



# **Pearson BTEC Level 1 Award in Fashion and Clothing**

## **Specification**

BTEC Specialist qualification

For first teaching September 2010

Issue 2



## **Edexcel, BTEC and LCCI qualifications**

Edexcel, BTEC and LCCI qualifications are awarded by Pearson, the UK's largest awarding body offering academic and vocational qualifications that are globally recognised and benchmarked. For further information, please visit our qualification websites at [www.edexcel.com](http://www.edexcel.com), [www.btec.co.uk](http://www.btec.co.uk) or [www.lcci.org.uk](http://www.lcci.org.uk). Alternatively, you can get in touch with us using the details on our contact us page at [qualifications.pearson.com/contactus](http://qualifications.pearson.com/contactus)

## **About Pearson**

Pearson is the world's leading learning company, with 35,000 employees in more than 70 countries working to help people of all ages to make measurable progress in their lives through learning. We put the learner at the centre of everything we do, because wherever learning flourishes, so do people. Find out more about how we can help you and your learners at [qualifications.pearson.com](http://qualifications.pearson.com)

This specification is Issue 2. Key changes are listed in the summary table on the next page. We will inform centres of any changes to this issue. The latest issue can be found on the Pearson website: [qualifications.pearson.com](http://qualifications.pearson.com)

This qualification was previously known as:

Pearson BTEC Level 1 Award in Fashion and Clothing (QCF).

The QN remains the same.

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*All information in this specification is correct at time of publication.*

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## Summary of Pearson BTEC Level 1 Award in Fashion and Clothing specification Issue 2 changes

Summary of changes made between previous issue and this current issue	Page number
All references to QCF have been removed throughout the specification	
Definition of TQT added	1
Definition of sizes of qualifications aligned to TQT	1
TQT value added	8
Guided learning definition updated	16
QCF references removed from unit titles and unit levels in all units	19 - 73
The Level 1 Certificate and Diploma and the Level 2, Award, Certificate and Diploma in Fashion and Clothing have been removed from the specification as they are no longer available.	

Earlier issue(s) show(s) previous changes.

If you need further information on these changes or what they mean, contact us via our website at: [qualifications.pearson.com/en/support/contact-us.html](http://qualifications.pearson.com/en/support/contact-us.html).

# Welcome to the BTEC Level Award in Fashion and Clothing

This document contains the units and associated guidance for the Pearson BTEC Level 1 Award in Fashion and Clothing.

This qualification is designed to meet a range of different needs. It offers:

- the opportunity to certificate smaller blocks of learning, which are designed to motivate learners and encourage widening participation in education and training
- a course 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
- a programme 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 Pearson 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.







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# What are BTEC Specialist qualifications?

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BTEC Specialist qualifications are work-related qualifications available from Entry to Level 3 in a range of sectors. They give learners the knowledge, understanding and skills they need to prepare for employment in a specific occupational area. The qualifications also provide career development opportunities for those already in work. The qualifications may be offered as full-time or part-time courses in schools or colleges. Training centres and employers may also offer these qualifications.

## Sizes of Specialist qualifications

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For all regulated qualifications, Pearson specify a total number of hours that it is estimated learners will require to complete and show achievement for the qualification – this is the Total Qualification Time (TQT). The TQT value indicates the size of a qualification.

Within the TQT, Pearson identifies the number of Guided Learning Hours (GLH) that we estimate a centre delivering the qualification might provide. Guided learning means activities, such as lessons, tutorials, online instruction, supervised study and giving feedback on performance, that directly involve tutors and assessors in teaching, supervising and invigilating learners. Guided learning includes the time required for learners to complete external assessment under examination or supervised conditions.

In addition to guided learning, other required learning directed by tutors or assessors will include private study, preparation for assessment and undertaking assessment when not under supervision, such as preparatory reading, revision and independent research.

As well as TQT and GLH, qualifications can also have a credit value – equal to one tenth of TQT, rounded to the nearest whole number.

TQT and credit values are assigned after consultation with users of the qualifications.

BTEC Specialist qualifications are generally available in the following sizes:

- Award – a qualification with a TQT value of 120 or less (equivalent to a range of 1–12 credits)
- Certificate – a qualification with a TQT value in the range of 121–369 (equivalent to a range of 13–36 credits)
- Diploma – a qualification with a TQT value of 370 or more (equivalent to 37 credits and above).

## **Key features of the Pearson BTEC Level 1 Award 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.

The Pearson BTEC Level 1 Award 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 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, Pearson BTEC Level 1 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). Pearson BTEC Level 1 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 Pearson BTEC Level 1 Award 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





# BTEC Specialist qualification titles covered by this specification

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## Pearson BTEC Level 1 Award in Fashion and Clothing

Qualifications eligible and funded for post-16-year-olds can be found on the funding Hub. The Skills Funding Agency also publishes a funding catalogue that lists the qualifications available for 19+ funding.

The Qualification 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 unit code.

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

The Qualification Number for the qualification in this publication is:

Pearson BTEC Level 1 Award in Fashion and Clothing

501/0925/X

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

# Rules of combination

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The rules of combination specify the credits that need to be achieved, through the completion of particular units, for the qualification to be awarded.

## Rules of combination

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

### **Pearson BTEC Level 1 Award in Fashion and Clothing**

1. The Total Qualification Time (TQT) for this qualification is 100.
2. The Guided Learning Hours (GLH) for this qualification is 60.
3. Qualification credit value: a minimum of 10 credits.
4. Minimum credit to be achieved at, or above, the level of the qualification: 10 credits.

All credits must be achieved from the units listed in this specification.

## Pearson BTEC Level 1 Award in Fashion and Clothing

The Pearson 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.

Pearson 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

## Assessment

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

Each unit within the qualification 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 Pearson BTEC Level 1 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

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Pearson BTEC Level 1 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 Pearson BTEC Level 1 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 Pearson.

The Pearson quality assurance processes will involve:

- centre approval for those centres not already recognised as a centre for BTEC qualifications
- approval for the Pearson BTEC Level 1 qualifications and units
- **compulsory** Pearson-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 Pearson 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 Pearson BTEC Level 1 are set out in centre guidance which is published on our website ([qualifications.pearson.com](http://qualifications.pearson.com)).

# Programme design and delivery

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## Mode of delivery

Pearson does not normally define the mode of delivery for Pearson 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

Pearson BTEC Level 1 qualification 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 Pearson.

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 Pearson BTEC Level 1 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.

## Access and recruitment

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Pearson'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 Pearson'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 Pearson BTEC Levels1 Award in Fashion and Clothing is accredited for learners aged 14 and above.

## Access arrangements and special considerations

Pearson's policy on access arrangements and special considerations for BTEC and Pearson NVQ qualifications aims to enhance access to the qualifications for learners with disabilities and other difficulties (as defined by the Equality Act 2010 ) 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 Pearson website ([qualifications.pearson.com](http://qualifications.pearson.com)). This policy replaces the previous Pearson 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.

Pearson encourages centres to recognise learners' previous achievements and experiences in and outside the workplace, 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. If 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.

Further guidance is available in our policy document *Recognition of Prior Learning Policy and Process*, available on our website, [qualifications.pearson.com](http://qualifications.pearson.com)





# Unit format

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All units in the Pearson BTEC Level 1 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

This is the formal title of the unit that will appear on the learner's certificate.

## Unit reference number

Each unit is assigned a unit reference number that appears with the unit title on the Register of Regulated Qualifications.

## Level

All units and qualifications have a level assigned to them. The level assigned is informed by the level descriptors defined by Ofqual, the qualifications regulator.

## Credit value

When a learner achieves a unit, they gain the specified number of credits.

## Guided learning hours

Guided Learning Hours (GLH) is the number of hours that a centre delivering the qualification needs to provide. Guided learning means activities that directly or immediately involve tutors and assessors in teaching, supervising, and invigilating learners, for example lectures, tutorials, online instruction and supervised study.

## 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 Pearson to offer the qualification.
- *Indicative resources* – gives a list of learner resource material that benchmarks the level of study.

# Units

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## Units

Error! Bookmark not defined.

Unit 1: Fashion Design Techniques and ProcessesError! Bookmark not defined.

Unit 2: Fashion Visualisation and PresentationError! Bookmark not defined.

Unit 3: Fashion Marketing and Promotion Error! Bookmark not defined.

Unit 4: Pattern Cutting Techniques and ProcessesError! Bookmark not defined.

Unit 5: Hand and Machine Sewing Techniques and ProcessesError! Bookmark not defined.

Unit 6: Garment Manufacturing Processes Error! Bookmark not defined.

Unit 7: Fashion Industry Roles and Working PracticesError! Bookmark not defined.

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## **Unit 1: Fashion Design Techniques and Processes**

**Unit reference number: J/602/0425**

**Level: 1**

**Credit value: 10**

**Guided learning hours: 60**

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### **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.

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

## Essential guidance

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### 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](http://www.vocationallearning.org.uk)

Business and finance advice:

- local, regional business links – [www.businesslink.gov.uk](http://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](http://www.ccskills.org.uk)), the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](http://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](http://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 (21<sup>st</sup> 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](http://www.fashion.net) Fashion information from around the world

[www.fashionlive.com](http://www.fashionlive.com) Information on trends and designers

[www.fashiontrendsetter.com](http://www.fashiontrendsetter.com) Colour and trend forecasting

[www.vogue.co.uk](http://www.vogue.co.uk) *Vogue* magazine online

# Unit 2: Fashion Visualisation and Presentation

Unit reference number: R/602/0430

Level: 1

Credit value: 10

Guided learning hours: 60

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## 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

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### **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.

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



## Essential guidance

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### 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](http://www.vocationallearning.org.uk)

Business and finance advice:

- local, regional business links – [www.businesslink.gov.uk](http://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](http://www.ccskills.org.uk)), the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](http://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](http://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**

<a href="http://www.3x3mag.com">www.3x3mag.com</a>	Magazine of contemporary illustration
<a href="http://www.fashionillustrationgallery.com">www.fashionillustrationgallery.com</a>	Online showcase for fashion artists and illustrators
<a href="http://www.pqqmagazine.com">www.pqqmagazine.com</a>	Online pages from <i>Pourquoi Pas?</i>
<a href="http://www.visionaireworld.com">www.visionaireworld.com</a>	Online journal of fashion and art



## Unit 3: Fashion Marketing and Promotion

Unit reference number: T/602/0467

Level: 1

Credit value: 10

Guided learning hours: 60

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### 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

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### **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.

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



## Essential guidance

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### 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](http://www.vocationallearning.org.uk)

Business and finance advice:

- local, regional business links – [www.businesslink.gov.uk](http://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](http://www.ccskills.org.uk)), the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](http://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](http://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**

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



# Unit 4: Pattern Cutting Techniques and Processes

Unit reference number: T/602/0470

Level: 1

Credit value: 10

Guided learning hours: 60

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## 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

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### **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.

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



## Essential guidance

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### 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](http://www.vocationallearning.org.uk)

Business and finance advice:

- local, regional business links – [www.businesslink.gov.uk](http://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](http://www.ccskills.org.uk)), the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](http://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](http://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](http://www.drapersonline.com)

Drapers Journal online

[www.fashion.net](http://www.fashion.net)

Fashion news and views

[www.fashion-era.com](http://www.fashion-era.com)

Historical line drawing

[www.londonfashionweek.co.uk](http://www.londonfashionweek.co.uk)

London Fashion Week official site

[www.morplan.com](http://www.morplan.com)

Pattern cutting supplies

[www.promostyl.com](http://www.promostyl.com)

Trends and forecasts

[www.vam.ac.uk](http://www.vam.ac.uk)

Victoria and Albert Museum

[www.vogue.co.uk](http://www.vogue.co.uk)

*Vogue*



# Unit 5: Hand and Machine Sewing Techniques and Processes

Unit reference number: D/602/0477

Level: 1

Credit value: 10

Guided learning hours: 60

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## 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

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### 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.

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

## Essential guidance

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### 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](http://www.vocationallearning.org.uk)

Business and finance advice:

- local, regional business links – [www.businesslink.gov.uk](http://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](http://www.ccskills.org.uk)), the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](http://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](http://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

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



# Unit 6: Garment Manufacturing Processes

Unit reference number: T/602/0999

Level: 1

Credit value: 10

Guided learning hours: 60

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## 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

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### **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.

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

## Essential guidance

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### 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](http://www.vocationallearning.org.uk)

Business and finance advice:

- local, regional business links – [www.businesslink.gov.uk](http://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](http://www.ccskills.org.uk)), the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](http://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](http://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**

<a href="http://www.burdastyle.com/techniques">www.burdastyle.com/techniques</a>	Fashions with sewing techniques
<a href="http://www.fashion.net">www.fashion.net</a>	Fashion information from around the world
<a href="http://www.telegraph.co.uk/fashion">www.telegraph.co.uk/fashion</a>	Daily fashion pages



# Unit 7: Fashion Industry Roles and Working Practices

Unit reference number: Y/602/1000

Level: 1

Credit value: 10

Guided learning hours: 60

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## 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

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### 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.

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



## Essential guidance

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### 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](http://www.vocationallearning.org.uk)

Business and finance advice:

- local, regional business links – [www.businesslink.gov.uk](http://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](http://www.ccskills.org.uk)), the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](http://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](http://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](http://www.5portlandplace.org.uk) UK Fashion and Textiles Association

[www.britishfashioncouncil.com](http://www.britishfashioncouncil.com) The British Fashion Council

[www.fashionpersonnel.co.uk](http://www.fashionpersonnel.co.uk) Fashion employment agency

[www.firstview.com](http://www.firstview.com) Fashion information from around the world

[www.londonfashionweek.co.uk](http://www.londonfashionweek.co.uk) Showcase for British fashion





## Further information and useful publications

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To get in touch with us visit our 'Contact us' pages:

- Edexcel, BTEC and Pearson Work Based Learning contact details: [qualifications.pearson.com/en/support/contact-us.html](http://qualifications.pearson.com/en/support/contact-us.html)
- books, software and online resources for UK schools and colleges: [www.pearsonschoolsandfecolleges.co.uk](http://www.pearsonschoolsandfecolleges.co.uk)

Key publications:

- *Adjustments for candidates with disabilities and learning difficulties, Access and Arrangements and Reasonable Adjustments, General and Vocational qualifications* (Joint Council for Qualifications (JCQ))
- *Supplementary guidance for reasonable adjustments and special consideration in vocational internally assessed units* (Pearson)
- *General and Vocational qualifications, Suspected Malpractice in Examination and Assessments: Policies and Procedures* (JCQ)
- *Equality Policy* (Pearson)
- *Recognition of Prior Learning Policy and Process* (Pearson)
- *UK Information Manual* (Pearson)
- *BTEC UK Quality Assurance Centre Handbook*

All of these publications are available on our website.

Publications on the quality assurance of BTEC qualifications are also available on our website.

Our publications catalogue lists all the material available to support our qualifications. To access the catalogue and order publications, please visit our website.

### Additional resources

If you need further learning and teaching materials to support planning and delivery for your learners, there is a wide range of BTEC resources available.

Any publisher can seek endorsement for their resources and, if they are successful, we will list their BTEC resources on our website.

## 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](mailto:info@ccskills.org.uk)  
Website: [www.ccskills.org.uk](http://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](mailto:info@skillset.org)  
Website: [www.skillset.org](http://www.skillset.org)

# Professional development and training

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Pearson supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered on our website.

The support we offer focuses on a range of issues, such as:

- planning for the delivery of a new programme
- planning for assessment and grading
- developing effective assignments
- building your team and teamwork skills
- developing learner-centred learning and teaching approaches
- building in effective and efficient quality assurance systems.

The national programme of training we offer is on our website. You can request centre-based training through the website or you can contact one of our advisers in the Training from Pearson UK team via Customer Services to discuss your training needs.

## **BTEC training and support for the lifetime of the qualifications**

**Training and networks:** our training programme ranges from free introductory events through sector-specific opportunities to detailed training on all aspects of delivery, assignments and assessment. We also host some regional network events to allow you to share your experiences, ideas and best practice with other BTEC colleagues in your region.

**Regional support:** our team of Curriculum Development Managers and Curriculum Support Consultants, based around the country, are responsible for providing advice and support in centres. They can help you with planning and curriculum developments.

To get in touch with our dedicated support teams please visit our website.

## **Your Pearson support team**

Whether you want to talk to a sector specialist, browse online or submit your query for an individual response, there's someone in our Pearson support team to help you whenever – and however – you need:

- **Subject Advisors:** find out more about our subject advisor team – immediate, reliable support from a fellow subject expert
- **Ask the Expert:** submit your question online to our Ask the Expert online service and we will make sure your query is handled by a subject specialist.
- Please visit our website at [qualifications.pearson.com/en/support/contact-us.html](http://qualifications.pearson.com/en/support/contact-us.html)



## Annexe A

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### The Pearson 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		
4		BTEC Level 4 Foundation Diploma in Art and Design BTEC Level 4 HNC Diploma in Art and Design/ Fashion and Textiles/ Fine Art/ Graphic Design/ Interactive Media/ Fashion and Clothing/ 3D Design		Level 4 NVQ Design Management

Level	General qualifications	BTEC full vocationally-related qualifications	BTEC specialist courses	NVQ/occupational
3	<p>GCE AS in Art and Design</p> <p>GCE Advanced in Art and Design</p> <p>AS in Applied Art and Design</p> <p>Advanced in Applied Art and Design</p>	<p>BTEC Level 3 Foundation Diploma in Art and Design</p> <p>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)</p>	<p>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</p>	<p>Level 3 NVQ Design</p>
2	<p>GCSE in Art and Design</p> <p>GCSE Short Course in Art and Design</p>	<p>BTEC Level 2 Certificate, Extended Certificate and Diploma in Art and Design</p>	<p>BTEC Level 2 Award, Certificate and Diploma in Interactive Media/ 3D Design/ Textiles/ Graphics/ Fashion and Clothing / Fashion and Clothing/ Fine Art</p> <p>BTEC Level 2 Subsidiary Certificate, Certificate and Diploma in Design</p>	<p>Level 2 NVQ Design Support</p>

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	BTEC Level 1 Award, Certificate and Diploma in Interactive Media/ 3D Design/ Textiles/ Graphic Design/ Fashion and Clothing / Fashion and Clothing/ Fine Art	
Entry		BTEC Entry Level Award in Art and Design (Entry 3)		



# Annexe B

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## Wider curriculum mapping

Study of the Pearson BTEC Level 1 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

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## National Occupational Standards mapping

The grid below maps the knowledge covered in the Pearson BTEC Level 1 Specialist qualification 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							
CCSkills	1	2	3	4	5	6	7
Crafts					#	#	
Design	#	#	#	#	#	#	#
Jewellery	#	#	#				
Skillset							
Textiles and Material Design	#	#	#	#	#	#	#





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[qualifications.pearson.com](http://qualifications.pearson.com)**

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