to develop the knowledge and skills required to effectively and creatively develop fashion ideas following a structured process. Learners should be made aware of the potential of this unit to underpin, enhance and develop their work in all other areas of fashion. Tutors' expertise in this area is essential, and learners should be given guidance on appropriate research sourcing and gathering and shown how to interpret targeted research into creative personal design solutions. Assignments should offer opportunity to gather inspirational research from a wide range of primary and secondary sources, with visits to galleries, exhibitions, collections, events, trade fairs and libraries being scheduled into the delivery. General guidance should be in the form of regular individual and group review sessions to encourage learners to comment on and discuss their work. This unit should be delivered through a scheme that is predominantly practical, so that learners gain an understanding of fashion design methods through experience rather than theory. Delivery could be through an integrated project in which this unit is taught in combination with other compatible units.

Assessment

This unit will be assessed through observation, ongoing critique and submission of work undertaken in response to different assignments or tasks set which cover the learning outcomes. Generated evidence should include the learners' research, developmental work and ideas in response to given tasks. Learners should be able to comment on their personal responses to themes or problems and explain, through visual and verbal presentations, the processes used in the development of their ideas.

For outcome 1 learners should show evidence of collecting and recording research from a variety of sources appropriate to the brief to enable them to focus their thoughts on developing appropriate fashion ideas. They should also show evidence of having researched and referenced fashion trends in terms of predictions and forecasting.

For outcome 2 learners should show evidence of their ability to use the design development cycle through annotated sketchbook work, ideas and layout sheets, mood boards and final visual solutions. There should also be evidence of an understanding of the key elements of design through their developed fashion ideas.

For outcome 3 learners should show evidence of, and be able to demonstrate, their ability to consider the client, fashion market area and a basic understanding of production processes required when designing for a variety of themes or set tasks. They should be able to comment on the strengths and weaknesses of their work, which may be through ongoing project evaluations, and demonstrate their skill in presenting their work professionally using appropriate methods and technology.

Employer engagement and vocational contexts

Centres should develop links with practising fashion personnel to deliver assignments to learners or to provide work experience. A lecture or visit by practitioners in the creative fashion areas of design, imaging, promotion and marketing local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

The resources required will vary according to the specific fashion related areas covered by the briefs. Adequate studio space will be necessary to allow learners to develop ideas, with easy access to a wide range of media and materials and publications for historical and contemporary research. Trend forecasting journals and magazines are essential and these can be accessed via company websites. Learning resources in the form of technical equipment and visual material, fashion journals and fashion related websites and design software should be available to provide a wide range of reference material for personal research. Visits to high street and designer fashion retail outlets are essential as well as visits to selected museums, galleries, events, exhibitions and fashion shows.

Indicative resources

Textbooks

Eames, Marti Guixe and Jurgen Bey (Book Industry Services, 2004)
ISBN 978-9063690625

Davies H and Knight N — *British Fashion Designers* (Laurence King, 2009)
ISBN 978-1856696333

De Bono E — *Serious Creativity: Using the Power of Lateral Thinking to Create New Ideas* (Harper Collins, 2005) ISBN 978-1861976741

Fletcher A — *The Art of Looking Sideways* (Phaidon Press, 2001)
ISBN 978-0714834498

Krisztian G and Schlempp-Ülker N — *Visualising Ideas* (Thames & Hudson, 2006)
ISBN 978-0500286128

McDowell C — *Fashion Today* (Phaidon Press, 2003) ISBN 978-071484334

McKelvey K and Munslow J — *Fashion Design: Process, Innovation and Practice*
(Blackwell, 2003) ISBN 978-0632055999

Peterson B — *Learning to See Creatively, revised edition* (Amphoto Books, 2003)
ISBN 978-0817441814

Quinn B — *Techno Fashion* (Berg, 2002) ISBN 978-1859736203

Journals

Artists and Illustrators

Collezioni Trends

Contemporary Crafts Magazine

Creative Review

Dazed and Confused Magazine

Design

Tank

Textiles View

View on Colour

Viewpoint

Visionaire

Vogue

Websites

www.fashion-era.com	Historical line drawing
www.modeinfo.com	Forecasting and trends
www.vam.ac.uk	Victoria and Albert Museum
www.vogue.co.uk	<i>Vogue</i>

Unit 2: Fashion Visualisation and Presentation

Unit code: Y/602/0896

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to develop their visual communication skills to a more personalised level through experimentation with and application of a variety of media, methods and techniques.

Unit introduction

Fashion designers and illustrators need to be able to communicate their fashion ideas in original, exciting and innovative ways to meet the needs of their clients. Visual communication skills are essential for learners if they are to work as successful practitioners in this sector. In this unit learners will develop the ability to communicate their fashion ideas through the application of a range of imaging and presentation techniques. Learners will be encouraged to experiment with, and combine, a variety of media, presentation and visualisation skills and processes, in order to explore different methods of communicating and presenting fashion ideas. These will include working drawings, design development, visuals for promotional and marketing purposes, page layouts and illustrations. Design ideas developed in other units can be used as a resource to support development in this area of study.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to research and use references to inform the development of visual ideas for fashion
- 2 Be able to use media, materials, techniques and processes to develop fashion visuals
- 3 Be able to communicate fashion ideas visually through the application of presentation techniques.

Unit Content

1 Be able to research and use references to inform the development of visual ideas for fashion

Fashion illustration: historical eg Lolita De Lempicka, Erte, Poiret, Paul Iribe, Rene Gruau, Georges Lepape, Sonia Delauney, Antonio Lopez; contemporary eg David Downton, Jackie Bisset, Julie Verhoeven, Natasha Law, Richard Grey, Philidar London, Keiji Ito, Jean Philippe Delhomme

Art Movements: eg Art Nouveau, Art Deco, Constructivism, Cubism, Pre-Raphaelites, Impressionism, Pop Art, Graffiti Art

Fashion designers: sectors eg haute couture, international, high street; designers eg John Galliano, Alexander McQueen, Hussein Chalayan, Vivienne Westwood, Yohji Yamamoto, Jean Paul Gaultier, Viktor and Rolf, Manolo Blahnik

Visual sources: eg magazines, posters, advertising, internet, fashion photography, television (the Fashion Channel) trend forecasting, museums, galleries, events, fashion shows, trade fairs, music events; retail outlets eg Liberty, Harvey Nicholls, Hobbs, Zara, Jigsaw, Karen Millen

2 Be able to use media, materials, techniques and processes to develop fashion visuals

Media: eg pencil, fine liner pen, ink, marker, charcoal, oil and chalk pastel, gouache, watercolour, acrylic, lens-based

Techniques and processes: eg drawing, painting, collage, printing, 3D applications, using templates, photography, digital imagery, text and image, scanning, photocopying, life drawing; purposes eg mood boards, storyboards, design development, technical drawings, flats, specifications, illustration, advertising

Materials: surfaces eg papers (colours, textures, weights, patterns); non-traditional surfaces eg cardboards, acetates, plastics, textiles, handmade surfaces

Templates: fashion figures eg female, male, child, back views, details

Methods: eg layout pads, tracing, light box, enlarger, photocopy, photographic, computer generated, freehand drawing, painting

Design considerations: eg scale, proportion, colour, shape, composition, illustration format, text

3 Be able to communicate fashion ideas visually through the application of presentation techniques

Identified purpose: eg fashion collection, promotional campaign, advertising, web page, mood boards, poster, magazine layout, specification drawings, packaging, point of sale promotion, client brief, emotive imagery, fitness for purpose

Presentation: eg design sheets, posters, mounted sheets, 3D display, text applications, web-based, onscreen, photographic, digitally manipulated, technical working drawings

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P1 research and use references to inform the development of visual ideas for fashion</p> <p>P2 use media, materials, techniques and processes to develop fashion visuals</p> <p>P3 communicate fashion ideas visually through the application of presentation techniques.</p>	<p>M1 research and use references confidently to inform the development of different visual ideas for fashion</p> <p>M2 use media, materials, techniques and processes competently to develop different fashion visuals</p> <p>M3 confidently communicate fashion ideas visually through the application of different presentation techniques.</p>	<p>D1 research and use references confidently to inform the development of imaginative visual ideas for fashion</p> <p>D2 use media, materials, techniques and processes confidently to develop imaginative fashion visuals</p> <p>D3 confidently communicate fashion ideas visually and imaginatively through the professional application of presentation techniques.</p>

Essential guidance

Delivery

This unit is designed to enable learners to develop knowledge of fashion visualisation and presentation, and to effectively and creatively explore the skills required to communicate their own fashion ideas. Tutors' expertise in this area is essential, and learners should be given guidance on sourcing appropriate research and shown examples of relevant visualisation techniques and processes. Learning will be through research and experimentation and assignments should encourage learners to work independently, developing their own style and techniques. It is likely that several outcomes can be covered in one assignment. Assignments may cover fashion design, accessories, page layouts, advertising, promotion, packaging or web-based imaging. General guidance should be in the form of regular individual and group review sessions to encourage learners to comment on and discuss their work. This unit should be delivered through a scheme that is predominantly practical, so that learners gain an understanding of visualisation and presentation techniques through experience rather than theory. It could be taught effectively through an integrated project in which it is delivered with other compatible units.

Assessment

A number of activities can be used to measure achievement for the assessment of outcomes in this unit. The work generated will be largely practical in response to a number of set tasks or assignments and could be assessed through observation, visual and verbal presentations, ongoing critique and the submission of work. Generated evidence should include the learners' research, experimental use of media, materials, techniques and processes and final ideas communicated through a range of presentation methods.

For outcome 1 learners should show evidence of researching and collating from a variety of sources to enable them to develop understanding and inform an experimental approach toward using visualisation and presentation techniques. They should present their research both visually and verbally in a supportive format. This could include sketchbooks, presentation sheets, research files, portfolio, photography, projections, digital imaging, moving image or onscreen.

Evidence for outcome 2 should take the form of experimentation with media, materials, techniques and processes through drawings, designs and imaging ideas for fashion visualisation. These should be presented in a suitable format.

For outcome 3 learners should show evidence of their ability to experiment with and apply appropriate techniques, media and methods for presenting their final outcomes for a selected market sector. Evidence could be in the form of mood boards, sketchbooks, illustration boards, design portfolio, digital images, photographs, mixed media, onscreen, projections, posters, installations or display. Their portfolio of work should demonstrate a variety of creative methods, applications and techniques in visual presentation.

Employer engagement and vocational contexts

Centres should develop links with practising designers, artists and illustrators to deliver assignments to learners or to provide work experience. A lecture or visit by a designer or illustrator local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

Adequate studio space will be necessary to allow learners to experiment and develop visual ideas, with easy access to a wide range of media and materials and publications for historical and contemporary imaging inspiration. Learning resources in the form of visual material, fashion journals and fashion related websites and digital imaging software should be available to provide a wide range of reference material for personal research. Digital cameras and related software should also be available. Visits to high street and designer fashion retail outlets are essential as well as visits to selected museums, galleries, events, exhibitions and fashion shows.

Indicative resources**Textbooks**

Blackman C — *100 years of Fashion Illustration* (Laurence King, 2007)
ISBN 978-1856694629

Borrelli L — *Fashion Illustration By Fashion Designers* (Thames & Hudson, 2008)
ISBN 978-0500513972

Dabner D — *Graphic Design School: The Principles and Practices of Graphic Design*
(Thames & Hudson, 2004) ISBN 978-0500285268

Dawber M — *Big Book of Fashion Illustration: A World Source Book of Contemporary Illustration* (Batsford, 2007) ISBN 978-0713490459

Dawber M — *Imagemakers: Cutting Edge Fashion Illustration* (Mitchell Beazley, 2004) ISBN 978-1840009835

Dawber M — *New Fashion Illustration* (Batsford, 2005) ISBN 978-1840009835

Fiell C — *Contemporary Graphic Design* (Taschen, 2007) ISBN 978-3822852699

Hyland A and Bell R — *Hand to Eye: Contemporary Illustration*
(Laurence King, 2003) ISBN 978-1856693394

Ireland J — *Figure Templates for Fashion Illustration* (Batsford, 2002)
ISBN 978-0713485721

Ireland J — *New Fashion Figure Templates* (Batsford, 2007) ISBN 978-0713490336

Lafuente M — *Essential Fashion Illustration* (Rockport Publishers, 2006)
ISBN 978-1592532537

McKelvey K — *Fashion Source Book* (Wiley Blackwell, 2006) ISBN 978-1405126939

Wintour A et al — *Manolo Blahnik Drawings* (Thames & Hudson, 2009)
ISBN 978-0500288092

Journals

Artists & Illustrators

Association of Illustrators Journal

Baseline

Creative Review

Drapers

Graphics World

International Textiles

Pourquoi Pas?

Typographic

Viewpoint

Visionaire

Visual Studies

Websites

www.3x3mag.com	Magazine of contemporary illustration
www.computerarts.co.uk	News and tips
www.creativereview.co.uk	Online magazine
www.fashionillustrationgallery.com	Online showcase for fashion artists and illustrators
www.pqpmagazine.com	Fashion illustration magazine
www.theaoi.com	The Association of Illustrators
www.visionaireworld.com	Online journal of fashion and art

Unit 3: Digital Design Skills for Fashion

Unit code: T/602/1053

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to develop skills and knowledge of how digital media are used within the fashion industry for both imaging and manufacturing purposes and to apply these skills to their own design work.

Unit introduction

This unit will enable learners to develop their awareness and knowledge of how computers are used in the fashion industry today in terms of both computer-aided design and computer-aided manufacture. It will provide learners with the opportunity to explore a variety of design and graphics based software and to develop their design skills by using computers and digital imagery to realise design and illustration ideas. Learners will apply digital solutions to a variety of visual areas such as fashion design, illustration, magazine design and layout, fashion promotion and advertising. Learners will also be introduced to the application of computers in the commercial world of fashion, including manufacturing, marketing and retailing.

Learning outcomes

To achieve this unit a learner must:

- 1 Know how to gather and record digital media used in the fashion industry
- 2 Be able to experiment with digital media to develop design ideas for fashion
- 3 Be able to use digital media to produce and present design ideas for fashion.

Unit content

1 Know how to gather and record digital media used in the fashion industry

Electronic communication systems: effects eg fashion websites, ordering online, fashion pop-ups

CAM systems: eg high-speed fabric cutters, production, construction

CAD systems: eg fabric designs, fabric samples, sampling, 2D modelling, 3D modelling

'Quick response' systems: eg fast fashion, global fashion markets, trends, product life cycle management

Computer technology in production: CIM processes; industrial use eg management systems, lay planning

Visual communication: eg digital imaging, photography, animation, video, illustration, drawing, layout, advertising, fashion graphics

Technological developments: eg remote working, environmental issues, sustainability, new markets

Design and imaging software: eg Photoshop, Illustrator, desktop publishing packages, graphics and advertising packages, moving image; eg Flash, Premier, Director, Dreamweaver

2 Be able to experiment with digital media to develop design ideas for fashion

Computer-based research: gathering material electronically eg CDs, internet, digital cameras

Computer-based design: eg designing, illustrating, fabric sampling; software packages eg vector drawing, bitmap painting, specialist fashion software

Computer-based visualisation: image techniques eg painting, drawing, illustrating, combined media, multiple techniques; software eg scanning, downloading, filters, colour ways, proportion, change; end products eg fashion photography, styling, advertising, branding, packaging, labelling, display, posters, web pages

3 Be able to use digital media to produce and present design ideas for fashion

Visual Applications: 2D eg designing, drawing, painting, repeat patterns, design development, digital photography, scanning, downloads; 3D eg modelling, display, in-store, exhibition, promotion, garments, accessories, fabric designs

Communications: eg email, internet searches, web page design, scanning, creative word processing, typographic design, importing text, commentary, music, page layout

Storage: eg cataloguing ideas, external storage, zip files, research materials

Realisation: media eg combining techniques, materials, methods, traditional, non-traditional; outcomes eg mood boards, storyboards, web pages, advertisements, editorial, page layouts, press packs, packaging, labels, swing tickets, business cards

Review: eg aesthetics, fitness for purpose, cost; opinions eg from customers, peers, tutors, the industry

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 record digital media use in the fashion industry	M1 record and describe different digital media uses in the fashion industry	D1 record and define the scope of different types of digital media use in the fashion industry
P2 experiment with digital media to develop design ideas for fashion	M2 experiment competently with different digital media to develop design ideas for fashion	D2 experiment confidently with a variety of digital media to develop imaginative design ideas for fashion
P3 use digital media to produce and present design ideas for fashion.	M3 use digital media effectively to produce and present design ideas for fashion.	D3 use a range of digital media effectively and imaginatively to produce and present design ideas for fashion.

Essential guidance

Delivery

This unit should be delivered through both a theoretical and practical approach with the emphasis, wherever possible, on the practical, so that learners gain an understanding of the digital applications used in fashion through experience. The delivery should enable learners to develop their awareness and understanding of how computers are used in the fashion industry in terms of both computer-aided design and computer-aided manufacture, and should provide them with practical opportunities to explore a variety of software and to develop their design and visualisation skills by using computers and digital imagery to realise fashion ideas. Tutors' expertise in this area is essential, and formal delivery should include workshop demonstrations of hardware and software applications. Learners should also be shown inspirational examples of digital imaging in art, design, fashion and advertising to use as stimulation for their own work. Additional drop-in time should also be made available to enable learners to practise and develop their computer skills. General guidance should be in the form of regular individual and group review sessions to encourage learners to comment on and discuss their work. Assignments and set tasks should encourage learners to carry out personal research, work independently, and apply their learning creatively to their own fashion ideas. It is likely that several outcomes could be covered in one assignment, and the unit delivered effectively in combination with other compatible units through integrated projects.

Assessment

A number of activities can be used to measure achievement for the assessment of outcomes in this unit. The work generated will be largely practical in response to a number of set tasks or assignments and could be assessed through visual and verbal presentations, ongoing critique and the submission of work. Generated evidence must show the development of knowledge and understanding and include the learners' theory notes, visual and written research and the creative development and presentation of fashion ideas communicated through creative visuals and a promotional package.

For learning outcome 1 learners should show evidence that they have developed a basic understanding of the use of computers in the fashion industry. They should present both their theory and personal research visually and verbally in a suitable format which could include research and reference files, or sketchbooks showing examples of digital work supported by notes, photographs, onscreen presentations and drawings. They should also describe and discuss selected examples, underpinning their own digital work with technical knowledge and inspiration.

For learning outcome 2 learners should produce a series of development sheets, concept drawings, mood boards, page layouts and illustrations which demonstrate their ability to creatively explore the use of digital imaging in their own work.

For learning outcome 3 learners should show clear evidence of their ability to apply their knowledge and understanding to their own ideas by creatively developing marketing and promotional ideas to target an appropriate fashion consumer. They should be able to select and experiment with a variety of styles of visual communication using computer aided design. Evidence could be in the form of presentation boards for possible design layouts or a promotional package, or on screen as web pages, online magazine, advertising or designer promotion.

Employer engagement and vocational contexts

Centres should develop links with practising designers, illustrators and graphics studios to deliver assignments to learners or to provide work experience. A lecture or visit by a graphic designer, or fashion illustrator local to the centre may provide useful and pertinent information on working practice. In addition suppliers of industry hardware and software are often willing to demonstrate their latest industry technologies and explain the benefits.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

Resources should include computer facilities for formal teaching, demonstrations and learner access. These facilities should have good educational and fashion industry standard hardware and software applications, Adobe Photoshop, Illustrator and Flash are essential, as are digitisers, colour scanners, digital cameras, printers and photographic facilities and equipment. Learners should have access to information resources to enable them to achieve this unit. They should also have access to a range of digital resources and applications including the internet, CD's and DVDs in order to achieve all learning outcomes.

Indicative resources**Textbooks**

Burke S — *Fashion Computing: Design Techniques and CAD* (Burke, 2006)
ISBN 978-0958239134

Carr and Latham — *Technology of Clothing Manufacture* (John Wiley & Sons, 2008)
ISBN 978-1405161985

Hess J and Pasztorek S — *Graphic Design for Fashion* (Laurence King, 2010)
ISBN 978-1856696937

McKelvey K and Munslow J — *Fashion Design: Process, Innovation and Practice*
(Blackwell, 2003) ISBN 978-0632055999

Tallon K — *Creative Computer Fashion Design* (Batsford, 2006)
ISBN 978-0713490220

Tallon K — *Digital Fashion Illustration* (Batsford, 2008) ISBN 978-0713490589

Journals

Creative Review

Design Week

Drapers

Fashion Weekly

Dazed and Confused

I-D

Graphis

Viewpoint

View on Colour

Websites

www.apparelmag.com	Website for <i>Apparel</i> magazine
www.apparelsearch.com	New clothing industry technology
www.digitalartsonline.com	Online magazine
www.netdiver.net	Digital culture

Unit 4: Fashion Marketing and Promotion

Unit code: D/602/0897

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to develop their knowledge of fashion marketing and promotion and apply theory and practice to a creative promotional campaign.

Unit introduction

Marketing and promotion have many different applications in the fashion industry. From the large mass market retailers, to the small niche brands and independent designers, all fashion companies need to use fashion promotion techniques to be successful. This unit will enable learners to develop their knowledge of fashion and the fashion industry through an understanding of fashion marketing and promotion. It looks at the principles of marketing and promotion and how these principles are applied to different consumer profiles as well as marketing, branding and promotional tactics. It provides opportunities for learners to carry out research using a variety of relevant techniques, to develop their visual and verbal communication skills, and apply their creativity through the design and presentation of a promotional campaign for their own fashion ideas.

Learning outcomes

To achieve this unit a learner must:

- 1 Know about fashion marketing and promotional targeting of different fashion customers
- 2 Know about the principles and practice of marketing and promotion in relation to fashion products and services
- 3 Be able to apply the principles of marketing and promotion to own fashion ideas.

Unit content

1 Know about fashion marketing and promotional targeting of different fashion customers

Market information: visual eg packaging, labels, flyers, posters, advertising, press packs, press releases, web advertising; written eg articles, editorials, stories, interviews, copywriting, voiceover

Consumers: eg age, social class, income, gender, religion, culture, ethnicity

Methods of research: eg shop reports, company reports, observation, price points, merchandising, display, interviews; surveys of sales eg high street, couture, designer, supermarket, wholesalers, online, mail order, product party

Review: eg of findings, through discussion, presentation, debate, re-evaluation

2 Know about the principles and practice of marketing and promotion in relation to fashion products and services

Marketing mix: 4 Ps (product, price, place, promotion); decisions; marketing; brand; target market

Promotional mix: advertising; sales promotion; visual merchandising; public relations; personal selling

Fashion marketing: eg historical development, meaning, importance; influences eg cultural, political, peer pressure, environmental, political, climate, ecological

Scope: impact eg care for customers, commercial success, links, social factors, design ingredients

Advertising: fashion brands eg magazines, newspapers, television, billboards, internet, specialist trade fairs; promotional principles eg Attention, Interest, Desire, Action (AIDA); specific consumer groups eg shock tactics, celebrity endorsements, promotional offers, point-of-sale, Unique Selling Proposition (USP)

Fashion promotion: eg fashion shows, charity events, 'buy one get one free', student discount, 20% off, competitions, parties, gigs, sponsorship, sporting events

Visual merchandising: eg stores, product, shop floor, window displays, point-of-sale

Public relations: media eg television, radio, newspapers, supplements, in-store magazines, press releases, 'hype', catalogues, web-based sales, targeted campaigns; brand image eg press releases, articles, charity support

3 Be able to apply the principles of marketing and promotion to own fashion ideas

Promotional strategy: visual eg theme, display, 2D and 3D promotional materials, layout, advertisements, posters, web pages, point of sale, photographs, leaflets, flyers, labels, packaging; written eg press releases articles, copywriting, press packs; events eg fashion shows, parties, sporting events, celebrity endorsement, guerrilla marketing, viral marketing, blogs, vlogs, social networking (Facebook, Twitter, MySpace, Bebo)

Presentation: methods eg display boards, commentary, animation, storyboards, PowerPoint, performance, TV advertisement, photography, illustration, portfolio, marketing report, handouts, abstracts

Review: eg success of campaign, fitness for purpose, comparison to similar campaigns, market appeal, application of theory and practice, results, impact, originality

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P1 identify examples of fashion marketing and promotion targeting different fashion consumers</p> <p>P2 identify the principles and practice of marketing and promotion in relation to fashion products and services</p> <p>P3 apply the principles of marketing and promotion to own fashion ideas.</p>	<p>M1 describe examples of fashion marketing and promotion targeting different fashion consumers</p> <p>M2 describe the principles and practice of marketing and promotion in relation to different fashion products and services</p> <p>M3 confidently apply the principles of marketing and promotion to own fashion ideas.</p>	<p>D1 define a wide variety of examples of fashion marketing and promotion targeting different fashion consumers</p> <p>D2 define the principles and practice of marketing and promotion in relation to a wide variety of fashion products and services</p> <p>D3 professionally and imaginatively apply the principles of marketing and promotion to own fashion ideas.</p>

Essential guidance

Delivery

This unit is designed to enable learners to develop knowledge and understanding of the principles of fashion marketing and promotion and to apply these to a personal promotional campaign. It should be delivered through both a theoretical and practical approach with the emphasis, wherever possible, on the practical, so that learners gain an understanding of marketing and promotion through experience. Tutors' expertise in this area is essential, and learners should be given guidance on how to research appropriately, particularly when carrying out company, or other reports. General guidance should be in the form of regular individual and group review sessions to encourage learners to comment on and discuss their work. Lectures and seminars should be planned for the delivery of marketing and promotional theory. Case studies of marketing and promotional campaigns would aid delivery of theory and practice. Assignments and set tasks should encourage learners to carry out personal research, work independently, and apply their learning creatively to their own fashion ideas. Delivery should stimulate, motivate and encourage independent and self-directed learning. It is likely that several outcomes could be covered in one assignment, and the unit delivered effectively in combination with other compatible units through integrated projects.

Assessment

A number of activities can be used to measure achievement for the assessment of outcomes in this unit. The work generated will be largely practical in response to set tasks and self generated assignments and could be assessed through visual and verbal presentations, ongoing critique and the submission of work. Generated evidence must show the development of knowledge and understanding and include the learners' theory notes, visual and written research and the creative development and presentation of fashion ideas communicated through a marketing report or promotional campaign.

For learning outcomes 1 and 2 learners should show evidence that they have developed an understanding of the principles of marketing and promotion in relation to fashion. They should present both their theory and personal research visually and verbally in the most appropriate method. This could include notebooks, reports, web pages, photographs, illustrations, written statements or on screen.

For learning outcome 3 learners should show evidence of their ability to apply their knowledge and understanding to their own fashion ideas by creatively developing marketing and promotional ideas to target an appropriate fashion consumer. They should be able to select and experiment with a variety of styles of visual communication. Evidence could be in the form of presentation boards, a written and visual report, web pages, advertisements, illustrations, portfolios, handouts, editorial, 3D and 2D displays, installations, posters, TV advertisements, packaging, labelling, events, performance or journalism.

Employer engagement and vocational contexts

Centres should develop links with practising public relations and marketing personnel to provide assignments to learners or work experience. A lecture or visit by a PR company professional or fashion promoter local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk.

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk.

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

Adequate studio space will be necessary to allow learners to develop creative marketing and promotional ideas for their work, with access to a range of fashion, marketing and lifestyle publications. Digital applications for marketing and promotional graphics, and for professional report writing should also be accessible. Primary research in the form of visits to retail outlets, marketing offices, public relations companies, press offices, events, fashion shows, trade fairs, galleries and exhibitions should also be available.

Indicative resources

Textbooks

Sheik S — *The Pocket Guide to Fashion PR* (Sage, 2010) ISBN 978-0956133606

Tungate M — *Fashion Brands: Branding Style from Armani to Zara* (Kogan Page, 2006) ISBN 978-0749453053

Okonkwo U — *Luxury Fashion Branding: Trends, Tactics, Techniques* (Palgrave Macmillan, 2007) ISBN 978-0230521674

Blythe J— *Essentials of Marketing* (FT Prentice Hall, 2000) ISBN 978-0273646672

Costantino M — *Fashion Files: Fashion Marketing and PR* (Bison, 2002) ISBN 978-0713483342

Easey M — *Fashion Marketing* (Blackwell, 2003) ISBN 978-063205199

Hines T and Bruce M — *Fashion Marketing: Contemporary Issues* (Butterworth-Heinemann, 2007) ISBN 978-075062438

McDowell C — *Fashion Today* (Phaidon, 2005) ISBN 978-0714843346

Bohdanowicz J and Clamp L — *Fashion Marketing* (Thomson Learning, 1994)
ISBN 978-0415059404

Jones R — *The Apparel Industry* (Wiley Blackwell, 2006) ISBN 978-1405135993

Rath P, Bay S, Petrizzi R and Gill P — *The Why of the Buy: Consumer Behaviour and Fashion Marketing* (Fairchild Books, 2008) ISBN 978-153674563

Journals

Campaign

Drapers

Fashion Weekly

International Textiles

Marketing Week

Menswear

Textiles View

The Journal of Fashion Marketing and Management

View on Colour

Viewpoint

Websites

www.brandrepublic.com	Marketing website linked to Marketing magazine
www.cim.co.uk	Chartered Institute of Marketing
www.fashion.net	Fashion news and views
www.fashionlive.com	New developments in fashion
www.firstview.com	New developments in fashion
www.londonfashionweek.co.uk	London Fashion Week official site
www.marketingmagazine.co.uk	Online version of publication
www.modeinfo.com	Forecasting and trends
www.promostyl.com	Trends and forecasts
www.prweek.com	Public relations information
www.vogue.co.uk	<i>Vogue</i>

Unit 5: Pattern Construction Techniques and Processes

Unit code: H/602/0898

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The unit aims to develop learners' pattern cutting skills and vocabulary through the exploration and development of specialist techniques and processes.

Unit introduction

This unit will enable learners to develop their practical skills in pattern construction. This will include working through a series of exercises leading to the completion of a pattern that has been translated from a design drawing. Personal design ideas developed in other units can be used as source material to inspire the development of a finished pattern.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to visually record and reference techniques, processes and terminology used in pattern construction
- 2 Be able to apply pattern cutting techniques for garments and design features
- 3 Be able to develop designs into finished patterns.

Unit content

1 Be able to visually record and reference techniques, processes and terminology used in pattern construction

Visually record, identify and reference: skirts eg straight, A-line, flared, pannelled, gored, godet, circular, dirndl; trousers eg hipsters, flared, straight leg, jeans, tailored, shorts; jackets eg tailored, casual, bolero; shirts and t-shirts; features; pleats eg box, inverted, knife, accordion, sunray, ruching, elasticated; openings eg button front plackets, double breasted, facing; fastenings eg buttons and buttonholes, zips, hook and loop tape, fastenings, hook and eye; sleeves eg dropped shoulder, cap, raglan, kimono, set in, two piece; cuffs; waistbands; facings; collars eg flat, shirt, grown on, stand, tailored; yokes; peplums; frills; cowls; pockets eg structured, integral, welt, patch, flap; seam lines eg princess line, empire line

Pattern construction processes: eg taking body measurements, taking measurements related to design or style features, selecting appropriate basic blocks, developing and adapting blocks to produce a working pattern, adding pattern markings, seam allowances, notches, balance marks, grain lines

Terminology: eg nett, seam allowance, ease, tolerance, grain lines, notches, balance marks, suppression, fullness, style lines and integral features

2 Be able to apply pattern cutting techniques for garments and design features

Pattern cutting techniques: use of basic blocks eg skirt, bodice, dress, trouser, jacket, sleeve; draft basic patterns (designs, design features)

Equipment: handle pattern cutting equipment and tools safely eg metre stick, grader's square, set square, pattern master, notchers, pattern drill, tracing wheel, scissors and fabric shears

Pattern adaption and drafting techniques: make simple dart manipulations; introduce fullness eg pleats, gathers, tucks, yokes; mark fastenings; openings, features (add, draft) eg cuffs, collars, pockets, add seam allowance, notches, balance marks, drill holes; mark up pattern with required information eg design description, style number, name of pattern piece, grain lines, cutting instructions

3 Be able to develop designs into finished patterns

Develop design into pattern: constructing a finished pattern eg selecting, adapting a suitable basic block; taking measurements; required design or style features eg finished length, fullness of hem, position of waistline, neckline drop

Produce completed full-size pattern: adapt pattern; design requirements eg darts, seam lines, fullness, length; drafting finished pattern; requirements (features, markings, information) eg openings, seam allowance, notches, grain lines, pattern name and cutting instructions

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P1 visually record and reference techniques, processes and terminology used in pattern construction</p> <p>P2 safely apply pattern cutting techniques for a range of garments and design features</p> <p>P3 develop own design idea into a finished pattern.</p>	<p>M1 apply, record and reference a range of effective processes and terminology used in pattern construction</p> <p>M2 competently and safely apply pattern cutting techniques for a range of garments and design features</p> <p>M3 competently develop an original and effective design idea into a finished pattern.</p>	<p>D1 independently and creatively record and reference a wide range of processes and terminology used in pattern construction</p> <p>D2 use and apply, with confidence and safety, pattern cutting techniques for a range of garments and design features</p> <p>D3 apply in-depth understanding to develop an original and creative design idea into a finished pattern.</p>

Essential guidance

Delivery

This unit is designed to introduce learners to the skills required to develop knowledge, understanding, vocabulary and practical skills of specialist pattern construction techniques. Initially, learners should be guided through a series of exercises in order to develop their skills and understanding of pattern construction, leading to the completion of a pattern that has been translated from a design drawing. Tutors' expertise, supported by introductions to techniques, preliminary and ongoing demonstrations and informative handouts will be essential. The use of quarter and/or half scale blocks should also be considered. Sound technical advice on how to correctly use pattern construction tools, along with adhering to current legislation associated with the health and safety regulations that affect the fashion studio environment and related activities should underpin the unit delivery, helping the learner to confidently progress. Personal design ideas developed in other units can be used as source material to inspire the development of skills in this area. Learners should be encouraged to keep detailed visual and written notes on techniques covered, and to discuss, comment on and review their own progress through individual and group review sessions.

Assessment

This unit will be assessed through observation, ongoing critique and the submission of work undertaken in response to a combination of assignments and set tasks that enable the generation of evidence to cover the required learning outcomes. Assessment should be made on the learners' technical skill, their level of understanding, and their ability to experiment, review and comment on their progress, as well as practical outcomes.

For outcomes 1 and 2 learners should keep a record of all tasks/work completed in the form of a technical file, which should include annotated sketches on techniques and processes covered, reference to related terminology, quarter or half scale constructed pattern samples and technical notes. They should also show evidence of their knowledge and understanding through discussions with their tutor and peers, and tutor observations made in the practical workshop environment and review sessions.

For outcome 3 learners should show evidence of, and be able to demonstrate, their ability to select a basic design idea and develop it into a completed full size pattern.

Employer engagement and vocational contexts

Centres should develop links with practising fashion designers to deliver assignments to learners or to provide work experience. A lecture or visit by a designer local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk.

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk.

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

This unit is both studio- and workshop-based. Adequate space will be necessary to allow learners to work on full size patterns and, although practical workshop facilities do not require highly technical resources, they should include pattern cutting tables of the correct height (3 ft) to avoid strain to the neck, shoulders and back.

Learners should have access to appropriate pattern construction tools, measuring and cutting equipment, spot and cross paper, pattern card, technical reference books, and handouts and worksheets. Sound technical advice is also an important resource in this area of study and should be readily available throughout the unit. First-hand experience should be encouraged wherever possible through visits to workshops and factories.

Indicative resources

Textbooks

Aldrich W — *Metric Pattern Cutting for Women's Wear* (John Wiley and Sons, 2008)
ISBN 978-1405175678

Aldrich W — *Metric Pattern Cutting for Menswear* (Blackwell, 2006)
ISBN 978-1405131414

Bray N — *More Dress Pattern Designing* (Blackwell Science, 2003)
ISBN 978-0632065028

Campbell H — *Designing Patterns: A Fresh Approach to Pattern Cutting*
(Nelson Thornes, 1980) ISBN 978-08595041

McDowell C — *Fashion Today* (Phaidon Press, 2003) ISBN 978-0714843346

McKelvey K and Munslow J — *Fashion Design: Process, Innovation and Practice*
(Blackwell Science, 2003) ISBN 978-0632055999

Stanley H — *Flat Pattern Cutting and Modelling for Fashion, Third Edition*
(Nelson Thornes, 1991) ISBN 978-0748704279

Journals

The Collezioni Series, eg *Collezioni Trends*, *Collezioni Donna*

Elle

Vogue

Websites

www.elle.com	<i>Elle</i> fashion magazine online
www.fashion.net	Fashion information from around the world
www.fashionlive.com	Information on trends and designers
www.vogue.co.uk	<i>Vogue</i> magazine online
www.wgsn.com	Online fashion and style industry resource

Unit 6: Hand and Machine Manufacturing Skills for Fashion

Unit code: R/602/0900

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to develop and broaden their practical skills in hand and machine manufacturing techniques and apply these to their own fashion ideas.

Unit introduction

This unit will enable learners to develop and extend their practical manufacturing skills and to broaden their technical knowledge and understanding of fashion and garment construction. They will explore and experiment with a range of materials, hand and machine stitch techniques, and construction and finishing processes as used in the fashion industry. Learners will select appropriate machinery and tools to achieve professional production results. They should be encouraged to research and record the work of contemporary designers who use related techniques, and to work with a combination of different materials, threads and trimmings to produce a collection of original samples. Personal design ideas developed through other units can be used as source material to inspire the experimental development of a range of samples, garment components or a finished garment.

Learning outcomes

To achieve this unit a learner must:

- 1 Know how visual references inform the development of garment manufacturing skills for the fashion industry
- 2 Be able to experiment with materials, equipment, techniques and processes used in garment production
- 3 Be able to use construction, decorative and finishing techniques to develop and present final fashion outcomes.

Unit content

1 Know how visual references inform the development of garment manufacturing skills for the fashion industry

Recording detail: eg styling, seaming, shaping, embellishment, cut, fit, surface treatments, details, trimmings, fastenings, fabrics, colour, finishes, themes, inspiration, fabric combinations

Designers: eg British, international, haute couture, high street, mass market, clothes, shoes, bags, hats, fabrics, sportswear, specialist clothing

Primary research: eg fashion shows, shops, showrooms, museums, specialist collections, galleries, on the street

Secondary research: eg books, magazines, journals, internet, catalogues, photographs, postcards, illustration plates, films

Details: eg pockets, collars, revers, cuffs, skirts, trousers, bodices, sleeves, pleats, godets, peplums, waistbands, basques, corsets

2 Be able to experiment with materials, equipment, techniques and processes used in garment production

Materials: fabric appearance eg opaque, transparent, weight, texture, surface pattern, weave, nap, pile, shiny, matt; fabric performance eg strength, flammability, elasticity, durability, washability, shrinkage; types eg woven, non-woven, fake fur, jersey, drill, corduroy, satin, silk, nylon, felt, rubber, denim

Equipment: tools eg hand sewing, embroidery, cutting; machinery eg domestic machines, industrial machines, flatbed, overlock, swing needle, lockstitch, binder, stud machine, blind hemmer; equipment eg metre rules, weights, snips, tracing wheels, shears, pinking shears, tailor's chalk, mannequin, steam press, donkeys, sleeve board, velvet board, tailor's ham

Techniques: eg straight machining, seam finishing (flat, curved, lap, fell, bound), hemming, edging, piping, binding, top stitching, twin needle stitching, gathering, shirring, pin-tucking, ruching, pleating, embroidery, appliqué, quilting, smocking

Selection: eg of appropriate equipment, techniques, processes, finishes, threads, fastenings, materials, seam choices, needle weight and type

Processes and components: pockets eg integral, patch, flap, welt, jet, bellows, safari, bound; collars eg flat, stand, shirt, roll, tailored, sailor; cuffs, waistbands, facings, openings, fastenings

Health and safety: awareness and understanding of current COSHH regulations and workroom practices

3 Be able to use construction, decorative and finishing techniques to develop and present final fashion outcomes

Personal design ideas: selection eg of ideas, fabrics, machinery, techniques, processes, components, applications, methods

Demonstrate abilities: eg of construction, decoration, finishing, application, professionalism, neatness, making choices, combining materials and techniques, finishing

Evaluation: appropriateness eg of design, techniques, materials, methods, selected equipment, processes, finishes, final presentation

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P1 identify how visual references inform the development of garment manufacturing skills for the fashion industry</p> <p>P2 experiment with materials, equipment, techniques and processes used in garment production safely and responsibly</p> <p>P3 use construction, decorative and finishing techniques to develop and present final fashion outcomes.</p>	<p>M1 describe how different visual references inform the development of garment manufacturing skills for the fashion industry</p> <p>M2 experiment effectively with different materials, equipment, techniques and processes used in garment production safely and responsibly</p> <p>M3 use construction, decorative and finishing techniques confidently to develop and present effective final fashion outcomes.</p>	<p>D1 define how different visual references inform the development of garment manufacturing skills for the fashion industry</p> <p>D2 experiment confidently and imaginatively with different materials, equipment, techniques and processes used in garment production safely and responsibly</p> <p>D3 use construction, decorative and finishing techniques professionally to develop and present imaginative final fashion outcomes.</p>

Essential guidance

Delivery

This unit is designed to enable learners to develop their technical knowledge, understanding, vocabulary and practical sewing skills in relation to garment construction. Through formal introduction, followed up by personal research, learners should develop their awareness and understanding of contemporary fashion designers who use related techniques in their work. At the early stages of the unit, learners should be guided through a series of techniques in order to develop their skills and knowledge in this area, later leading to the completion of a range of samples, garment components or a garment. Assignments should place particular emphasis on manufacture, decorative and finishing techniques and processes. An active and experimental approach will be needed to enable learners to achieve the outcomes. Visual references to contemporary garments, along with personal design ideas developed in other units, may be used as source material to inspire the experimental development of samples. Learners should be encouraged to keep detailed visual and written notes on techniques covered, and to discuss, comment on and review their own progress. Tutors' expertise, supported by introductions to techniques, preliminary and ongoing demonstrations and informative handouts will be essential. Sound technical advice should be readily available throughout the unit and guidance should be in the form of individual and group review sessions. When showing learners how to correctly use tools, equipment and machinery they should be made aware of, and encouraged to adhere to, all aspects of current legislation associated with the health and safety regulations that affect the fashion studio and sewing room.

Assessment

This unit will be assessed through observation, ongoing critique and the submission of work undertaken in response to a combination of tasks that enable the generation of evidence to cover the required learning outcomes. Assessment should be made of the learners' technical skill, their level of knowledge and understanding and their ability to review and comment on their progress, as well as their practical outcomes.

For learning outcome 1 learners should produce a comprehensive sketchbook or resource file that references garment structures and details from contemporary fashions. Their research should be presented in the form of annotated drawings, photographs and cuttings taken from a combination of both primary and secondary sources.

For learning outcome 2 learners should keep an annotated visual record of all tasks completed during the experimental and developmental stages of the unit which should include fabric samples with related terminology, visuals of tools, equipment and machinery used, and examples of their sewing skills using a variety of techniques and processes. They should also show evidence of their knowledge and understanding through discussions with their tutor and peers, and tutor observations made in the practical workshop environment. Final evidence will be in the form of experimental samples, garment components or a completed garment. Learners should also demonstrate that they have understood and adhered to health and safety regulations.

Employer engagement and vocational contexts

Centres should develop links with designers, and manufacturers to deliver assignments to learners or to provide work experience. A lecture or visit by a manufacturer or sample machinist local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk.

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk.

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

This unit is both studio- and workshop-based. Adequate space will be necessary to allow learners to develop design ideas, lay out fabric, work on samples and full sized patterns. Practical workshop facilities should include at minimum a range of domestic sewing machines, including straight stitch, swing needle and decorative stitch. Buttonholers, overlockers, steam pressing equipment, cutting tables (of the correct height (3 ft) to avoid strain to the neck, shoulders and back) and tailors' fitting mannequins must also be available. Learners should have access to appropriate tools, measuring and cutting equipment, a diverse range of fabrics and threads, technical reference books, handouts, worksheets and good-quality publications for contemporary reference to garment details. Sound technical advice is also an important resource in this area of study and should be readily available throughout the unit. First-hand experience should be encouraged wherever possible through visits to museums, galleries, exhibitions, fashion shows, retail outlets, workshops and factories.

Indicative resources

Textbooks

Black S — *Fashioning Fabrics: Contemporary Textiles in Fabrics* (Black Dog Publishing, 2006) ISBN 978-1904772415

Braddock S E and O'Mahony M — *Sportstech: Revolutionary Fabrics, Fashion and Design* (Thames & Hudson, 2002) ISBN 978-0500510865

Carr H — *Fashion Design and Product Development* (Blackwell Science, 1992) ISBN 978-0632028931

Complete Book of Sewing (Needlecraft) (Dorling Kindersley, 2006) ISBN 978-0756628550

EDS — *Sewing 101: The Beginners Guide to Sewing* (Creative Publishing, 2003)
ISBN 978-1589230699

Elsasser V — *Textiles: Concepts and Principles* (Fairchild Books, 2004)
ISBN 978-1563673009

Grey M and Wild J — *Paper, Metal and Stitch* (Batsford, 2004)
ISBN 978-0713490671

Quinn B — *Techno Fashion* (Berg Publishers, 2002) ISBN 978-1859736203

Shaeffer C — *Couture Sewing Techniques* (Taunton Press Inc US, 2001)
ISBN 978-1561584970

Shaeffer C — *Sewing for the Apparel Industry* (FT Prentice Hall, 2000)
ISBN 978-03211062840

Tortora P — *Understanding Textiles* (Prentice Hall, 2000) ISBN 978-0130219510

Wolff C — *The Art of Manipulating Fabric* (Krause Publications, 1996)
ISBN 978-0801984963

Journals

Drapers

Drapers Record

Fashion Weekly

Menswear

Textiles View

The Journal of Fashion Marketing and Management

View on Colour

Viewpoint

Websites

www.elle.com

Elle

www.fashion.net

Fashion news and views

www.fashionlive.com

New developments in fashion

www.firstview.com

New developments in fashion

www.londonfashionweek.co.uk

London Fashion Week official site

www.modeinfo.com

Forecasting and trends

www.promostyl.com

Trends and forecasts

www.vogue.co.uk

Vogue

Unit 7: Production Techniques for Fashion

Unit code: A/602/1054

QCF Level : 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to develop learner's technical understanding of the commercial garment manufacturing techniques and processes used in the fashion industry.

Unit introduction

Through following this unit learners will develop their technical knowledge, understanding and practical skills in relation to production techniques and processes used in garment construction for the fashion industry. Learners will develop skills in working with appropriate machinery, equipment and hand tools in the manipulation of a range of fabrics. They will gain an understanding of the sequence of operations used during the production process by producing a specific garment.

Learners will need to be aware of health and safety issues associated with the equipment and materials that they use. Appropriate risk assessments and any relevant COSHH guidance should be followed at all times. Through the practical application of these production techniques they will be encouraged to demonstrate the effective applications of appropriate machinery.

Personal design ideas developed through other units can be used as source material to inspire the construction and realisation of a finished garment.

Learning outcomes

To achieve this unit a learner must:

- 1 Understand materials, techniques and terminology used in garment manufacture
- 2 Be able to use industrial machinery, tools and equipment
- 3 Be able to use industrial production techniques to assemble a garment.

Unit content

1 Understand materials, techniques and terminology used in garment manufacture

Properties: eg absorption, strength, construction, elasticity, flammability

Characteristics: eg appearance, colour, texture, behaviour

Fabrics and fibres: natural fibres eg wool, cotton, linen, silk; manmade fibres eg regenerated cellulose, polyamides, polyesters, polypropylenes, acrylics, elastomeric; naturally occurring sheet materials eg skins, furs; manmade sheet materials eg rubbers, plastics, paper

Plan: sequence of operation; production process; production techniques; threads, trims; quality checks

Production processes: design (garment, accessory); pattern cutting; seaming; seam finishes; fashion details; pressing; finishing

2 Be able to use industrial machinery, tools and equipment

Safety: health and safety in the workplace (for self, for others); manufacturers' guidelines; relevant legislation eg Health and Safety at Work Act 1974

Operation: eg on/off switch, needle up/down, knee lift, needle changing, threading, spool filling, adjusting stitch length, adjusting stitch length width, correcting tension

Equipment and machinery: eg sewing machines, lock stitch, overlock equipment, Hoffman presses, steam iron, sleeve board, pressing cloth, velvet board, top-pressing, under-pressing

Processes: seaming eg flat, curved, lap, fell, French, bound; applications eg hemming, edging, pleating, binding, top-stitching, gathering, shirring, tucking

Maintenance: eg cleaning equipment, tidying work station, needle checks, oiling, guard checking

3 Be able to use industrial production techniques to assemble a garment

Equipment: steam iron; dress stands; hand tools eg scissors, knives, tape measures

Machinery: sewing machines; lock stitch, overlock equipment; pressing equipment eg Hoffman press

Sample production: stitched samples eg seams, darts, collars, cuffs, sleeves, facings, waists, hems, fastenings, pockets; using a variety of materials; completed garment; accessories

Components: eg collars, cuffs, sleeves, fastenings, openings

Fabric laying: eg effective lay planning, marking up, cutting out, notching

Production: production sequence; identifying threads; selecting trims; setting up equipment; safety checking machinery; quality control; final checking

Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P1 describe manufacturing terminology and processes used for garment production</p> <p>P2 demonstrate the safe use of industrial machinery, tools and equipment</p> <p>P3 use straightforward industrial production techniques to assemble a garment.</p>	<p>M1 describe and define manufacturing terminology and processes used for a range of garment production techniques</p> <p>M2 demonstrate the safe and effective use of a variety of different machinery, tools and equipment</p> <p>M3 use effective production techniques to assemble a garment.</p>	<p>D1 describe and define confidently a range of manufacturing terminology and processes used for a wide range of garment production techniques</p> <p>D2 demonstrate confidently the safe and effective use of a variety of different machinery, tools and equipment</p> <p>D3 confidently and independently use production techniques to assemble a garment.</p>

Essential guidance for tutors

Delivery

This unit is designed to enable learners to develop their knowledge, understanding, vocabulary and practical skills through the development of production techniques for fashion. At the early stages of the unit, learners should be given demonstrations and guided through a series of techniques in order to develop their skills and understanding in this area, later leading to the completion of a basic garment that has been translated from a design drawing.

In relation to fabric terminology, because the range of fabrics available to the fashion designer is vast learners should focus on a variety of fabrics with widely differing qualities in order to broaden their experience. They should sample and make notes in their technical file, which could act as a resource for future work. Personal design ideas developed in other units may be used as source material.

Assignments should place particular emphasis upon the development of technical skills through practical experimentation with production techniques and processes, and an active and experimental approach will be needed to enable learners to achieve the outcomes.

Learners should be encouraged to keep detailed visual and written notes on techniques covered, and to discuss, comment on and review their own progress.

Sound technical advice should be readily available throughout the unit and guidance should be given in the form of individual and group review sessions. When showing learners how to correctly use tools, equipment and machinery they must be made aware of, and adhere to, all aspects of current legislation associated with the health and safety regulations that affect fashion studios, cutting and sewing rooms.

Assessment

This unit will be assessed through observation, ongoing critique and the submission of work undertaken in response to a combination of assignments and set tasks that enable the generation of evidence to cover the required learning outcomes. Assessment should be based on learners' technical skills, their level of knowledge and understanding and their ability to review and comment on their progress, as well as practical outcomes.

For learning outcomes 1 and 2 learners should keep a record of all tasks and work completed in the form of a technical file, which should include annotated sketches of tools, equipment and machinery used, notes on production techniques covered, technical notes and reference to related terminology. Learners should also show evidence of their knowledge and understanding through discussions with their tutor and peers. Tutor observations should be carried out in the practical workshop environment.

For learning outcome 3 learners should show evidence of, and be able to demonstrate, their ability to select a basic design idea and use appropriate production techniques in order to construct a basic finished garment. It could be assessed through observation during practical sessions, and by samples indicating fault rectification supported by planning and evaluation notes in the learner's technical file.

Employer engagement and vocational contexts

Centres should develop links with practising artists, craftspeople and designers, to provide assignments or work experience.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk.

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk.

Assignments should be vocationally relevant; centres should consider the delivery of 'live projects', for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

This unit is both studio- and workshop-based. Adequate space will be necessary to allow learners to develop design ideas, lay out fabric, and work on samples and full-sized patterns. Practical workshop facilities should include as a minimum a range of domestic sewing machines, including straight stitch, swing needle and decorative stitch. Buttonholers, overlockers, steam pressing equipment, cutting tables of the correct height (3 ft) to avoid strain to the neck, shoulders and back, and tailors' fitting mannequins must also be available.

Learners will need access to appropriate tools, measuring and cutting equipment, a diverse range of fabrics and threads, technical reference books, handouts, worksheets and good-quality publications for contemporary reference to garment details. Sound technical advice is also an important resource in this area of study and should be readily available throughout the unit. First-hand experience should be encouraged wherever possible through visits to museums, galleries, exhibitions, fashion shows, retail outlets, workshops and factories.

Indicative reading for learners

Textbooks

Black S — *Fashioning Fabrics: Contemporary Textiles in Fabrics* (Black Dog, 2006)
ISBN 978-1904772415

Braddock S E and O'Mahony M — *Sportstech: Revolutionary Fabrics, Fashion and Design* (Thames & Hudson, 2002) ISBN 978-0500510865

Elsasser V — *Textiles: Concepts and Principles* (Fairchild, 2004)
ISBN 978-1563673009

Grey M and Wild J — *Paper, Metal and Stitch* (Batsford, 2004)
ISBN 978-0713490671

Jeffreys C — *Complete Book of Sewing (Needlecraft)* (Dorling Kindersley, 2006)
ISBN 978-0756628550

Quinn B — *Techno Fashion* (Berg, 2002) ISBN 978-1859736203

Shaeffer C B — *Couture Sewing Techniques* (Taunton Press, 2001)
ISBN 978-1561584970

Tortora P — *Understanding Textiles* (Prentice Hall, 2000) ISBN 978-0134392257

Journals

Drapers

Drapers Record

Fashion Weekly

Menswear

Vogue

Vogue Homme

Websites

www.elle.com

Elle magazine

www.fashion.net

Fashion news and views

www.fashionlive.com

New developments in fashion

www.firstview.com

New developments in fashion

www.londonfashionweek.co.uk

London Fashion Week official site

www.modeinfo.com

Forecasting and trends

www.promostyl.com

Trends and forecasts

www.vogue.co.uk

Vogue magazine

Unit 8: Fashion Realisation

Unit code: Y/602/0901

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to enable learners to develop skills in design research, development and realisation through the exploration and application of creative and practical techniques.

Unit introduction

This unit will enable learners to build on their acquired knowledge and practical skills in order to develop further their personal creative potential in fashion. This will be achieved through design research, creative exploration and application of ideas and the final realisation of an original design. This unit will encourage learners to undertake research and explore ideas based around a selected theme and to develop this as the inspiration for the production of original design work. These ideas will then be taken forward through the cutting and production stages to produce a completed original garment. This unit concentrates on developing individual creative focus and as such will encourage experimental and personal solutions to design problem solving.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to select and record references to inform the development of design ideas
- 2 Be able to apply references and ideas to the realisation of design solutions
- 3 Be able to experiment with materials, equipment, techniques and processes to develop fashion design ideas
- 4 Be able to use construction, production and finishing techniques to produce and present a finished garment.

Unit content

1 Be able to select and record references to inform the development of design ideas

Primary sources: eg own drawings, sketches, photographs, natural forms, manmade structures, landscapes, built environment, own creations, past work, serial thinking, innovation, concepts

Secondary sources: visual references eg books, magazines, periodicals, newspapers, galleries exhibitions, museums, TV programmes, music, films, fashion designers' work, historical, contemporary, traditional, non-traditional techniques; forecasting materials eg trend reports, forecasting agencies, designer shops, catwalk shows, collections

Ideas generation: eg brainstorm, mood boards, rough sketches, worksheets, exploratory models, alternative solutions, visuals, proofs, mock-ups, maquettes, samples, test pieces, free association, lateral thinking, instinct, intuition

Review and modification: initial ideas eg discuss, select, review, reject, refine, re-present

Consultation: eg clients, end users, interested parties, colleagues, tutors

2 Be able to apply references and ideas to the realisation of design solutions

Understanding the brief: establishing requirements; understanding restrictions; clarifying target markets; schedule planning; interpreting themes

Developing ideas: establishing working methods eg brainstorming, spider charts, mind maps, lists, flowcharts, working timetable, establishing themes

Design cycle: establishing parameters eg specification, ideas, development, proposals, prototypes, review, evaluation, re-design, deadline

Resources: eg machinery, photographic, digital, local research, national research, international research, web-based research

Design specifics: eg season, age, gender, occasion, silhouette, cost, target customer, colour, materials, pattern, texture, detail, manufacturing constraints, demographics, preferences, needs, timescale

Design considerations: eg environmental, source materials, ethical issues, carbon footprint, value for money, durability, cultural, marketing methods

3 Be able to experiment with materials, equipment, techniques and processes to develop fashion design ideas

Materials: fabric appearance eg opaque, transparent, weight, texture, surface pattern, weave, nap, pile, shiny, matt; fabric performance eg strength, flammability, elasticity, durability, washability, shrinkage; types eg woven, non-woven, fake fur, jersey, drill, corduroy, satin, silk, nylon, felt, rubber, denim

Equipment: tools eg hand sewing, embroidery, cutting; machinery eg domestic machines, industrial machines, flatbed, overlock, swing needle, lockstitch, binder, stud machine, blind hemmer; equipment eg metre rules, weights, snips, tracing wheels, shears, pinking shears, tailor's chalk, mannequin, steam press, donkeys, sleeve board, velvet board, tailor's ham

Interpretation: adapting own designs eg openings, fastenings, back views, economy of fabric, characteristics of fabric; suitability eg of fabric, colour, style, trimmings, finishes

Finished pattern: adapting; manipulating; basic block; design requirements; correct fit; incorporate relevant information eg seam allowance, notches, darts, grain lines and cutting instructions; store patterns; label patterns

Techniques: eg straight machining, seam finishing (flat, curved, lap, fell, bound) hemming, edging, piping, binding, top stitching, twin needle stitching, gathering, shirring, pin-tucking, ruching, pleating, embroidery, appliqué, quilting, smocking

Selection: eg of appropriate equipment, techniques, processes, finishes, threads, fastenings, materials, seam choices, needle weight and type

4 Be able to use construction, production and finishing techniques to produce and present a finished garment

Personal design ideas: selection eg of ideas, fabrics, machinery, techniques, processes, components, applications, methods

Demonstrate abilities: eg of construction, decoration, finishing, application, professionalism, neatness, making choices, combining materials and techniques, finishing

Processes: eg research, design, development, review, selection of materials, pattern cutting, adaptation, lay planning, cutting, manufacture, finishing, presentation

Evaluation: appropriateness eg of design, techniques, materials, methods, selected equipment, processes, finishes, final presentation

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all of the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P1 select and record references to inform the development of design ideas</p> <p>P2 apply references and ideas to the realisation of design solutions</p> <p>P3 experiment with materials, equipment, techniques and processes to develop fashion design ideas</p> <p>P4 use construction, production and finishing techniques to produce and present a finished garment.</p>	<p>M1 select and describe references to inform the development of effective design ideas</p> <p>M2 apply references and ideas effectively to the realisation of design solutions</p> <p>M3 experiment with materials, equipment, techniques and processes competently to develop original fashion design ideas</p> <p>M4 use different construction, production and finishing techniques effectively to produce and present a finished garment.</p>	<p>D1 select and define references to inform the development of original and effective design ideas</p> <p>D2 apply references and ideas confidently and imaginatively to the realisation of original design solutions</p> <p>D3 experiment with different materials, equipment, techniques and processes confidently and professionally to develop original fashion design ideas</p> <p>D4 confidently use a variety of construction, production and finishing techniques effectively to produce and present an original finished garment.</p>

Essential guidance

Delivery

This unit is designed to enable learners to develop their creative potential through research, design exploration, development and the realisation of a garment in relation to a set theme. Learners should be made aware of the potential of this unit to enhance and develop their work in all areas of fashion. Tutors should support the sourcing of appropriate research and demonstrate a range of specialist industrial techniques and processes in order to develop learners' confidence and skill in this area.

The set themes should be stimulating and varied in order to encourage work that is original and experimental and to support independent working. Themes should also offer opportunities to gather inspirational research from as wide a range of sources as possible, with relevant visits to galleries, exhibitions, libraries, events, collections and fashion shows being scheduled into the delivery. General guidance should be in the form of regular individual and group review sessions to encourage learners to comment on and discuss their work, and the unit should be planned to enable the learner to achieve the outcomes and to meet deadlines.

Sound technical advice should be readily available throughout the unit and learners should be encouraged to adhere to all aspects of current legislation associated with the health and safety regulations that affect the fashion studio and workshops.

Assessment

This unit will be assessed through observation, ongoing critique and the submission of work undertaken in response to a set assignment which gives ample opportunity to cover the learning outcomes. Assessment should be of the learners' technical skill, knowledge and ability to experiment, review and comment on their progress, as well as their practical outcomes.

Learners should be able to comment on their personal responses to the theme and explain, through visual and verbal presentations, the processes used in the development of their ideas.

For learning outcome 1 the evidence could comprise sketchbooks, notebooks, portfolios or reports which creatively present learners' visual and written research. These should show evidence of collecting and recording from a variety of sources appropriate to the brief, which enables learners to focus their thoughts on fashion ideas, as well as research and reference to fashion direction in terms of predictions and trends.

For learning outcome 2 learners should show evidence of their ability to develop design ideas through annotated sketchbook work, ideas, layout sheets, mood boards, visuals, design development, and final design proposals. There should also be evidence of an understanding of the elements of fashion design through their developed fashion ideas. The evidence will include drawing, planning, design solutions and the use of a range of visual presentation techniques along with the ongoing review and evaluation of ideas.

For learning outcome 3, through the appropriate presentation of practical outcomes, learners should show evidence of their ability to select a design idea and use appropriate pattern construction and production techniques in order to produce a finished garment. It could also be assessed through observation during practical sessions, visual reference, planning and evaluation notes included in the learner's sketchbook, and the final visual and verbal presentation of the finished outcome.

Employer engagement and vocational contexts

Centres should develop links with practising designers and manufacturers to deliver assignments to learners or to provide work experience. A lecture or visit by a designer or manufacturer local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk.

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk.

Links with employers are essential to the delivery of the programme for work experience and future employment. Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

Adequate studio space will be necessary to allow learners to develop design ideas, with easy access to a wide range of media and materials and good quality publications for historical and contemporary design inspiration. Learning resources in the form of visual materials should be available to provide a wide range of reference material for personal research, and stimulating sources to enhance creative outcomes, including fashion magazines and trend journals. Access to design software and digital imaging is also essential. Primary research should be available including galleries, museums, collections, exhibitions, fashion shows and high street and designer retail outlets. Adequate space will be necessary to allow learners to work on full size patterns, and lay out and cut fabric. Workshops should include a range of domestic sewing machines which provide straight stitch, swing needle, decorative stitch, buttonhole and overlock capabilities. Steam pressing equipment, pattern cutting tables of the correct height (3 ft or 1m) to avoid strain to the neck, shoulders and back and tailors' fitting mannequins should also be provided. Learners should have access to appropriate tools, measuring and cutting equipment, spot and cross paper, pattern card, a diverse range of fabrics and threads, technical reference books, and handouts/worksheets. Sound technical advice is also an important resource in this area of study and should be readily available throughout the unit. First-hand experience should be encouraged wherever possible through visits to workshops and factories.

Indicative resources

Textbooks

- Aldrich W — *Fabric, Form and Flat Pattern Cutting* (Wiley Blackwell, 2007)
ISBN 978-1405136204
- Black S — *Fashioning Fabrics: Contemporary Textiles in Fabrics* (Black Dog, 2006)
ISBN 978-1904772415
- Braddock S E and O'Mahony M — *Sportstech: Revolutionary Fabrics, Fashion and Design* (Thames & Hudson, 2002) ISBN 978-0500510865
- Carr H — *Fashion Design and Product Development* (Blackwell Science, 1992)
ISBN 978-0632028931
- EDS — *Sewing 101: The Beginners Guide to Sewing* (Creative, 2003)
ISBN 978-1589230699
- Jefferys C — *Complete Book of Sewing (Needlecraft)* (Dorling Kindersley, 2006)
ISBN 978-0756628550
- Grey M and Wild J — *Paper, Metal and Stitch* (Batsford 2004)
ISBN 978-0713490671
- Jenkyn Jones S — *Fashion Design (Portfolio Series)* (Laurence King, 2005)
ISBN 978-1856694360
- Quinn B — *Techno Fashion* (Berg, 2002) ISBN 978-1859736203
- Shaeffer C — *Couture Sewing Techniques* (Taunton Press, 2001)
ISBN 978-1561584970
- Shaeffer C — *Sewing for the Apparel Industry* (FT Prentice Hall, 2000)
ISBN 978-03211062840
- Tallon K — *Creative Fashion Design with Illustrator* (Batsford, 2006)
ISBN 978-0713490220
- Wolff C — *The Art of Manipulating Fabric* (Krause, 1996) ISBN 978-0801984963

Journals

- Arena*
- Creative Review*
- Dazed and Confused*
- Design Magazine*
- Drapers*
- Elle Decoration*
- GQ*
- International Textiles*
- Selvedge*
- View on Colour*
- Viewpoint*
- Vogue*

Websites

www.elle.com	<i>Elle</i>
www.fashion.net	Fashion news and views
www.fashionlive.com	New developments in fashion
www.firstview.com	New developments in fashion
www.londonfashionweek.co.uk	London Fashion Week official site
www.modeinfo.com	Forecasting and trends
www.promostyl.com	Trends and forecasts
www.prweek.com	Public relations information
www.vogue.co.uk	<i>Vogue</i>

Unit 9: Working with Fashion Design Briefs

Unit code: K/502/4859

QCF Level : 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to introduce learners to fashion design briefs which will enable them to undertake projects in the specialist area of fashion. Learners will experiment with a range of specialist materials, techniques and processes in order to develop ideas and outcomes which reflect current professional practice.

Unit introduction

Fashion designers explore ideas, materials and techniques in response to self-defined or given briefs. In order to develop their own professional skills, they work with different materials and experiment widely to explore the potential of a chosen medium and its suitability for the task. They research widely from different sources to gain inspiration to help them develop ideas. Professionals continuously review the progress of their work to ensure it meets their creative intentions and the requirements of the brief.

Fashion design involves the manipulation of materials, visual and structural elements and the resolution of functional and aesthetic criteria in line with market trends. Fashion designers have to be able to analyse briefs accurately, identifying which factors need to be taken into account when developing their response. The aim of this unit is to enable learners to understand how to respond successfully to fashion design briefs. Learners will develop the skills to do this by exploring and experimenting with appropriate specialist materials, techniques and processes.

Learners will develop their vocational skills and understanding by exploring pattern drafting and construction techniques and processes. They will explore traditional and non-traditional fabrics, which will include natural and synthetic fibres. Construction techniques will include the use of hand tools, machinery and associated technology. Learners will need to be made aware of the health and safety issues associated with the materials and techniques they study.

This specialist unit gives insight into the life of a professional fashion designer. The focus will be on what the practitioner does and how they do it, rather than the business details. A professional fashion designer would not necessarily make up garments if they were working in the design studios of a large fashion company. Fashion designers need to have the technical knowledge to allow them to design for different markets. In a large company, part of a designer's role is to work with the technical designer to ensure that their fashion designs are interpreted as they intended.

Learners will explore the type of studio/workshop environment and the specialist materials, techniques and equipment used by the professional. They will learn how the need to create commercially viable products affects fashion designers' creative thinking.

Learners who explore fashion design can progress to other roles in the industry such as pattern cutter, product developer, garment technologist, fabric technologist, quality manager, fashion costume designer, theatre wardrobe manager, fashion stylist, fashion journalist, retail manager and buyer.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to use pattern drafting techniques and processes
- 2 Be able to use construction techniques and processes
- 3 Be able to develop ideas to meet fashion design briefs
- 4 Understand the successful characteristics and quality of fashion design work.

Unit content

1 Be able to use pattern drafting techniques and processes

Pattern drafting and cutting techniques and processes: given brief eg cutting patterns from basic blocks, planning layouts and marking out patterns, cutting and marking out construction details, the safe use of cutting and marking tools and equipment

2 Be able to use construction techniques and processes

Construction techniques and processes: given brief eg planning, construction process, seaming, edging; fittings, fastenings, embellishments eg Velcro, zips, buttons, belts, handles, beads and lace; finishing; pressing

Health and safety: elimination of risk to self and others; thinking and working safely within a studio environment and following the appropriate COSHH guidance on materials; Health and Safety Act 1974

3 Be able to develop ideas to meet fashion design briefs

Fashion design briefs: clothing eg for men, women, children, specialist markets (couture, leisure, evening, current trends); footwear or accessories; analyse, identify requirements of brief eg response, target market, needs, preferences; technical, functional factors eg type, properties, characteristics (materials, costs, scale of production, time, performance, fit)

Materials, techniques and processes: aesthetic qualities; fitness for purpose; alternative options; properties eg characteristics, effects, uses, limitations, creative potential; suitability

4 Understand the successful characteristics and quality of fashion design work

Characteristics: analysis eg alternative options, exploring properties, effects, uses, limitations, creative potential; suitability eg purpose, factors, opportunities, constraints (time, access, specialist equipment, other resources, budget, content), presentation; others' projects eg similar briefs, commercial, professional, success (projects, campaigns, influence)

Quality: eg comparison, original intentions, aesthetic qualities, strengths, weaknesses, areas for improvement; own work; others' work

Production process: technical competencies; creative abilities; time management; costings

Sources of information: self-evaluation; comments from others eg audience, peers, tutors, client; documentation eg notes, minutes of meetings, notes from feedback, production diaries, visits

Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 use pattern drafting techniques and processes safely	M1 use a range of pattern drafting techniques and processes effectively	D1 use a wide range of pattern drafting techniques and processes creatively
P2 use construction techniques and processes safely	M2 use construction techniques and appropriate materials, techniques and processes	D2 use diverse construction techniques, materials, techniques and processes creatively and independently
P3 develop ideas and outcomes to meet fashion design briefs	M3 develop coherent ideas and outcomes to meet fashion design briefs	D3 develop imaginative ideas and outcomes to meet fashion design briefs
P4 select appropriate materials, techniques and processes to meet fashion design briefs	M4 compare and contrast experimental, development and final creative works.	D4 evaluate and contrast experimental, development and final creative works.
P5 discuss successful fashion design work.		

Essential guidance

Delivery

This unit has been designed to give learners the opportunity to undertake projects in the specialist area of fashion. Typically this would be through briefs that involve learners developing ideas and outcomes reflecting current professional practice. Depending on the choice of specialist units, briefs could combine work in different specialist areas such as textiles, photography or design crafts.

Learners need to be able to select suitable material, techniques and processes to realise their ideas and respond successfully to briefs. Learners should review their use of techniques and processes, discussing and commenting on the properties and characteristics of different materials and techniques. Learners should be encouraged to apply techniques and processes with accuracy. They should also learn to critically evaluate the quality of their own and others' work. Tutors delivering this unit should use as wide a range of techniques as possible in order to assist learners' developing skills and understanding. Lectures, discussions, seminar presentations, studio/workshop practical sessions, visits to fashion design studios and exhibitions and research using library and internet resources would all be suitable. Whichever methods are used, delivery should stimulate, motivate, enthuse and educate the learner.

Working in the studio can be dangerous. Learners will need to be aware of the health and safety issues relating to the media, materials and equipment they use. They should know how to reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Learners could keep a health and safety logbook, alternatively they could design storyboards, symbols or posters to record safe practice visually. Tutor observation of safe working practice through witness statements is also acceptable.

Tutors should consider integrating the delivery and assessment for this unit with other relevant units learners may be taking. In planning integrated unit delivery through project briefs, tutors should be aware of the need to track the relevant criteria of the units being covered.

Learning outcome 1 requires learners to use pattern drafting techniques and processes. This will depend on what materials and equipment are available in each centre, but it is expected that learners would make simple patterns and be taught to draft a pattern from a standard block or from a design using drape modelling on a stand. However, this learning outcome will be delivered mainly through practical studio and workshop experiences.

Learning outcome 2 should be delivered primarily through practical studio and workshop experiences. Although selection and use of materials and techniques will depend on the individual centre's available resources, it is expected that learners will need to be taught garment construction techniques and processes. Technical skills should be accurate and learners must understand how to use tools and equipment safely. Learners should be encouraged to use techniques and processes appropriately but also creatively, mixing the materials, techniques and technology wherever possible. They will need to learn respect for the specialist tools and the function they perform and how to look after the tools and equipment correctly, working safely at all times. Investigating professional work will enable learners to gain insight into how professionals work in a fashion context and help them decide

on their direction vocationally. They could do this by visiting practitioners' workshops or studios.

For learning outcome 3, delivery techniques should be varied. Initially this learning outcome is likely to be delivered through discussion about potential ideas and demonstration, perhaps launching the brief through an inspiring presentation of slides or images. Tutors should encourage learners to participate in analysing the brief through asking probing questions, and develop learners' creative abilities in generating exciting, innovative ideas. Visits to galleries and exhibitions will form an integral part of the delivery of this outcome. Visiting fashion and textile practitioners will offer learners opportunities to develop their understanding of fashion in a vocational context.

The delivery for learning outcomes 2 and 3 can be integrated. They are both about learners developing work to meet a fashion brief and understanding how this happens. Delivery techniques should be varied and stimulating, encouraging learners to investigate the creative use of materials within a fashion context. Group activities would be beneficial at this level, with learners discussing ideas around a set brief, looking at possible options for individual investigation. Learners may have quite different areas of personal preference they would like to investigate. They could be encouraged to try different approaches and methods individually, then meet to share the results. Meeting with a professional would inform learners about vocational fashion practice. Learners could be asked to plan and manage this, and identify questions to ask the practitioner.

Learning outcome 4 will be delivered through reflection on and assessment of ongoing work, with comparisons made to fashion designers' work that has been developed for similar briefs. Visits to fashion designers or from visiting professionals will give good opportunities to examine details of timescales, budget, costings, aesthetic qualities and technical processes.

Assessment

This unit will be assessed through observation, ongoing critique and submission of work undertaken in response to a set assignment which covers the learning outcomes. Generated evidence should include the learners' research, developmental work, sketchbooks, mood boards, storyboards and ideas in response to the brief. Learners should be able to comment on their personal response to the brief and explain, through display and oral presentation, the development of their ideas.

For learning outcome 1 learners should show evidence of using pattern drafting techniques and processes. For learning outcome 2 learners should show evidence of using construction techniques and processes. For learning outcome 3 learners should be able to develop ideas and outcomes to meet fashion design briefs. For learning outcome 4 learners should be able to select appropriate materials, techniques and processes for investigation and exploration for the brief. When reviewing outcomes, learners need to analyse the successes and failures of their work.

Employer engagement and vocational contexts

Centres should try to establish links with local professional fashion designers and companies. Learners are enlightened and motivated by finding out how a professional works, what inspires them, what they make, the materials and techniques they use, what studio space and equipment they have and how the need to make money affects what they make. Open days at FE and HE

establishments are also of interest to broaden learners' horizons and to show how fashion can be manipulated and transformed.

Links with employers are essential to the delivery of the programme for work experience and future employment.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk.

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk

Assignments should be vocationally relevant; centres should consider the delivery of 'live projects', for example, to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

For this unit learners should have access to appropriate equipment for the production of fashion solutions to given design briefs. The resources required will vary according to the specific technical and material demands of the fashion projects chosen, but are likely to include tools and equipment for pattern drafting and garment construction and specialist journals and reference materials.

Indicative reading for learners

Textbooks

Aldrich W — *Fabric, Form & Flat Pattern Cutting* (Wiley Blackwell, 2007)
ISBN 978-1405136204

Braddock S and Mahony M — *Techno Textiles 2: Revolutionary Fabrics for Fashion & Design No2* (Thames & Hudson, 2005) ISBN 978-0500512456

Da Cruz E — *Fashioning Fabrics: Contemporary Textiles in Fashion*
(Black Dog, 2006) ISBN 978-1904772415

Dawber M — *Big Book of Fashion Illustration* (Batsford, 2007)
ISBN 978-0713490459

Fogg M — *Print in Fashion* (Batsford Ltd, 2006) ISBN 978-0713490121

Jenkyn Jones S — *Fashion Design (Portfolio Series)* (Laurence King, 2005)
ISBN 978-1856694360

Martin R — *The Fashion Book* (Phaidon, 2001) ISBN 978-0714841182

McKelvey K — *Fashion Source Book* (Wiley Blackwell, 2006) ISBN 978-1405126939

McKelvey K and Munslow J — *Fashion Design: Process, Innovation & Practice*
(Blackwell Science, 2008) ISBN 978-0632055999

O'Hara Callan G — *Dictionary of Fashion and Fashion Designers*
(Thames & Hudson, 2008) ISBN 978-0500203996

Peacock J — *Fashion Accessories: The Complete 20th Century Sourcebook* (Thames & Hudson, 2000) ISBN 978-0500019979

Seaman J — *Foundation in Fashion Design and Illustration* (B T Batsford, 2001) ISBN 978-0713487039

Sorger R and Udale J — *The Fundamentals of Fashion Design* (AVA, 2006) ISBN 978-2940373390

Tallon K — *Creative Computer Fashion Design with Illustrator* (Batsford, 2006) ISBN 978-0713490220

Tatham C and Seaman J — *Fashion Design Drawing Course* (Thames & Hudson, 2003) ISBN 978-0764124730

Journals

Crafts Magazine

Creative Review

Design Week

New Design

RA Magazine

Textiles Magazine

Websites

www.artchive.com	Articles and images for educational use
www.whitworth.manchester.ac.uk	The Whitworth Art Gallery
www.vam.ac.uk	The website for the Victoria and Albert museum

Unit 10: Working with Accessory Briefs

Unit code: J/502/4870

QCF Level: 2

Credit value: 10

Guided learning hours: 60

Unit aim

The aim of this unit is to give learners the opportunity to design and make fashion accessories. Learners will be able to develop design process skills. They will understand how to use specialist materials and processes in producing prototypes for bags, millinery, body adornments or other accessories.

Unit introduction

Accessories can transform a fashion outfit and can be a simple way to obtain a unique look or adopt the latest trend. This unit gives learners the opportunity to design and make fashion accessories. The unit explores the various stages in the design process for fashion accessories and learners will develop design skills. They will understand how to use specialist materials and technical processes in producing prototypes for bags, millinery, body adornments and other accessories.

Learners will understand the creative process by following a brief that requires them to generate, develop and review their ideas through to presenting a completed prototype. Learners will explore how mood boards and market research can help design ideas to evolve. They will have the opportunity to develop designs based on their own research. Learners will gain an awareness of different types and methods of accessory construction and be able to make paper patterns and maquettes that can be reviewed and altered as necessary for different design and construction styles. They will learn about the suitability of materials and methods of hand and machine stitching to achieve their aims. Learners will use appropriate machinery and hand tools to achieve prototype standards and they will be aware of health and safety issues associated with the equipment and materials that they use. Learners should follow and understand appropriate risk assessments. Relevant COSHH guidance should be followed at all times.

Learners are expected to plan and develop their skills in the production process. They will develop an understanding of the sequence of operation used during the prototype construction, paying particular attention to time management.

Learners are encouraged to look at a variety of accessories to help develop their ideas. Assignment briefs should be designed to be stimulating and motivating to encourage learners to develop and acquire new skills.

Learning outcomes

To achieve this a learner must:

- 1 Be able to develop ideas to meet accessory briefs
- 2 Be able to produce outcomes to meet accessory briefs
- 3 Understand the successful characteristics and quality of accessory briefs work.

Unit content

1 Be able to develop ideas to meet accessory briefs

Clarify brief: eg identify purpose, identify constraints, budget, eco issues, evaluate client needs

Research: eg work of others, historical, contemporary

Develop ideas: primary sources eg natural world, made objects, architecture, human figure, art galleries, museums; secondary sources eg photography, books, postcards, internet; 2D media; 3D media; alternative ideas; problem solving; analysis; recording; refining

Maquettes: mock-ups, scale, full-size; materials eg card, paper, Vilene, scrap materials

Accessory: eg millinery, footwear, clutch bags, handbags, shoulder bags, shopping bags, belts, gloves, muffs, scarves, jewellery, body adornment

2 Be able to produce outcomes to meet accessory briefs

Planning: sequence, operations, making process; identifying making techniques; identifying suitable fabrics, threads, fasteners, trims

Equipment: eg millinery gauzes, hoods, hat blocks, fabrics, plastics, metals, waste materials, old or broken jewellery, papers, card, yarn, wire, beads, trimmings, pattern-making papers, felt-making equipment, shoe lasts; hand tools eg scissors, cutting wheels, measures, pins, needles, jewellery-making equipment

Machinery: sewing machines eg lock stitch, overlockers, heavy duty machines for stitching leather or plastics, embroidery machines, pressing and steaming equipment, industrial steam irons, hat block steamers

Health and safety: correct use according to manufacturers' guidelines; relevant legislation; risk assessments

Production process: this will vary according to the accessory but should take into account preparation; construction techniques; decorative details; finishing techniques; final presentation

3 Understand the successful characteristics and quality of accessory briefs work

Characteristics: analysis eg alternative options; exploring properties; effects; uses; limitations; creative potential; suitability eg purpose, factors, opportunities, constraints (time, access, specialist equipment, other resources, budget, content), presentation; others' projects eg similar briefs, commercial, professional, success (projects, campaigns, influence)

Quality: eg comparison, original intentions, aesthetic qualities, technical qualities, strengths, weaknesses, areas for improvement; own work, others' work

Production process: technical competencies; creative abilities; time management; costings

Sources of information: self-evaluation; comments from others eg audience, peers, tutors, client; documentation eg notes, minutes of meetings, notes from feedback, production diaries, visits

Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P1 research and develop designs for accessories</p> <p>P2 make maquettes to meet design requirements</p> <p>P3 use appropriate processes to assemble, produce and present an accessory</p> <p>P4 safely operate appropriate equipment and machinery</p> <p>P5 discuss successful accessory briefs work.</p>	<p>M1 create an accessory which realises design intentions and shows competence in application of technical skills</p> <p>M2 compare how own and others' work meets the demands of a brief.</p>	<p>D1 create an accessory that demonstrates a high standard of practical competence, and independent working</p> <p>D2 evaluate perceptively how own and others' work meets the demands of a brief.</p>

Essential guidance

Delivery

Since the production process varies according to the accessory to be produced, it is anticipated that the learner will be given guidance at the start of the unit, acquiring understanding and skills as the unit develops, then working independently and demonstrating safe practice once the skills have been acquired. Centres can focus accessory making on the facilities available to them.

For learning outcome 1 learners should research and explore a variety of accessories to broaden their understanding and knowledge of this specialist area. They should be introduced to production techniques and processes as appropriate to their specialist pathway. Learners are encouraged to look at new technologies available within the accessory production and manufacturing processes. Learners are also encouraged to be experimental in their ideas and building of prototypes during the design development process.

Learners should produce maquettes from paper, card or other materials, although they do not all have to be followed through to a completed item. Learners should also be encouraged to make up samples of parts of accessories where skill can be demonstrated in using, for example, difficult materials and/or techniques.

For learning outcome 2, learners should use appropriate processes to assemble and present an accessory. Learners should be given guidance on minimal waste of materials and the overall cost effectiveness of the process before putting these skills into practice themselves. Learners should safely operate appropriate equipment and machinery. Learners are required to complete and record quality checks throughout the making process in order to develop their skills and understanding of the planning and evaluation of finished accessories.

For learning outcome 3, learners will need to gain an understanding of quality processes and success criteria by examining their own and others' work. Visits by accessory designers and makers will help learners to gain an insight into working methods. Learners should be given regular feedback through day-to-day discussion and formal and informal assessment. Through examining working processes and outcomes, they will gain a better understanding of the constraints and opportunities available to them, as they produce their own work.

Assessment

To meet learning outcome 1, learners must be able to develop ideas to meet accessory briefs.

To meet learning outcome 2, learners must be able to produce outcomes to meet accessory briefs, produce maquettes and select appropriate techniques and materials for making accessories.

To meet learning outcome 3, learners must demonstrate an understanding of the successful characteristics and quality of accessory briefs work through reviewing and recording the production processes and final outcomes.

Employer engagement and vocational contexts

Centres should develop links with practising artists, craftspeople and designers, to provide assignments to learners or work experience.

Links with employers are essential to the delivery of the programme for work experience and employment.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk

Business and finance advice:

- local, regional business links – www.businesslink.gov.uk

Assignments should be vocationally relevant; centres should consider the delivery of 'live projects', for example to support the vocational content of the unit and programme.

Creative and Cultural Skills (www.ccskills.org.uk), the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media, provides careers advice and industry information, plus regularly updated news and events pages (www.skillset.org).

Essential resources

Adequate studio space is required to allow learners to develop paper and card design ideas into experimental and innovative accessory samples and outcomes. Workshops must include essential equipment and facilities suitable for a specialist fashion accessory pathway. This unit can be interpreted as jewellery design and making in which case appropriate jewellery-making facilities must be available. For millinery construction appropriate hat blocks and hat steamers must be accessed. Learners should have internet access and the facility to access publications and journals for historical and contemporary research. Learners should also be encouraged to attend exhibitions, galleries, external workshops, trade shows and studio artists.

Indicative reading for learners

Textbooks

Belanger Grafton C — *Shoes, Hats and Fashion Accessories* (Dover Pictorial Archives, 1998) ISBN 978-0486401034

Brand J and Teunissen J — *Fashion and Accessories* (Terra Uitgeverij, 2007) ISBN 978-9058976796

Cox C — *Bags: An Illustrated History* (Aurum Press, 2007) ISBN 978-1845131913

Edmonds — *Three Dimensional Embroidery* (Batsford, 2005) ISBN 978-1906388546

Huey S and Proctor R — *New Shoes: Contemporary Footwear Design* (Laurence King, 2007) ISBN 978-1856695077

McCreight T — *Jewellery: Fundamentals of Metalsmithing (Jewellery)* (A&C Black, 1998) ISBN 978-0713649000

Walford J and Levine B — *The Seductive Shoes – Four Centuries of Fashion Footwear* (Thames & Hudson, 2007) ISBN 978-0500513460

Woodsford E — *Machine Embroidery and Textile Decoration: Inspirational Projects for Creative Clothing and Accessories* (Apple Press, 2006) ISBN 978-1845431174

Websites

www.luluguinness.com/history.php Fashion accessory designer website

www.vam.ac.uk The website for the Victoria and Albert museum

Unit 11: 2D Visual Communication

Unit code: L/502/4823

QCF Level: 2

Credit value: 5

Guided learning hours:30

Unit aim

The aim of this unit is to enable learners to gain an understanding of and develop skills in 2D visual communication techniques, such as drawing, painting, photography and print-making.

Learners will follow set assignment briefs that allow them to apply skills through research, development and final design ideas.

Unit introduction

This unit explores a wide range of 2D mark-making techniques with reference to formal elements such as line, tone, colour, shape, pattern, texture, form and proportion. Learners should be given the opportunity to experience as many 2D techniques as possible.

Learners will develop skills in this area with a view to completing research, development and final design ideas. This is an essential part of learning; skills and knowledge acquired for this unit will underpin all other units within the qualification.

Assignment briefs with a specific theme should give learners the opportunity to develop skills for this unit.

It is recommended that learners are introduced to 2D techniques offered by the centre through an induction programme followed by more specific assignments, for example a series of banners promoting galleries at the Victoria and Albert Museum. This assignment may include 2D research in the form of sketches and photographs from the museum which can be creatively developed into banners using 2D techniques such as printmaking.

Learners will be introduced to, and need to be made aware of, the health and safety issues associated with the techniques and processes for the unit.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to use 2D mark-making techniques
- 2 Be able to communicate design ideas using 2D visual communication techniques
- 3 Be able to use formal elements in 2D visual communication.

Unit content

1 Be able to use 2D mark-making techniques

2D mark-making: disciplines eg drawing, painting, photography, printmaking, digital (drawing, painting, manipulating)

Techniques: general eg touch, control, style, method, procedure, facility; specific eg drawing (stipple, smudge, sgraffito), painting (blend, wash, scumble), digital (clone, transform), printmaking (etch, silkscreen), photography (dodge, focus)

Recording: from primary sources, natural environment eg plants, humans, animals, insects, shells, landscapes; made environment eg architecture, artefacts, street furniture, galleries, exhibitions, museums; secondary sources eg magazines, journals, video, film, internet, printed material, CD ROM

Health and safety: Health and Safety Act of 1974; elimination of risk to self and others; thinking and working safely within a studio environment; following COSHH guidance on materials and workshop practice

2 Be able to communicate design ideas using 2D visual communication techniques

Communicate: response, selected themes, assignment briefs, audience, consumer, client, end user

Design ideas: eg sketches, thumbnails, plans, patterns, series, visualisation, texts, layouts, patterns, diagrams

Final design ideas: eg finished paintings, drawings, prints, screen-based images

3 Be able to use formal elements in 2D visual communication

Formal elements: line eg contour, cross-hatch; tone eg shadow, contrast; colour eg hue, tint, value, additive, subtractive; form eg linear, shaded; shape eg regular, irregular; texture; scale; angle; proportion

Materials: eg drawing (tools, graphite, charcoal, crayon, ink, pastel, papers, surfaces), painting (gouache, inks, oil, acrylic, watercolour, brushes, pigments, medium, supports), printmaking (lino, foam, card, mesh, engraving, inks, press), digital (screens, projector, tablet, stylus, scanner, sensor, camera, touch-sensitive, printers), photography (camera, lens, printer, papers, screen, sensor, photo sensitive emulsion)

Disciplines: eg drawing, painting, printmaking, photography and digital media

2D visual communication: appearance eg shape, colour, texture, surface, composition, marks, uniformity, contrast, edges; content eg subject, focus, layout

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P1 demonstrate use of 2D mark-making techniques safely when working from primary and secondary sources</p> <p>P2 communicate design ideas using 2D visual communication techniques</p> <p>P3 use formal elements in 2D visual communication.</p>	<p>M1 demonstrate consistent and effective use of 2D mark-making techniques when working from primary and secondary sources</p> <p>M2 communicate ideas effectively and consistently using 2D mark-making techniques</p> <p>M3 explain the use of formal elements in 2D visual communication.</p>	<p>D1 demonstrate imaginative and independent use of 2D mark-making techniques, when working from primary and secondary sources</p> <p>D2 communicate ideas imaginatively and independently using 2D mark-making techniques</p> <p>D3 evaluate the use of formal elements in 2D visual communication.</p>

Essential guidance

Delivery

For this unit learners should have access to appropriate 2D resources such as photography, printmaking, painting, drawing and digital.

The opportunity to collect information from primary sources through drawing, digital cameras, camera phones etc is also essential for the delivery of this unit. While work from primary sources may look rougher and more hesitant, learners should be encouraged to recognise it as highly valuable in encouraging their long-term visual skills development and more personal connection to assignments.

Through the delivery of this unit centres have the opportunity to introduce learners to a wide range of materials and techniques. Whilst most of the unit is studio based, opportunities need to be taken for visits to locations, exhibitions, galleries and museums.

Delivery should motivate and excite learners and be planned in such a way that it includes induction to materials and techniques followed by assignments that will allow for the application of skills. Integration with other units should be considered where possible.

During the induction period it is essential that:

- learners are made aware of the health and safety issues relating to media, materials, tools and equipment used. It is important that learners know how to reduce the risk to themselves and others by thinking and working safely with tools, materials and technology
- learners are introduced to materials and processes relevant to 2D processes, for example drawing, photography and printmaking.

Assignment briefs should be built around the learning outcomes to maximise the opportunities for achievement.

Learning outcomes 1, 2 and 3 are closely linked. For all three outcomes, the techniques and processes selected will depend on the equipment and materials available in each centre, but it is expected that learners will familiarise themselves with as broad a range as possible. Each medium and material has its own set of rules and methods for use. Learners will need to employ the correct techniques for using the media and materials they work with and understand the potential of media and process. Artists and designers often experiment and try to find new ways of working. They sometimes break the rules in order to get unusual results and finishes.

Learning outcome 1 will be delivered primarily through studio work. Learners should be given the opportunity to experience as many 2D techniques as possible. It is important that assignments stimulate learners and give them the opportunity to extend the skills they acquire and to recognise links between the various materials, techniques and disciplines.

It is important that primary and secondary sources are carefully considered and various methods for recording from primary and secondary sources are explored. This is an opportunity for learners to develop their understanding of historical and contemporary art, craft and design practices.

Learning outcome 2 will be delivered in studios. Learners will need to understand how to generate ideas using techniques developed for learning outcome 1 and communicate them using appropriate methods. Contextual information will be vital in building learners' understanding of methods employed by artists, craftspeople and designers. Ideas will need to be developed through sketching and experimentation with 2D techniques. Learners could revisit and rework earlier studies produced in the studio or on location. It may be found at this stage that further visits or focused observation studies or photographs will help to refine learners' 2D communication techniques.

Learning outcome 3 provides the opportunity for learners to demonstrate their understanding of the formal elements through practical outcomes. They will need to be encouraged to articulate the different ways in which line, for example, can be created through, on the one hand, charcoal and on the other, watery paint and long-haired brushes. Through activities such as this, learners can then go on to further distinguish and control the use of tone, paint density, mixtures of colour and different surfaces (smooth, textured, light, dark, coloured, dry, damp, wet) to further modify the quality of line. Learners could extend their study, exploring the use of line in photography, printmaking or digital media.

Learners should be encouraged to document, discuss and present their opinions on the use of formal elements by artists, designers and craftspeople in their work, as well as the use of such in their own development of 2D ideas.

When describing their work and the work of others, it is necessary that the correct technical terms are used.

Learners' design work and final design ideas need to be documented in detail in terms of formal elements, design ideas, final ideas and evaluation.

For this unit to be delivered successfully it is recommended that visits to galleries, museums and exhibitions are embedded in the assignment brief.

Inviting design practitioners in specialist fields to discuss their working methods with learners will put this unit into a vocational context.

Assessment

Evidence should include a range of studies and samples that have been chosen to show how skills have developed, together with an awareness of safe working practices. Learners will need evidence of working from both primary and secondary sources and should use both in the development of their work. Work from primary sources may be more limited in that conditions on location or from short poses give limited time for learners to create considered work but it is often more immediate and exciting than that produced from secondary sources. Learners are expected to show some skill in the use of various techniques, with some grasp of the distinctive visual vocabulary relevant to specific disciplines.

The correct terms for techniques and reference to formal elements should be evidenced in learners' work; this can be presented in a variety of ways, for example presentation to the group, annotations inside a sketchbook or evaluation report.

The assessor should be aware of using the correct method of assessment, for example portfolios, sketchbooks, samples and digital records of presentations given to the group.

Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide assignments or work experience. A lecture or visit by a designer, craft worker or practitioner local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media production, textiles and fashion, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

Learners will need access to a range of media, materials, relevant tools and equipment. This includes materials such as a range of pencils of varying hardness, soft graphite sticks, erasers, putty rubbers, crayon, pastel, watercolours, acrylics, oils, papers, fabrics, printmaking equipment for relief printing, stencil printing, digital cameras and computers. Access to a collection of materials and artefacts for primary observation and suitable locations is also necessary.

A studio space for 2D experimentation and development of ideas is essential, with specialist facilities for workshops and materials.

A learning resource centre (for example a library) providing research materials such as books, publications and the internet should be available.

Indicative resources

Textbooks

Barber B — *The Complete Book of Drawing: Essential Skills For Every Artist* (Arcturus Foolsham, 2004) ISBN 978-0572030445

De Saumarez M — *Basic Design: The Dynamics of Visual Form* (Herbert Press, 2007) ISBN 978-0713683660

Edwards B — *The New Drawing on the Right Side of the Brain* (HarperCollins, 2001) ISBN 978- 0007116454

Merrifield M P — *Light And Shade: A Classic Approach To Three Dimensional Drawing* (Dover, 2005) ISBN 978-0486441436

Perrella L — *Artists' Journal and Sketchbooks: Exploring and Creating Personal Pages* (Rockport, 2007) ISBN 978-1592530199

Simpson I — *Drawing Seeing and Observation* (A&C Black, 2003) ISBN 978-0713668780

Wilcox M — *Blue & Yellow Don't Make Green* (School of Color, 2002) ISBN 978-0967962870

Resource packs

Adams E and Weiner J — *Drawing Attractions: Drawing Attractions, Drawing Insights, Drawing On-Sites, Drawing Inspiration, Drawing in Action, Drawing Practicalities* (NSEAD, 2006)

Websites

schools-wikipedia.org/wp/d/Drawing.htm	Online encyclopedia definition of drawing
www.adobe.com	Art and design software
www.campaignfordrawing.org	The Campaign for Drawing website
www.drawingroom.org.uk	The website of a gallery dedicated to contemporary drawing

Unit 12: 3D Visual Communication

Unit code: R/502/4824

QCF Level: 2

Credit value: 5

Guided learning hours: 30

Unit aim

The aim of this unit is to enable learners to learn about three dimensional (3D) visual communication techniques, through processes such as construction, modelling, carving and casting.

Unit introduction

Skills in 3D visual communication are necessary for artists, designers and craftspeople because they allow them to communicate the development of ideas in 3D with reference to the use of materials, techniques and formal elements; and to produce final pieces, for example products, furniture and sculpture.

It is recommended that learners are introduced to 3D materials, for example wood, metal, ceramics, plaster, glass, plastics and card, and techniques and processes through an individual workshop induction. The induction could be followed by assignments that allow the application of skills to design, construct and produce 3D pieces. These could include automata, mobiles, packaging, flexigons, paper manipulation, wire or card constructions, installations made from cardboard that use tessellation, and pop-up books.

Learners will need to be made aware of the health and safety issues associated with the techniques and processes in this unit, for example safe workshop practices. The appropriate Control of Substances Hazardous to Health (COSHH) guidance should be followed at all times.

Learning outcomes

To achieve this unit a learner must:

- 1 Be able to use 3D making techniques
- 2 Be able to communicate design ideas using 3D visual communication techniques
- 3 Be able to use formal elements in 3D visual communication.

Unit content

1 Be able to use 3D making techniques

3D making techniques: eg cutting, joining, shaping, forming, carving, weaving, 3D digital techniques, model-making, experiments, finished pieces, laminating, fusing, casting, slotting, piercing, sanding, polishing, finishing

Recording: from primary sources; natural environment eg plants, humans, animals, insects, shells, landscapes; made environment eg architecture, artefacts, street furniture, galleries, exhibitions, museums; secondary sources eg magazines, journals, video, film, internet, printed material, CD ROM

Health and safety: Health and Safety Act 1974; elimination of risk to self and others; thinking and working safely within a workshop environment; following COSHH guidance on material and workshop practice

2 Be able to communicate design ideas using 3D visual communication techniques

Communicate ideas: response to themes; assignment briefs; materials sampling eg model-making, maquettes, handling artefacts; investigating eg making processes, material properties, test runs; presentation eg working drawings, design sheets, onscreen, scale models, sketchbooks, feedback

Development: forms eg cylinder, cube, rhombus

Design ideas: eg card models, maquettes, test pieces, experiments, materials

Final design ideas: eg finished sculptures, models, artefacts, digital files

3 Be able to use formal elements in 3D visual communication

Formal elements: line; tone; colour; form; shape; texture; proportion; volume

Use formal elements: eg line (wire sculpture), tone (dyed fabrics, ceramic firing), colour (glazes, stained glass), form (pinch pots), shape (card sculptures, plastics), texture (stone carving), proportion (scale models, human figure), volume (inflatables, containers)

Materials: 3D non-resistant materials eg wet plaster, card, paper, string, wire, fibres, string, modroc, papier mache, clay, foam, textiles; 3D resistant materials eg hard woods, soft woods, plywood, MDF, metals, plastic, glass, dry plaster, composites, sheet materials

Techniques: eg construction processes, cutting, carving, forming, moulding, weaving, joining, assembly, CAD/CAM, finishing processes

3D visual communication: presence eg volume, spatial, sound absorption, tactile quality, weight, ergonomics, softness, structure, scale, presentation; content eg subject, parts

Assessment criteria and grading grid

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p>P1 demonstrate use of 3D making techniques safely when working from primary and secondary sources</p> <p>P2 communicate design ideas using 3D visual communication techniques</p> <p>P3 use formal elements in 3D visual communication.</p>	<p>M1 demonstrate consistent and effective use of 3D making techniques when working from primary and secondary sources</p> <p>M2 communicate ideas effectively and consistently, using 3D making skills</p> <p>M3 explain the use of formal elements in 3D visual communication.</p>	<p>D1 demonstrate imaginative and independent use of 3D making techniques, when working from primary and secondary sources</p> <p>D2 communicate ideas imaginatively and independently using 3D making techniques</p> <p>D3 evaluate the use of formal elements in 3D visual communication.</p>

Essential guidance for tutors

Delivery

This unit gives learners the opportunity to work with a wide range of 3D materials for the purpose of experimenting with, developing and producing 3D pieces.

This unit should be delivered in the most appropriate workshops: for example, wood, metal and ceramics, with an induction schedule that covers the use of equipment with reference to materials, techniques and health and safety.

This unit should be linked with the others in the qualification to provide underpinning problem-solving and construction skills that can be extended in a broad range of disciplines; whether delivery is on its own or combined, it is important that attention is given to the content of the learning outcomes.

Learning outcome 1 will be delivered through specialist workshops (wood, metal, and ceramics); learners should be given the opportunity to experience a broad selection of appropriate and accessible techniques through which they can develop transferable skills. Learners should be taught to take into account health and safety procedures with reference to 3D processes specific to relevant workshops, for example, wood, metal and ceramics.

Assignments should stimulate and interest learners, as well as giving them the opportunity to develop 3D skills with reference to materials and techniques.

Learning outcome 2 will be delivered in workshops, using the appropriate machinery, tools, techniques and processes with reference to materials, for example wood. Learners will need to understand how to generate and develop ideas using 3D processes acquired for learning outcome 1, and communicate them appropriately, for example maquettes, sketch models, scale models and final pieces.

Learners are encouraged to explore and experiment with the potential of 3D materials and to consider their source or manufacture, appropriate to the tasks set for induction and assignment briefs.

Learning outcome 3 will be delivered by applying 3D skills to design ideas and finished pieces. During this process it is essential that learners demonstrate an understanding of formal elements with reference to work produced, for example size, shape, form, function, pattern, including drawing for design, mood boards, working drawings, measuring and the technical language appropriate to the processes and techniques.

Learners should be encouraged to document, discuss and present their opinions on the use of formal elements, materials, techniques and processes with reference to their own work (development and final pieces).

Reference to the following will need to be made:

- formal elements
- design ideas
- materials
- techniques
- final pieces
- evaluation.

For the successful delivery of this unit it is recommended that the integration of 2D drawing skills are included.

Inviting design practitioners in specialist fields to discuss their working methods with learners will put this unit into a vocational context.

Assessment

Evidence should include a range of studies and samples that have been chosen to show how skills have developed, together with an awareness of safe working practices. Learners will need evidence of working from both primary and secondary sources and should use both in the development of their work. Work from primary sources may be more limited in that conditions on location or from short poses give limited time for learners to create considered work but it is often more immediate and exciting than that produced from secondary sources. Learners are expected to show some skill in the use of various techniques, with some grasp of the distinctive visual vocabulary relevant to specific disciplines.

The correct terms for techniques and reference to formal elements should be evidenced in learners' work; this can be presented in a variety of ways, for example presentation to the group, annotations inside a sketchbook or an evaluation report.

Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide assignments or work experience. A lecture or visit by a designer, craft worker or practitioner local to the centre may provide useful and pertinent information on working practice.

Vocational learning support resources:

- Learning and Skills Network – www.vocationallearning.org.uk
- business and finance advice, and local business links – www.businesslink.gov.uk.

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices (www.creative-choices.co.uk). This portal has a range of information about careers in the design sector, including job descriptions.

Skillset, the Sector Skills Council for creative media production, textiles and fashion, provides details on its website about careers and the industry (www.skillset.org) and has a regularly updated news and events page.

Essential resources

Learners will need to have access to a range of materials, techniques and processes relevant to 3D.

Workshops might include facilities for working with wood, ceramics and metal, depending on the specialist areas available.

A studio space for experimentation and development of ideas is essential. Adequate space for the storage of work in progress and completed pieces should be made available.

Learners should have access to a learning resource centre (for example a library), providing research materials such as books, publications and the internet.

Indicative resources

Textbooks

- Byars M — *New Chairs – Innovations in Design, Technology and Materials* (Chronicle Books, 2006) ISBN 978-0811853644
- Eldershaw J — *Junk Jewelry: 25 Extraordinary Designs to Create from Ordinary Objects* (Crown, 2008) ISBN 978-0307405173
- Fiell C — *Design for the 21st Century* (Taschen, 2003) ISBN 978-3822827796
- Hosaluk M — *Scratching the Surface: Art and Content in Contemporary Wood* (North Light Books, 2002) ISBN 978-1893164154
- Hudson J — *1000 New Designs and Where to Find Them: A 21st Century Source book* (Laurence King Publishing, 2006) ISBN 978-1856694667
- Lefteri C — *Materials for Inspirational Design* (RotoVision, 2006) ISBN 978-2940361502
- McCreight T — *The Complete Metalsmith: Illustrated Handbook* (Davis Publications, 1991) ISBN 978-0871922403
- Merrifield M P — *Light and Shade: A Classic Approach to Three Dimensional Drawing* (Dover, 2005) ISBN 978-0486441436
- Triplett K — *Handbuilt Ceramics* (Lark Books, 2008) ISBN 978-1579901844

Resource packs

- Adams E — *Space and Place* (NSEAD, 2004)

Websites

- | | |
|--|---|
| www.designfactory.org.uk | A crafts and design development agency based in the East Midlands |
| www.designnation.co.uk | Information on designers, sponsored by London Metropolitan University |
| www.ecodesign.co.uk | Architecture practice specialising in low energy design |
| www.henry-moore-fdn.co.uk | The Henry Moore Foundation |
| www.huddersfield3d.co.uk | A design exhibition centre for product and transport design students |

Further information

For further information please call Customer Services on 0844 576 0026 (calls may be recorded for training purposes) or visit our website (www.edexcel.com).

Useful publications

Related information and publications include:

- *Guidance for Centres Offering Edexcel/BTEC QCF Accredited Programmes* (Edexcel, distributed to centres annually)
- Functional skills publications – specifications, tutor support materials and question papers
- *Regulatory arrangements for the Qualification and Credit Framework* (published by Ofqual) August 2008
- the current Edexcel publications catalogue and update catalogue.

Edexcel publications concerning the Quality Assurance System and the internal and external verification of vocationally related programmes can be found on the Edexcel website and in the Edexcel publications catalogue.

NB: Some of our publications are priced. There is also a charge for postage and packing. Please check the cost when you order.

How to obtain National Occupational Standards

Creative and Cultural Skills

Lafone House
The Leathermarket
Weston St
London
SE1 3HN

Telephone: 020 7015 1800
Fax: 020 7015 1847
Email: info@ccskills.org.uk
Website: www.ccskills.org.uk

Skillset

Focus Point
21 Caledonian Road
London
N1 9GB

Telephone: 020 7713 9800
Fax: 020 7713 9801
Email: info@skillset.org
Website: www.skillset.org

Professional development and training

Edexcel supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered in our published training directory or through customised training at your centre.

The support we offer focuses on a range of issues including:

- planning for the delivery of a new programme
- planning for assessment and grading
- developing effective assignments
- building your team and teamwork skills
- developing student-centred learning and teaching approaches
- building functional skills into your programme
- building in effective and efficient quality assurance systems.

The national programme of training we offer can be viewed on our website (www.edexcel.com/training). You can request customised training through the website or by contacting one of our advisers in the Training from Edexcel team via Customer Services to discuss your training needs.

Our customer service numbers are:

BTEC and NVQ	0844 576 0026
GCSE	0844 576 0027
GCE	0844 576 0025
The Diploma	0844 576 0028
DiDA and other qualifications	0844 576 0031

Calls may be recorded for training purposes.

The training we provide:

- is active – ideas are developed and applied
- is designed to be supportive and thought provoking
- builds on best practice.

Our training is underpinned by the LLUK standards for those preparing to teach and for those seeking evidence for their continuing professional development.

Annexe A

The Edexcel/BTEC qualification framework for the Art and Design sector

Progression opportunities within the framework.

Level	General qualifications	BTEC full vocationally-related qualifications	BTEC specialist courses	NVQ/occupational
8				
7				
6				
5		BTEC Level 5 HND Diploma in Art and Design/ Fashion and Textiles/ Fine Art/ Graphic Design/ Interactive Media/ Fashion and Clothing/ 3D Design (QCF)		
4		BTEC Level 4 Foundation Diploma in Art and Design (QCF) BTEC Level 4 HNC Diploma in Art and Design/ Fashion and Textiles/ Fine Art/ Graphic Design/ Interactive Media/ Fashion and Clothing/ 3D Design (QCF)		Level 4 NVQ Design Management (QCF)

Level	General qualifications	BTEC full vocationally-related qualifications	BTEC specialist courses	NVQ/occupational
3	GCE AS in Art and Design GCE Advanced in Art and Design AS in Applied Art and Design Advanced in Applied Art and Design	BTEC Level 3 Foundation Diploma in Art and Design (QCF) BTEC Level 3 Certificate, Subsidiary Diploma, Diploma and Extended Diploma in Art and Design/ Art and Design (Textiles)// Art and Design (Graphic Design)// Art and Design (3D Design)// Art and Design (Fine Art)// Art and Design (Design Crafts)// Art and Design (Fashion and Clothing)// Art and Design (Fashion and Clothing)// Art and Design (Interactive Media) (QCF)	BTEC Level 3 Award, Certificate and Diploma in Interactive Media/ 3D Design/ Design Crafts/ Textiles/ Graphic Design/ Fashion and Clothing/ Fashion and Clothing/Fine Art (QCF)	Level 3 NVQ Design (QCF)
2	GCSE in Art and Design GCSE Short Course in Art and Design	BTEC Level 2 Certificate, Extended Certificate and Diploma in Art and Design (QCF)	BTEC Level 2 Award, Certificate and Diploma in Interactive Media/ 3D Design/ Textiles/ Graphics/ Fashion and Clothing / Fashion and Clothing/ Fine Art (QCF) BTEC Level 2 Subsidiary Certificate, Certificate and Diploma in Design (QCF)	Level 2 NVQ Design Support (QCF)

Level	General qualifications	BTEC full vocationally-related qualifications	BTEC specialist courses	NVQ/occupational
1	GCSE in Art and Design GCSE Short Course in Art and Design	BTEC Level 1 Award/Certificate/Diploma in Art and Design (QCF)	BTEC Level 1 Award, Certificate and Diploma in Interactive Media/ 3D Design/ Textiles/ Graphic Design/ Fashion and Clothing / Fashion and Clothing/ Fine Art (QCF)	
Entry		BTEC Entry Level Award in Art and Design (Entry 3) (QCF)		

Annexe B

Wider curriculum mapping

Study of the Edexcel BTEC Levels 1 and 2 qualifications gives learners opportunities to develop an understanding of spiritual, moral, ethical, social and cultural issues as well as an awareness of citizenship, environmental issues, European developments, health and safety considerations and equal opportunities issues.

Spiritual, moral, ethical, social and cultural issues

Throughout the delivery of these qualifications learners will have the opportunity to actively participate in different kinds of decision making. They will have to consider fair and unfair situations and explore how to resolve conflict. Working in small groups they will learn how to respect and value others' beliefs, backgrounds and traditions.

Citizenship

Learners undertaking these qualifications will have the opportunity to develop their understanding of citizenship issues.

Environmental issues

Developing a responsible attitude towards the care of the environment is an integral part of this qualification. Learners are encouraged to minimise waste and discuss controversial issues.

European developments

Much of the content of the qualification applies throughout Europe, even though the delivery is in a UK context.

Health and safety considerations

Health and safety is embedded within many of the units in this qualification. Learners will consider their own health and safety at work, how to identify risks and hazards and how to minimise those risks.

Equal opportunities issues

There will be opportunities throughout this qualification to explore different kinds of rights and how these affect both individuals and communities for example learners will consider their rights at work and the rights of employers and how these rights affect the work community.

Annexe C

National Occupational Standards mapping

The grid below maps the knowledge covered in the Edexcel BTEC Levels 1 and 2 Specialist qualifications in Fashion and Clothing against the general categories of the Skillset and Creative and Cultural Skills National Occupational Standards.

KEY

indicates partial coverage of the specified category of National Occupational Standards

a blank space indicates no coverage.

Level 1

National Occupational Standards	Units									
	1	2	3	4	5	6	7	8	9	10
CCSkills					#	#		#	#	
Crafts					#	#		#	#	
Design	#	#	#	#	#	#	#	#	#	#
Jewellery	#	#	#					#	#	#
Skillset										
Textiles and Material Design	#	#	#	#	#	#	#	#	#	#

Level 2

National Occupational Standards	Units											
	1	2	3	4	5	6	7	8	9	10	11	12
CCSkills						#			#	#	#	#
Crafts						#			#	#	#	#
Design	#	#	#	#	#	#	#		#	#	#	#
Jewellery									#	#	#	#
Skillset												
Textiles and Material Design	#	#	#	#	#	#	#	#	#	#	#	#

Annexe D

Glossary of accreditation terminology

The following information about these qualifications can also be found on the Edexcel website.

Accreditation start/end date	The first/last dates that Edexcel can register learners for a qualification.
Certification end date	The last date on which a certificate may be issued by Edexcel.
Credit value	All units have a credit value. The minimum credit value that may be determined for a unit is one, and credits can only be awarded in whole numbers. Learners will be awarded credits for the successful completion of whole units.
Guided Learning Hours (GLH)	Guided learning hours are defined as all the times when a tutor, trainer or facilitator is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. It also includes time spent by staff assessing learners' achievements. It does not include time spent by staff in day-to-day marking of assignments or homework where the learner is not present.
Learning Aims Database	Link to the Learning Aims Database, which features detailed funding information by specific learning aim reference.
Learning Aim Reference	Unique reference number given to the qualification by the funding authorities on accreditation.
Level	The level at which the qualification is positioned in the Qualifications and Credit Framework (QCF).
Performance tables	These qualifications are listed on the Department for Education (DfE) website School and College Achievement and Attainment Tables (SCAAT) as performance indicators for schools and colleges.
Qualifications Accreditation Number (QAN)	Unique reference number given to the qualification by the regulatory authorities on accreditation.
Register of Regulated Qualifications	Link to the entry on the Register of Regulated Qualifications for a particular qualification. This database features detailed accreditation information for the particular qualification.

Section 96	Section 96 is a section of the Learning and Skills Act 2000. This shows for which age ranges the qualification is publicly funded for under-19 learners.
Section 97	Section 97 is a section of the Learning and Skills Act 2000. This shows whether the qualification is publicly funded for learners aged 19 and over.
Title	The accredited title of the qualification.

Annexe E

BTEC Specialist and Professional qualifications

BTEC qualifications on the NQF	Level	BTEC Specialist and Professional Qualifications on the QCF	BTEC qualification suites on the QCF
BTEC Level 7 Advanced Professional Qualifications BTEC Advanced Professional Award, Certificate and Diploma	7	BTEC Level 7 Professional Qualifications BTEC Level 7 Award, Certificate, Extended Certificate and Diploma	
BTEC Level 6 Professional Qualifications BTEC Professional Award, Certificate and Diploma	6	BTEC Level 6 Professional Qualifications BTEC Level 6 Award, Certificate, Extended Certificate and Diploma	
BTEC Level 5 Professional Qualifications BTEC Professional Award, Certificate and Diploma	5	BTEC Level 5 Professional Qualifications BTEC Level 5 Award, Certificate, Extended Certificate and Diploma	BTEC Level 5 Higher Nationals BTEC Level 5 HND Diploma
BTEC Level 4 Professional Qualifications BTEC Professional Award, Certificate and Diploma	4	BTEC Level 4 Professional Qualifications BTEC Level 4 Award, Certificate, Extended Certificate and Diploma	BTEC Level 4 Higher Nationals BTEC Level 4 HNC Diploma
BTEC Level 3 Qualifications BTEC Award, Certificate, Extended Certificate and Diploma	3	BTEC Level 3 Specialist Qualifications BTEC Level 3 Award, Certificate, Extended Certificate and Diploma	BTEC Level 3 Nationals BTEC Level 3 Certificate, Subsidiary Diploma, Diploma and Extended Diploma

BTEC qualifications on the NQF	Level	BTEC Professional and Specialist Qualifications on the QCF	BTEC qualification suites on the QCF
BTEC Level 2 Qualifications BTEC Award, Certificate, Extended Certificate and Diploma	2	BTEC Level 2 Specialist Qualifications BTEC Level 2 Award, Certificate, Extended Certificate and Diploma	BTEC Level 2 Firsts BTEC Level 2 Certificate, Extended Certificate and Diploma
BTEC Level 1 Qualifications BTEC Award, Certificate, Extended Certificate and Diploma	1	BTEC Level 1 Specialist Qualifications BTEC Level 1 Award, Certificate, Extended Certificate and Diploma	BTEC Level 1 Qualifications BTEC Level 1 Award, Certificate and Diploma (vocational component of Foundation Learning)
	E	BTEC Entry Level Specialist Qualifications BTEC Entry Level Award, Certificate, Extended Certificate and Diploma	BTEC Entry Level Qualifications (E3) BTEC Entry Level 3 Award, Certificate and Diploma (vocational component of Foundation Learning)

NQF = National Qualifications Framework

QCF = Qualifications and Credit Framework

For most qualifications on the **NQF**, the accreditation end date is normally 31 August 2010 or 31 December 2010.

For qualifications on the **QCF**, the accreditation start date is usually 1 September 2010 or 1 January 2011.

QCF qualification sizes	
Award	1-12 credits
Certificate	13-36 credits
Diploma	37+ credits

Publications Code BA025334 November 2010

For more information on Edexcel and BTEC qualifications please
visit our website: www.edexcel.com

BTEC is a registered trademark of Edexcel Limited

Edexcel Limited. Registered in England and Wales No. 4496750
Registered Office: One90 High Holborn, London WC1V 7BH. VAT Reg No 780 0898 07

Ofqual
.....



Llywodraeth Cynulliad Cymru
Welsh Assembly Government



Rewarding Learning