

# Specification

## BTEC Specialist qualifications

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

For first teaching September 2010



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# BTEC Specialist qualification titles covered by this specification

Edexcel BTEC Level 1 Award in Textiles

Edexcel BTEC Level 1 Certificate in Textiles

Edexcel BTEC Level 1 Diploma in Textiles

Edexcel BTEC Level 2 Award in Textiles

Edexcel BTEC Level 2 Certificate in Textiles

Edexcel BTEC Level 2 Diploma in Textiles

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

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

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

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

Edexcel BTEC Level 1 Award in Textiles	501/1229/6
Edexcel BTEC Level 1 Certificate in Textiles	501/1225/9
Edexcel BTEC Level 1 Diploma in Textiles	501/1221/1
Edexcel BTEC Level 2 Award in Textiles	501/1227/2
Edexcel BTEC Level 2 Certificate in Textiles	501/1232/6
Edexcel BTEC Level 2 Diploma in Textiles	501/1228/4

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

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

# **Welcome to BTEC Levels 1 and 2 Awards/Certificates/Diplomas in Textiles (QCF)**

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

## **Focusing on the BTEC Levels 1 and 2 Awards/Certificates/Diplomas in Textiles (QCF)**

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

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

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

## **Straightforward to implement, teach and assess**

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

## **Engaging for everyone**

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

## Recognition

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

## All you need to get started

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

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

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



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# What are BTEC Levels 1 and 2 Specialist qualifications?

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

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

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

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

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

There are three sizes of qualification in the QCF:

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

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

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

The credit value of a unit is based on:

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

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

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

## **Edexcel BTEC Levels 1 and 2 Awards**

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

## **Edexcel BTEC Levels 1 and 2 Certificates**

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

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

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

## **Edexcel BTEC Levels 1 and 2 Diplomas**

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

## **Key features of the Edexcel BTEC Levels 1 and 2 in Textiles**

At Level 1 the focus is on the basic skills and knowledge required to work as a textile artist, craftworker or designer. At Level 2 learners will build on and develop their skills, and begin to extend their knowledge into understanding.

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

The Edexcel BTEC Levels 1 and 2 in Textiles 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 textiles, and the personal skills and attributes essential for successful performance in working life
- achieve a nationally recognised Level 1 or 2 vocationally related qualification in textiles
- possibly progress to employment in a textiles-related job
- progress to related general and/or vocational qualifications.

## National Occupational Standards

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

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

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

### **Creative and Cultural Skills**

Crafts

Design

Jewellery

### **Skillset**

Photo Imaging

Textiles and Material Design.

# 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. All accredited qualifications within the QCF have rules of combination.

## Rules of combination for the Edexcel BTEC Levels 1 and 2 qualifications in Textiles

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

### Edexcel BTEC Levels 1 and 2 Award in Textiles

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

### Edexcel BTEC Levels 1 and 2 Certificate in Textiles

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

### Edexcel BTEC Levels 1 and 2 Diploma in Textiles

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

## Edexcel BTEC Level 1 Award in Textiles

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

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

Edexcel BTEC Level 1 Award in Textiles			
Unit	Specialist optional units	Credit	Level
1	Dyed Textiles	10	1
2	Printed Textiles	10	1
3	Machine Techniques for Textiles	10	1
4	Surface Pattern in Textiles	10	1

## Edexcel BTEC Level 1 Certificate in Textiles

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

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

Edexcel BTEC Level 1 Certificate in Textiles			
Unit	Specialist optional units - Group A (minimum 20 credits)	Credit	Level
1	Dyed Textiles	10	1
2	Printed Textiles	10	1
3	Machine Techniques for Textiles	10	1
4	Surface Pattern in Textiles	10	1
Unit	Specialist optional units - Group B (no minimum credit)		
5	Drawing Materials and Techniques	10	1
6	Creative Use of Materials, Techniques and Processes	10	1
7	Printmaking	10	1

## Edexcel BTEC Level 1 Diploma in Textiles

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

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

Edexcel BTEC Level 1 Certificate in Textiles			
Unit	Specialist optional units - Group A (minimum 40 credits)	Credit	Level
1	Dyed Textiles	10	1
2	Printed Textiles	10	1
3	Machine Techniques for Textiles	10	1
4	Surface Pattern in Textiles	10	1
Unit	Specialist optional units - Group B (no minimum credit)		
5	Drawing Materials and Techniques	10	1
6	Creative Use of Materials, Techniques and Processes	10	1
7	Printmaking	10	1

## Edexcel BTEC Level 2 Award in Textiles

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

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

Edexcel BTEC Level 2 Award in Textiles			
Unit	Specialist optional units	Credit	Level
1	Printmaking for Textiles	10	2
2	Creative Stitch	10	2
3	Constructed Textiles	10	2
4	Machine Techniques for Textiles	10	2
5	Fabric Manipulation	10	2
6	2D and 3D Textile Techniques and Processes	10	2
7	Surface Pattern for Textiles	10	2
8	Working with Textiles Briefs	10	2

## Edexcel BTEC Level 2 Certificate in Textiles

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

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

Edexcel BTEC Level 2 Certificate in Textiles			
Unit	Specialist optional units - Group A (minimum 20 credits)	Credit	Level
1	Printmaking for Textiles	10	2
2	Creative Stitch	10	2
3	Constructed Textiles	10	2
4	Machine Techniques for Textiles	10	2
5	Fabric Manipulation	10	2
6	2D and 3D Textile Techniques and Processes	10	2
7	Surface Pattern for Textiles	10	2
8	Working with Textiles Briefs	10	2
Unit	Specialist optional units - Group B (no minimum credit)		
9	2D Visual Communication	5	2
10	3D Visual Communication	5	2
11	Materials, Techniques and Processes	10	2
12	Vocational Contexts in Art and Design	10	2

## Edexcel BTEC Level 2 Diploma in Textiles

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

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

Edexcel BTEC Level 2 Certificate in Textiles			
Unit	Specialist optional units - Group A (minimum 40 credits)	Credit	Level
1	Printmaking for Textiles	10	2
2	Creative Stitch	10	2
3	Constructed Textiles	10	2
4	Machine Techniques for Textiles	10	2
5	Fabric Manipulation	10	2
6	2D and 3D Textile Techniques and Processes	10	2
7	Surface Pattern for Textiles	10	2
8	Working with Textiles Briefs	10	2
Unit	Specialist optional units - Group B (no minimum credit)		
9	2D Visual Communication	5	2
10	3D Visual Communication	5	2
11	Materials, Techniques and Processes	10	2
12	Vocational Contexts in Art and Design	10	2

# Assessment

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

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

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

## Guidance

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

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

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

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

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

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

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

## Qualification grade

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

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

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

## Quality assurance of centres

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

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

The Edexcel quality assurance processes will involve:

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

## Approval

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

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

## Quality Assurance Guidance

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

## Programme design and delivery

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### Mode of delivery

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

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

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

### Resources

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

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

## Delivery approach

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

## Additional and specialist learning

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

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

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

## Access and recruitment

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

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

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

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

## **Restrictions on learner entry**

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

## **Access arrangements and special considerations**

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

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

## **Recognition of Prior Learning**

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

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

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

# Unit format

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

Each unit has the following sections.

## Unit title

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

## Unit code

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

## QCF level

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

## Credit value

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

## Guided learning hours

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

## Unit aim

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

## Unit introduction

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

## Learning outcomes

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

## Assessment criteria and grading grid

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

## Unit content

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

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

### **Relationship between content and assessment criteria**

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

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

### **Content structure and terminology**

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

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

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

## Essential guidance

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

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



# Units

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## Level 1 Units

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# Unit 1: Dyed Textiles

**Unit Code:** F/602/0424

**QCF 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 explore dyed textiles through experimenting with media, materials, techniques and processes to develop creative outcomes.

## Unit introduction

Textile designers need a wide range of both visual language and practical skills to enable them to explore and creatively develop design ideas. To underpin these skills they should have a basic understanding of the fundamental methods of applying colour to cloth using dyes.

This unit aims to introduce learners to dyed textiles by enabling them to experiment with, and creatively use, media, materials, techniques and processes to develop textile samples that demonstrate creative outcomes using a variety of dyeing techniques. Learners will collect and use visual references to inspire design development, experiment with a range of media and techniques, plan and develop their own design ideas and produce dyed textile samples suitable for fashion or interior outcomes.

## Learning outcomes

### To achieve this unit a learner must:

- 1 Be able to research and generate visual references from primary and secondary sources
- 2 Be able to use materials, techniques and processes to explore dyed textiles
- 3 Be able to use skills in dyed textiles to develop design ideas
- 4 Be able to present and comment on own work.

## Unit content

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### 1 **Be able to research and generate visual references from primary and secondary sources**

*Research sources:* primary eg domestic textiles, fabrics, costume, retail outlets, fashion, interiors, galleries, museum collections, textile exhibitions, trade shows; secondary eg books, magazines, postcards, video, the internet; contextual eg historical, contemporary, cultural, professional work

*Visual references:* primary sources eg own drawings, sketches, photographs, natural, manmade forms, landscape, built environment, others' work, art, design, media, galleries, exhibitions, collections, museums; secondary sources eg books, magazines, periodicals, newspapers, CD ROM, internet

### 2 **Be able to use materials, techniques and processes to explore dyed textiles**

*Media:* dyes eg cold-water, reactive, acid, direct, disperse, hot-water, synthetic, natural, mordant, dischargeable acid, vat; fixatives; salt; thickeners; fabric surface treatments eg paints (opaque, transparent), crayons, pens, oil pastels, wax

*Materials:* papers eg cartridge, watercolour, sugar, tissue, card; fibres eg natural, synthetic; fabrics eg woven, non-woven; yarns; masking tape

*Equipment:* eg dye baths, spoons, tongs, gloves, brushes, sponges, glass jars, measuring scales, measuring jugs, frames, scissors, hot wax melting pot, tjangtangs, dyeing trays, hairdryers, irons, steamer

*Techniques and processes:* eg hand painting, hand dyeing, sponging, painting, mark-making, surface embellishment, mixed media, space dyeing, resist techniques (batik, tie-dyeing, silk painting, salt resist, marbling)

*Health and safety:* responsible studio practice; safe use of equipment eg operating electrical equipment, maintenance, cleaning; adherence to COSHH guidelines for materials

### 3 **Be able to use skills in dyed textiles to develop design ideas**

*Design development:* initial responses eg sketches, collage, mixed media, digital images, samples; experimental processes eg materials (combinations, textures, natural, synthetic), visual qualities (opacity, transparency, surface, colour); technical notes; testing ideas eg colours, fabrics, dyes, combining techniques, samples

*Creative exploration:* materials eg selection, colour, texture; specialist techniques eg batik, silk painting, tie-dyeing; dye processes eg mixing, applying; experimental surface patterns; sampling; reviewing results eg quality, effects, aesthetics, fitness for purpose

*Final outcomes:* intended function eg fashion, interiors; samples

**4 Be able to present and comment on own work**

*Presentation:* in appropriate format; content eg initial research, ideas development, experimentation, final outcomes; technical information; practical work eg samples, final outcomes

*Comment:* describe development; assess results eg strengths, weaknesses, opportunities for refinement; appropriateness eg techniques, processes, materials; terminology

*Final outcomes:* functional eg fashion, interior, accessories; non-functional eg hangings

## 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>
<b>P1</b> research and generate visual references from primary and secondary sources	<b>M1</b> competently research and generate visual references from a range of primary and secondary sources	<b>D1</b> thoroughly research and generate visual references from a wide range of primary and secondary sources
<b>P2</b> explore materials, techniques and processes for dyed textiles	<b>M2</b> effectively explore a range of materials, techniques and processes for dyed textiles	<b>D2</b> creatively explore a wide range of materials, techniques and processes for dyed textiles
<b>P3</b> use dyed textile techniques and processes to develop design ideas	<b>M3</b> competently use dyed textile techniques and processes to develop effective design ideas	<b>D3</b> confidently use dyed textile techniques and processes to develop creative design ideas
<b>P4</b> present and comment on strengths and weaknesses in development of own work.	<b>M4</b> coherently present and comment on strengths and weaknesses in development of own work.	<b>D4</b> confidently present and comment on strengths and weaknesses in development of own work.

## Essential guidance

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### Delivery

This unit is designed to introduce learners to developing dyed textiles for fashion and interior outcomes through a practical and experimental approach. Delivery should enable learners to develop their knowledge, understanding, vocabulary and visual skills through exploration and practical activity using a variety of dyed textile techniques and applications. Learners should be made aware of the importance of colour. Learners should be given guidance on how to research appropriately. Work for this unit should be based on a simple brief/theme or tasks with scope for personal interpretation. Emphasis should be on recording appropriate visual sources and creative exploration and experimentation with materials, techniques and processes. Practical demonstrations should be supported with informative handouts. Learners should be encouraged to keep visual and written notes and to discuss and comment on their own progress. Learners need to be made aware of health and safety requirements including appropriate CoSHH guidance.

### Assessment

A number of activities can be used to measure achievement for the assessment of the 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 mood boards, sketchbooks, paper work or design boards. Generated evidence should include the learners' collected visual references, experimental use of media, materials, equipment, techniques and processes and final dyed textile ideas communicated through a range of presentation techniques. Learners should be able to basically comment on their personal response to the set tasks/brief and explain, through display and discussion, the development of their work.

### Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

## Essential resources

This unit is both studio and workshop based. Practical workshop facilities do not require highly technical resources, but they should include a range of dyes, dye baths, fabric frames, kettles, hairdryers, irons, cleaning and drying areas, and easy access to hot and cold water. Adequate studio space will be necessary to allow learners to develop both paper work and dyed textile design ideas, with easy access to a wide range of media and materials and good quality publications for historical, cultural and contemporary textile reference. Learning resources in the form of visual material (books, periodicals, videos, internet access etc), and instruction sheets/handouts, should also be available to provide a wide range of reference material for personal design research, design inspiration and stimulating sources to enhance experimentation and creative outcomes. First-hand experience when researching should be encouraged wherever possible. Suggested first-hand resources for researching include textiles within the home, art galleries, museums, textile and costume galleries, textile exhibitions, textile trade shows, fabric retail outlets for fashion and interiors etc.

## Indicative resources

### Textbooks

Braddock S E and O'Mahony M – *Techno Textiles: Revolutionary Fabrics for Fashion & Design* (Thames & Hudson, 1998) ISBN 978-0500280966

Broughton K – *Textile Dyeing: The Step By Step Guide and Showcase* (Rockport Publishers, 1996) ISBN 978-1564968395

Colchester C – *The New Textiles: Trends and Tradition* (Thames & Hudson, 1996) ISBN 978-0500277379

Geijer A – *A History of Textile Art* (Rizzoli International Publications, 1982) ISBN 978-0856670558

Gillow J and Sentance B – *World Textiles* (Thames & Hudson, 1999) ISBN 978-0500019504

Issett R – *Colour on Paper and Fabric* (BT Batsford, 1998) ISBN 978-0713480689

Kendall T – *The Fabrics and Yarn Dyers Handbook* (Collins and Brown, 2001) ISBN 978-1855858794

Kennedy J and Varrall J – *Silk Painting: New Ideas and Textures* (BT Batsford, 1994) ISBN 978-0713479331

Kinnersly-Taylor J – *Dyeing and Screenprinting on Textiles* (A&C Black, 2002) ISBN 978-0713651805

Möller E – *Shibori: The Art of Fabric Folding, Pleating and Dyeing* (Search Press, 1999) ISBN 978-0855328955

Moyer S L – *Silk Painting: The Artist's Guide to Gutta and Wax Resist Techniques* (Watson-Guptill Publications, 1991) ISBN 978-0823048281

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

Tortora P G – *Fairchild's Dictionary of Textiles* (Fairchild Publications, 1996) ISBN 978-0870057076

Walter C and Priestly J – *The Basic Guide to Dyeing and Painting Fabric* (Krause Publications, 2002) ISBN 978-0873493345

Wells K – *Fabric Dyeing and Printing* (Conran Octopus, 2000)  
ISBN 978-1840911459

Yates M – *Textiles: A Handbook for Designers* (WW Norton and Company, 1991)  
ISBN 978-0393730036

**Journals**

*Elle Decoration*

*International Textiles* (six issues yearly, UK)

*View on Colour* (two issues yearly)

**Websites**

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

Colour and trend forecasting

[www.wgsn-edu.com](http://www.wgsn-edu.com)

Worth Global Style Network  
(subscription service)



## Unit 2: Printed Textiles

**Unit Code:** D/602/0432

**QCF 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 printed textiles by enabling them to experiment with, and creatively use, media, materials, techniques and processes to develop printed textiles design ideas.

### Unit introduction

Textile designers need a wide range of both visual language and practical skills to enable them to explore and creatively develop design ideas. To underpin these skills they should develop an understanding of the fundamental methods of applying colour and pattern to cloth using a range of print techniques. Learners will plan and develop their own design ideas using printed textiles in response to a simple set project brief or tasks. They will use visual references to inspire design development, experiment with a range of media and techniques and produce printed textile designs suitable for fashion or interiors.

### Learning outcomes

**To achieve this unit a learner must:**

- 1 Be able to select, record and use visual references
- 2 Be able to use media, materials, equipment, techniques and processes safely to explore printed textiles
- 3 Be able to use skills in printed textiles to develop design ideas
- 4 Be able to present and comment on the strengths and weaknesses of own work.

## Unit content

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### 1 **Be able to select, record and use visual references**

*Research sources:* primary eg domestic textiles (fashion, interiors), fabrics, retail outlets (fashion, interiors), galleries, museum collections (textiles, costume), textile exhibitions, trade shows; secondary eg books, magazines (interior, textile, fashion), postcards, video, the internet; contextual eg historical, contemporary, cultural, professional work

*Visual references:* primary sources eg own drawings, sketches, photographs (natural, manmade forms, landscape, built environment), others' work (art, design, media), galleries, exhibitions, collections, museums; secondary sources eg books, magazines, periodicals, newspapers, CD ROM, the internet

### 2 **Be able to use media, materials, equipment, techniques and processes safely to explore printed textiles**

*Media:* for printing eg pigments, binders, printing inks, photographic emulsion, proform, mordant dyes, reactive dyes, dischargeable acid dyes, fixatives, thickeners, heat transfer materials (inks, crayons); fabric surface treatments eg paints (opaque, transparent), crayons, pens, oil pastels

*Materials:* papers eg cartridge, watercolour, sugar, tissue, tracing, card; fabrics eg natural, synthetic, woven, non-woven; other eg masking tape, acetate

*Equipment:* eg dye baths, UVA exposure unit, printing bed/table, screens, frames, squeegees, lino blocks, cutting tools, cutting mats, rollers, hairdryers, irons, steamer

*Techniques and processes:* eg hand painting, hand dyeing, stencil printing, monoprinting, block printing, screenprinting, heat transfer printing, sponging, painting, mark-making, surface embellishment, mixed media, distressing, combining (text, image, colour, pattern), photocopying, computer generated imagery, scanning

*Health and safety:* responsible studio practice; safe use of equipment eg operating electrical equipment, maintenance, cleaning; adherence to COSHH guidelines for materials

### 3 **Be able to use skills in printed textiles to develop design ideas**

*Design development:* initial responses eg sketches, collage, mixed media, digital images, samples; experimental processes eg materials (combinations, textures, natural, synthetic), visual qualities (opacity, transparency, surface, colour); technical notes; testing ideas eg colours, fabrics, inks, combining techniques, samples

*Creative exploration:* materials eg selection, colour, texture; specialist techniques eg block printing, stencilling, transfer printing, screenprinting; manipulating processes; experimental surface patterns; sampling; reviewing results eg quality, effects, aesthetics, fitness for purpose

*Final outcomes:* intended function eg fashion, interiors; printed textile samples

**4 Be able to present and comment on the strengths and weaknesses of own work**

*Presentation:* in appropriate format; content eg initial research, ideas development, experimentation, final outcomes; technical information; practical work eg samples, final outcomes

*Comment:* describe development; assess results eg strengths, weaknesses, opportunities for refinement; appropriateness eg techniques, processes, materials; terminology

*Final outcomes:* functional eg fashion, interior, accessories; non-functional eg hangings

## 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>
<b>P1</b> identify, record and use different visual references	<b>M1</b> select, record and effectively use a range of visual references	<b>D1</b> select, record and creatively use a wide range of visual references
<b>P2</b> use media, materials, equipment, techniques and processes to explore different printed textiles in a safe and responsible manner	<b>M2</b> effectively use media, materials, equipment, techniques and processes to explore a range of printed textiles in a safe and responsible manner	<b>D2</b> confidently use media, materials, equipment, techniques and processes to explore a wide range of printed textiles in a safe and responsible manner
<b>P3</b> use printed textile techniques to develop basic principles	<b>M3</b> competently use printed textile techniques to develop effective ideas	<b>D3</b> confidently use printed textile techniques to develop creative ideas
<b>P4</b> identify and comment on the strengths and weakness of own work.	<b>M4</b> competently present and comment on the strengths and weakness of own work.	<b>D4</b> confidently present and comment on the strengths and weakness of own work.

## Essential guidance

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### Delivery

This unit is designed to introduce learners to printed textiles for fashion and interiors by enabling them to explore and creatively develop ideas through a variety of techniques such as block printing, stencilling, transfer printing and screenprinting. Learners should be given guidance on how to research appropriately. Delivery should enable learners to develop their knowledge, understanding, vocabulary and technical skills through exploration and practical activity. Work for this unit should be based on a simple brief or set tasks with scope for personal interpretation. Emphasis should be on recording appropriate visual sources and creative exploration and experimentation with materials, techniques and processes. Practical demonstrations should be supported with informative handouts. Learners should be encouraged to keep visual and written notes and to discuss and comment on their own progress. Learners need to be made aware of health and safety requirements including appropriate CoSHH guidance, particularly when working with pigments and dyes.

### Assessment

A number of activities can be used to measure achievement for the assessment of the 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 knowledge and understanding and their ability to comment on their progress, as well as practical outcomes. Generated evidence should include the learners' collected visual references, experimental use of printed textiles media, materials, equipment, techniques and processes, and developed ideas communicated through annotated sketchbooks, mood boards or presentation sheets and a range of textile samples suitable for fashion or interiors.

### Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

## Essential resources

This unit is both studio and workshop based. Practical workshop facilities do not have to be highly technical resources, but should include screens and tables for printing, dye baths, cleaning and drying areas, and easy access to water. Adequate studio space will be necessary to allow learners to develop both paper work and printed design ideas, with easy access to a wide range of media and materials and good quality publications for historical, cultural and contemporary printed textile reference. Learning resources in the form of visual material (books, periodicals, videos, internet access etc) should also be available to provide a wide range of reference material for personal design research, design inspiration and stimulating sources to enhance creative outcomes. Access to photocopying equipment is also essential. First-hand experience when researching should be encouraged wherever possible. Suggested first-hand resources for research include textiles within the home, art galleries, museums, textile and costume galleries, textile exhibitions, textile trade shows, fabric retail outlets for fashion and interiors etc.

## Indicative resources

### Textbooks

- Bawden J – *The Art and Craft of Fabric Decoration* (Mitchell Beazley, 1999)  
ISBN 978-1840001334
- Braddock S E and O'Mahony M – *Techno Textiles – Revolutionary Fabrics for Fashion and Design* (Thames & Hudson, 1998) ISBN 978-0500280966
- Colchester C – *The New Textiles: Trends and Tradition* (Thames & Hudson, 1996)  
ISBN 978-0500277379
- Geijer A – *A History of Textile Art* (Rizzoli International Publications International Publications, 1982) ISBN 978-0856670558
- Kinnersly-Taylor J – *Dyeing and Screen Printing on Textiles* (A&C Black, 2002) ISBN 978-0713651805
- Meller S, Elfers J and Croner J – *Textile Designs: 2000 Years of Patterns for Printed Fabrics* (Thames & Hudson, 2002) ISBN 978-0500283653
- Messent J – *Design Sources for Pattern* (Madeira Threads Ltd, 1998)  
ISBN 978-0951634820
- Messent J – *Designing with Motifs and Borders* (Madeira Threads Ltd, 1998)  
ISBN 978-0951634811
- Messent J – *Designing with Pattern* (Madeira Threads Ltd, 1998)  
ISBN 978-0951634837
- Messent J – *Designing Worksheets* (Search Press Ltd, 1994) ISBN 978-1874080053
- Terraroli V – *Skira Dictionary of Modern Decorative Arts* (University of Skira Editore, 2001) ISBN 978-8884910257
- Tortora P G – *Fairchild's Dictionary of Textiles* (Fairchild Publications, 1996)  
ISBN 978-0870057076
- Wells K – *Fabric Dyeing and Printing* (Conran Octopus, 2000)  
ISBN 978-1840911459
- Yates M – *Textiles: A Handbook for Designers* (WW Norton and Company, 1991)  
ISBN 978-0393730036

**Journals**

*Crafts*

*Elle*

*International Textiles* (six issues yearly, UK)

*Textile View* (quarterly by Metropolitan Publishing)

*View on Colour* (two issues yearly)

**Websites**

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

Colour and trend forecasting

[www.wgsn-edu.com](http://www.wgsn-edu.com)

Worth Global Style Network  
(subscription service)



## Unit 3: Machine Techniques for Textiles

Unit code: D/602/0463

QCF 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 develop their understanding and skills using a variety of machines, techniques and processes related to both constructed and surface decorated textiles.

### Unit introduction

Textile designers need a wide range of both visual and technical skills, and it is important that they have an understanding of a variety of machine techniques and processes, in relation to a range of textile areas. In order to be more informed with regard to construction and decorative possibilities when developing textile design ideas, this introductory unit enables learners to develop their knowledge, understanding, practical skills and confidence using a variety of machines related to both constructed and surface decorated textiles. Through research, discussion, and the exploration, development and practical application of machine skills learners will produce a range of both constructed and surface decorated textile samples.

### Learning outcomes

#### To achieve this unit a learner must:

- 1 Be able to collect, record and use visual references
- 2 Be able to operate machinery safely and responsibly
- 3 Be able to explore machine techniques and processes to develop and present ideas
- 4 Understand strengths and weaknesses of work produced.

## Unit content

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### 1 **Be able to collect, record and use visual references**

*Collect and record:* visual references to surface decoration eg details from historical, cultural and contemporary textiles for art, function, fashion, interiors, furnishing, accessories; for construction eg stitch, embroider, weave, knit; reference to the machinery, techniques and processes used

*Primary sources:* eg drawings and photographs from functional and decorative textiles around the home, fabric retail outlets, galleries, museum textile and costume collections, textile exhibitions, trade shows; textiles eg interiors, furnishings, fashion, accessories; decorative embroidery

*Secondary sources:* eg books, postcards, video, the internet, magazines eg textile, fashion, interior

### 2 **Be able to operate machinery safely and responsibly**

*Operate machinery:* eg domestic sewing machines for straight stitch, decorative stitch, overlocking, shaft hand looms, yarn cone and hank winding machines, domestic knitting machines, electric steam irons

*Safely and responsibly:* setting up and putting away machines correctly, selecting appropriate needles and threads for fabric, on/off switch, needle up/down, threading the machine, bobbin filling, selecting and correcting tension, needle changing, disposing of broken needles, selecting stitch style, length, width; contribute to the maintenance and cleaning of machinery; maintain a clean and tidy work area; follow health and safety requirements when working in a textile studio

### 3 **Be able to explore machine techniques and processes to develop and present ideas**

*Machine techniques:* eg sewing, seams, finishing, edges, hems, fastenings, overlocking, embroidery set decorative stitches, free-machine embroidery, bobbin tension, pin tucking, couching/applied threads, piping, patchwork, appliqué, quilting, cording, hand loom structures, plain, twill, distorted weft, domestic machine knit techniques, single and/or double bed, stitch structures, stocking stitch, ribs, slip/skip, tuck, single bed jacquard, open fabric

*Techniques:* sample construction for functional and non-functional textiles eg seams, hems, edging, seam finishing, binding, piping, top stitching, gathering, pin tucking, pleating, appliqué, quilting, adding functional and decorative trimmings

*Ideas:* produce samples using one or more specialist areas of textiles through eg set brief, theme, tasks, visual references

**4 Understand strengths and weaknesses of work produced**

*Identify and comment:* recognise and express opinions about strengths and weaknesses eg technical problems and successes, difficulties experienced, problems solved, constraints, technical, practical, functional and visual considerations, relate own work to researched references, compare results, review; reflect on skills learned

## 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>
<b>P1</b> collect, record and use different visual references	<b>M1</b> collect, record and use visual references effectively	<b>D1</b> collect, record and use visual references creatively
<b>P2</b> operate a range of different machinery in a safe and responsible manner	<b>M2</b> operate machinery competently	<b>D2</b> operate machinery confidently
<b>P3</b> produce textile samples with machine techniques and processes	<b>M3</b> produce consistent samples with machine techniques and processes	<b>D3</b> produce creative samples with machine techniques and processes
<b>P4</b> identify and comment on the strengths and weaknesses of work produced.	<b>M4</b> explain strengths and weaknesses in own work.	<b>D4</b> make perceptive comments about strengths and weaknesses in own work.

## Essential guidance

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### Delivery

Learners will develop technical skills and understanding through practical activities in which they undertake procedures and tasks under direction and guidance. The setting up and safe operation of machinery should be demonstrated and monitored, with emphasis on safety regulations. Tutors' technical advice, supported by informative handouts and individual and group reviews will be essential. Practising and experimenting with a wide variety of machine techniques to produce exploratory samples of textile construction and surface pattern will enable learners to develop skills. To augment understanding, learners should keep visual and written notes on techniques covered and researched applications of processes, and discuss and comment on their work. Visual recording from other units or contextual references can be utilised for design ideas.

### Assessment

Assessment should be made on the learners' technical skill by practical outcomes and on their level of understanding by their ability to comment on their work and progress. Learners will demonstrate safe and responsible use of machinery through tutor observations and by constructed and surface decorated samples using machines and different machine techniques appropriately. Learners should keep and present an annotated visual record of all tools, equipment and machinery used, using correct terminology. In addition, examples of machine skills should show developing control, linked to contextual examples to evidence understanding of application to finished items. The most successful samples could be purposefully selected and displayed, for example on presentation boards, or made into sample books.

### Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

## Essential resources

Resources for this unit require domestic straight and swing-needle sewing machines, overlockers, domestic knitting machines, tabletop looms and electric steam irons. Learners should have access to appropriate tools and equipment, a diverse range of fabrics and threads, and to technical and contextual reference books.

## Indicative resources

### Textbooks

Braddock S E and O'Mahony M – *Techno Textiles 2: Revolutionary Fabrics For Fashion and Design* (Thames & Hudson, 2007) ISBN 978-0500286845

Chandler D – *Learning to Weave* (Interweave Press, 2009) ISBN 978-1596681392

Colchester C – *The New Textiles: Trends and Tradition* (Thames & Hudson, 1996) ISBN 978-0500277370

Edmonds J – *Three Dimensional Embroidery* (Batsford, 2009) ISBN 978-1906388546

Editors of Creative Publishing – *Sewing 101: A Beginner's Guide to Sewing* (Creative Publishing, 2003) ISBN 978-1589230699

Gillow J and Sentance B – *World Textiles* (Thames & Hudson, 2004) ISBN 978-0500282472

Glasbrook K – *Tapestry Weaving* (Search Press, 2002) ISBN 978-0855329389

Grey M – *Raising the Surface with Machine Embroidery* (Batsford, 2006) ISBN 978-0713490282

Harker G – *Creative Machine Embroidery: A Practical Sourcebook* (BT Batsford, 2003) ISBN 978-0713488784

Harris J – *5000 Years of Textiles* (British Museum Press, 2010) ISBN 978-0714150895

Hecht A – *The Art of the Loom* (British Museum Press, 2001) ISBN 978-0295981390

Henry M – *A-Z of the Sewing Machine* (BT Batsford, 2002) ISBN 978-0713487534

Holmes V – *Encyclopedia of Machine Embroidery* (Batsford, 2008) ISBN 978-1906388188

Kettle A – *Machine Stitch: Perspectives* (A&C Black, 2010) ISBN 978-0713688689

Meier R – *Fabric Art Collage: 40+ Mixed Media Techniques* (C&T Publishing, 2009) ISBN 978-1571205803

Miller L – *Creative Machine Embroidery* (A&C Black, 2010) ISBN 978-1408103982

Morrell A – *Contemporary Embroidery: Exciting and Innovative Textile Art* (Cassell, 1995) ISBN 978-0289801055

Oelsner G H – *Handbook of Weaves* (Dover Publications, 1976) ISBN 978-0486231693

Schoeser M – *World Textiles: A Concise History* (Thames & Hudson, 2003) ISBN 978-0500203699

Sharp S – *Textured Patterns for Machine Knitting* (BT Batsford, 1988) ISBN 978-0713448115

Shinn C – *Freestyle Machine Embroidery: Techniques and Inspiration for Fiber Art* (Interweave Press, 2009) ISBN 978-1596680425

Spencer D – *Knitting Technology* (Woodhead Publishing, 2001)  
ISBN 978-1855733336

Stanley I – *Machine Embroidery* (Lorenz Books, 1996) ISBN 978-1859671535

Stein S – *Fabric Art Workshop: Exploring Techniques and Materials For Fabric Artists and Quilters* (Creative Publishing International, 2007) ISBN 978-1589233287

Watts P – *Beginner's Guide to Machine Embroidery* (Search Press, 2003)  
ISBN 978-0855329938

Wolff C – *The Art of Manipulating Fabric* (Krause Publications, 1996)  
ISBN 978-0801984969

### **Journals**

*Crafts*

*Embroidery*

*International Textiles* (six issues yearly, UK)

*Textile View* (quarterly by Metropolitan Publishing)

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

### **Websites**

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

Crafts Council

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

Embroiderers' Guild

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

Victoria and Albert Museum



## Unit 4: Surface Pattern in Textiles

Unit code: F/602/0469

QCF 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 create and develop their own surface pattern ideas using different media, materials, techniques and processes in response to a set project brief.

### Unit introduction

Designers need a wide range of visual language skills to enable them to explore and develop design ideas. The aim of this unit is to introduce learners to surface pattern by enabling them to creatively use media, materials, techniques and processes, experiment with mark-making and basically use the formal elements of surface pattern to develop design ideas.

This unit will enable learners to plan and develop their own surface pattern ideas in response to a set project brief. They will collect and use visual references to inspire design development, experiment with a range of materials and techniques and produce surface pattern designs suitable for textiles, fashion, interiors or artefacts.

### Learning outcomes

#### To achieve this unit a learner must:

- 1 Be able to collect, record and use visual references to inform the development of design ideas
- 2 Be able to explore and apply the formal elements of surface pattern
- 3 Be able to experiment with media, materials, techniques and processes to develop ideas in response to a set brief
- 4 Be able to present and comment on the strengths and weaknesses of own work.

## Unit content

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### 1 **Be able to collect, record and use visual references to inform the development of design ideas**

*Visual references:* collect and record from primary sources eg natural and manmade forms, landscape, built environment, other people's art, design and media work from galleries, exhibitions, collections, museums; secondary sources eg books, magazines, periodicals, newspapers, CD ROM, the internet; record by eg drawings, sketches, photographs, annotations

### 2 **Be able to explore and apply the formal elements of surface pattern**

*Formal elements:* eg shape, line, colour, texture, tone, structure, composition, proportion, pattern, rhythm, weight, scale, balance

*Motifs:* simple shapes and forms for developing into surface pattern

*Repeats:* eg square, half-drop, brick, turn-over/mirrored, spot, borders

### 3 **Be able to experiment with media, materials, techniques and processes to develop ideas in response to a set brief**

*Media:* dry media eg pencil, charcoal (compressed, willow), Conté, oil pastels, coloured pencils, chalk pastels, fibre tips, marker pens, wax, corrector pens; wet media eg inks, dyes, acrylic pigments, gouache, water-soluble pencils, PVA adhesive

*Materials:* foil; fabrics; paper eg cartridge, watercolour, sugar, tissue, tracing, newspaper; other materials eg acetate, photographs, magazine cuttings, card

*Techniques:* eg drawing, painting, mark-making and surface embellishment, mixed media, resists, collage, montage, embossing, distressing, scratching, combining text and image, photocopying, scanning, digital manipulation, printmaking

*Processes:* repeating imagery; layering; developing surface pattern design ideas for set brief; motifs (selecting, developing, combining)

*Set brief:* applying research to own design ideas eg for fashion, textiles, interiors, artefacts, wallpaper, wrapping paper, greeting cards, packaging, tiles, vessels, furniture

**4 Be able to present and comment on the strengths and weaknesses of own work**

*Present:* progression of work in suitable format eg annotated sketchbook, written notes, verbal feedback, recording; presentation techniques eg display sheets, boards, handmade books, illustrated, oral or digital presentations

*Comment on:* progress of work from research to outcomes eg ideas, designs, application of formal elements, quality of outcomes, technical successes, choice of materials, strengths and weaknesses, problems encountered, solutions sought, presentation techniques, relevance to brief, suggestions for improvement, ideas and potential for future applications; identifying and reflecting on skills learned

## 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>
<b>P1</b> collect, record and use visual references to inform design ideas	<b>M1</b> collect, record and use visual references to develop effective design ideas	<b>D1</b> collect, record and use visual references to develop creative design ideas
<b>P2</b> explore and apply different formal elements of surface pattern	<b>M2</b> effectively explore and apply the formal elements of surface pattern	<b>D2</b> creatively explore and apply the formal elements of surface pattern
<b>P3</b> experiment with media, materials, techniques and processes to develop ideas in response to a set brief	<b>M3</b> experiment purposefully with media, materials, techniques and processes to develop effective ideas in response to a set brief	<b>D3</b> experiment creatively with media, materials, techniques and processes to develop exciting ideas in response to a set brief
<b>P4</b> identify and comment on the strengths and weakness of own work.	<b>M4</b> make considered comments on the strengths and weakness of own work.	<b>D4</b> make perceptive comments on the strengths and weaknesses in own work.

## Essential guidance

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### Delivery

Emphasis should be placed on learners recording from appropriate sources, using identified formal elements and experimenting with media, materials, techniques and processes. Centres should devise a simple brief, theme or tasks, with scope for personal interpretations. Tutors will need to demonstrate techniques with emphasis on safe practices and guide learners through practical activities for surface pattern applications. Informative handouts could support practical demonstrations. Tutors should introduce and discuss examples of surface patterns and show learners how to keep visual and written records of contextual examples and all techniques covered, to present their work to best effect and how to comment on and discuss their own progress.

### Assessment

The work generated will be largely practical and could be assessed through observation, discussion, ongoing critique and the submission of annotated mood boards or sketchbooks and presentation of surface pattern designs. Generated evidence of skills learned should include the presentation of learners' visual recordings from collected sources, exploration and experimentation with formal elements, media, materials, techniques and processes and design ideas in response to the brief. Learners should demonstrate developed understanding of surface pattern by relevant contextual links, presenting and identifying, explaining and discussing the strengths and weaknesses of all the stages of their work and reflecting on their learning.

### Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

## Essential resources

The unit requires an adequate studio with a wide range of media and materials to enable learners to experiment and develop design ideas. Source materials such as objects, books, periodicals, videos and internet access should also be available for visual and contextual research. Access to photocopying equipment is essential.

## Indicative resources

### Textbooks

- Brittain-Catlin T – *The Cutting Edge of Wallpaper* (Black Dog, 2006)  
ISBN 978-1904772569
- Cole D – *The Pattern Source Book* (Laurence King, 2009) ISBN 978-1856696210
- Cole D – *New Surface Design* (Laurence King, 2007) ISBN 978-1856695053
- Dawber M – *New Fashion Prints* (Batsford, 2008) ISBN 978-1906388072
- Fogg M – *1950s Fashion Prints* (Batsford, 2010) ISBN 978-1906388423
- Fogg M – *1960s Fashion Prints* (Batsford, 2008) ISBN 978-0713490541
- Guild T – *Pattern* (Quadrille Publishing, 2008) ISBN 978-1844003266
- Meller S and Elfers J – *Textile Designs: 200 years of Patterns for Printed Fabrics* (Thames & Hudson, 2002) ISBN 978-0500283653
- Messent J – *Design Sources for Pattern* (Madeira Threads, 1998)  
ISBN 978-0951634820
- Messent J – *Designing with Motifs and Borders* (Madeira Threads, 1998)  
ISBN 978-0951634813
- Nakamura S – *Pattern Sourcebook: 250 Patterns Inspired by Nature* (Rockport, 2009) ISBN 978-1592535590
- Nakamura S – *Pattern Sourcebook: Around the World: 250 Patterns for Projects and Designs* (Rockport Publishers, 2008) ISBN 978-1592534968
- Perry M – *Over and Over: A catalogue of Hand-Drawn Patterns* (Princeton Architectural, 2008) ISBN 978-1568987576
- Pritchard S – *The Fifties* (V&A, 2009) ISBN 978-1851775859
- Quinn B – *Textile Designers at the Cutting Edge* (Laurence King, 2009)  
ISBN 978 1856695817

### Journals

- Crafts*
- Creative Review*
- Design Week*
- Embroidery*
- International Textiles* (six issues yearly, UK)
- View on Colour* (two issues yearly)

### Websites

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|--|----------------------------|
| <a href="http://www.craftscouncil.co.uk">www.craftscouncil.co.uk</a>     | Crafts Council             |
| <a href="http://www.embroiderersguild.com">www.embroiderersguild.com</a> | Embroiderers' Guild        |
| <a href="http://www surfacedesign.org">www surfacedesign.org</a>         | Surface Design Association |

# Unit 5: Drawing Materials and Techniques

**Unit code:** J/601/8593

**QCF 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 develop skills in the use of drawing materials and techniques and to apply these in their own work.

## Unit introduction

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

## Learning outcomes

### To achieve this unit a learner must:

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

## Unit content

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

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

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

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

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

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

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

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

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

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

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

*Visual references:* primary sources; secondary sources

*Approaches:* eg realistic, abstract, progressive, experimental

### 4 **Be able to explore expressive drawing techniques**

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

*Exploration:* eg drawing materials, mixed media, techniques

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

## Assessment criteria and grading grid

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

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

## Essential guidance

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### Delivery

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

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

### Assessment

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

### Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

### Essential resources

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

### Indicative resources

#### Textbooks

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

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

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

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

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

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

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

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

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

#### Journals

*Artists' Newsletter*

*Creative Review*



## Unit 6: Creative Use of Materials, Techniques and Processes

**Unit code:** R/602/0976

**QCF 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 develop skills in using different techniques and processes to explore and experiment with media and materials.

### Unit introduction

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

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

### Learning outcomes

#### To achieve this unit a learner must:

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

## Unit content

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### 1 **Be able to explore different materials, techniques and processes**

*Materials:* 2D eg papers, card, fabrics (natural, synthetic), yarns; 3D resistant eg glass,

perspex, aluminium (foil, sheet), wood, plastics, concrete, steel; 3D non-resistant eg clay, textiles, papier mâché, found materials, plastics

*2D processes:* eg printing (monoprinting, relief), tapestry, weaving, machine embroidery,

pigment printing, imprinting/transfer printing, painting, mixed media drawing, thumbnail

sketches; lens-based eg black and white photography, exposing, developing and printing

photo-sensitive films

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

*Mark-making:* eg wet, dry, lens-based (photograms, pin-hole cameras), textiles (dyeing, printing, distorted weft), collage, montage, 3D shaping,

fabricating (carving, modelling, gluing, welding, riveting, tying)

*Technological media:* eg computers, scanners, cameras, photocopiers

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

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

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

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

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

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

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

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

## Assessment criteria and grading grid

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

<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>
<b>P1</b> experiment with different materials, techniques and processes	<b>M1</b> methodically experiment with a range of materials, techniques and processes	<b>D1</b> purposefully experiment with a wide range of materials, techniques and processes
<b>P2</b> use materials, techniques and processes in own work	<b>M2</b> effectively use a range of materials, techniques and processes in own work	<b>D2</b> creatively use a wide range of materials, techniques and processes in own work
<b>P3</b> review the suitability of selected materials, techniques and processes used in own work.	<b>M3</b> coherently review the suitability of selected materials, techniques and processes in own work.	<b>D3</b> critically review the suitability of selected materials, techniques and processes in own work.

## Essential guidance

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### Delivery

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

### Assessment

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

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

### Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

### Essential resources

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

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

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

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

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

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

### Indicative resources

#### Textbooks

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

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

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

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

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

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

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

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

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

#### Journals

*Artists Newsletter*

*Crafts*

*Creative Review*

#### Websites

[www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)

National development agency for contemporary crafts

[www.caa.org.uk](http://www.caa.org.uk)

Contemporary Applied Arts gallery

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

Victoria and Albert Museum

## Unit 7: Printmaking

Unit code: A/602/0471

QCF 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 explore, experiment with and develop skills and understanding of the use of printmaking materials, techniques and processes.

### Unit introduction

In this introductory unit learners will acquire skills in printmaking methods through practical experience. They will learn how to use tools and equipment safely and appropriately and be encouraged to experiment with a variety of approaches to discover possibilities and develop creative works. They will demonstrate understanding of printmaking by making comments about their working processes and results.

### Learning outcomes

**To achieve this unit a learner must:**

- 1 Be able to explore printmaking materials
- 2 Be able to use printmaking techniques and processes
- 3 Be able to use printmaking equipment safely and responsibly
- 4 Understand the use of printmaking materials, techniques and processes.

## Unit content

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### 1 Be able to explore printing materials

*Materials:* paper eg newspaper, newsprint, wrapping, tracing, tissue, handmade, thin card; non-paper surfaces eg clay, fabrics, foil, acetate, perspex, glass, plasticine, wax; inks eg oil-based, water-based, paints; varnishes for sealing plates; materials for stamps and stencils eg card, string, root vegetables, pulses, wood, linoleum, perspex, polystyrene, found materials

*Explore:* shapes; textures; mark-making; colours; pattern eg repeat, configurations, layers, overprinting, overlaying colours, working into and over prints, cutting up and reassembling, collaging, using surfaces of different textures and colours, collecting and using found materials

### 2 Be able to use printmaking techniques and processes

*Techniques:* eg monoprint, relief, intaglio, silkscreen

*Processes:* eg handprints, fingerprints, image transfer by drawing, image transfer by painting, image transfer by subtracting, frottage, scoring and cutting into card for block printing, scoring and cutting into rubber for block printing, scoring and cutting into linoleum for block printing, scoring and cutting into wood for block printing, stamping with rubber, stamping with clay, stamping with found organic or manmade objects, embossing, scoring, engraving, collaging mixed media textured surfaces for collagraphs, cutting and printing through stencils

### 3 Be able to use printmaking equipment safely and responsibly

*Correct use of equipment:* eg rollers, printing press, cutting tools, files, brushes, inks, paints, squeegee, cutting mats, bench hooks

*Preparation:* eg making and varnishing collagraph, making and varnishing card plates; applying ink eg rolling, dabbing, painting, wetting paper, mixing inks and paints, tracing, drawing, masking, monoprint preparation, paper registration; cutting eg blocks, paper, card, stencils, found materials

*Safely and responsibly:* health and safety requirements and procedures; setting up and putting away materials, tools and equipment correctly; cleaning eg brushes, rollers, surfaces for mixing and rolling inks; cleaning materials eg rags, water, soap, white spirit, grease cleaner; disposing of hazardous materials eg white spirit, paint/inks; storage eg cutting tools, paints, inks

**4 Understand the use of printmaking materials, techniques and processes**

*Record materials, techniques and processes:* eg sketchbook annotations, written notes, verbal feedback, tape or video recordings, witness statements, illustrated oral presentations

*Identify and comment:* eg decisions made, strengths and weaknesses, technical problems and difficulties experienced, problems encountered, problems solved, technical successes, visual results, suggestions for improvement, ideas and potential for future applications, skills learned

## 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> explore appropriate printmaking materials</p> <p><b>P2</b> use printmaking techniques and processes</p> <p><b>P3</b> follow guidelines when using printmaking equipment</p> <p><b>P4</b> identify strengths and weaknesses in own work.</p>	<p><b>M1</b> explore diverse printmaking materials</p> <p><b>M2</b> use printmaking techniques and processes effectively</p> <p><b>M3</b> use printmaking equipment competently</p> <p><b>M4</b> explain strengths and weaknesses in own work.</p>	<p><b>D1</b> explore printmaking materials imaginatively</p> <p><b>D2</b> use printmaking techniques and processes imaginatively</p> <p><b>D3</b> display confident skills when using printmaking equipment</p> <p><b>D4</b> make perceptive comments about strengths and weaknesses in own work.</p>

## Essential guidance

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### Delivery

Tutors should demonstrate safe and responsible use of basic printmaking techniques, tools and equipment and monitor learners undertaking practical activities. Learners should collect and use different printing materials and be encouraged to create imaginative prints without complex materials and expensive equipment. Practical work should take place in the studio, to ensure learners experiment widely with mark-making, colours, textures and surfaces to broaden understanding of creative possibilities, supported by contextual examples. Source materials for design ideas may be primary, secondary or based on a theme. Drawings, digital photography and computer manipulation could be translated into printmaking processes. Learners should acquire an appropriate working methodology of the whole process including preparation and aftercare responsibilities. Learners' annotations could record information about influences, source material, and methods used and review their work through discussions.

### Assessment

Assessment should be made on the learners' technical skill, practical outcomes and level of understanding by their ability to comment on their work and progress. Evidence of skills learnt will come from series of experimental prints using a range of materials, techniques and processes, which could be presented in sketchbook form or mounted sheets. Printmaking skills will be further evidenced by tutor observations of working practices including correct use and safe handling of printmaking tools, equipment, preparation and aftercare procedures. Learners could evidence their level of understanding of technical processes, visual considerations and potential for future works by annotations in sketchbooks or presentations, in groups or individually.

### Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

### Essential resources

The unit requires a well-equipped studio/workshop (appropriate to basic printmaking) suitable for experimental use of printmaking activities. Library and learning facilities, which enable learners to access examples of creative printmaking.

### Indicative resources

#### Textbooks

Ayres J – *Monotype: Mediums and Methods for Painterly Printmaking*

(Watson-Guption Publications, 2001) ISBN 978-0823031283

Bonnell M – *Printmaking on a Budget* (A & C Black, 2008) ISBN 978-0713673494

Desmet A – *Handmade Prints: An Introduction to Creative Printmaking without a Press* (A & C Black, 2005) ISBN 978-0713677089

Diehn G – *Simple Printmaking* (Lark Books, 2002) ISBN 978-1579903121

Dorit E – *Printmaking and Mixed Media: Simple Techniques and Projects for Paper and Fabric* (Interweave Press, 2009) ISBN 978-1596680951

Grabowski B and Fick B – *Printmaking: A Complete Guide to Materials and Processes* (Laurence King, 2009) ISBN 978-1856696005

Hartill B – *Collagraphs and Mixed Media Printmaking* (A & C Black, 2005) ISBN 978-0713663969

Newell J – *Monoprinting* (A & C Black, 2006) ISBN 978-0713667462

Stobart J – *Printmaking for Beginners* (A & C Black, 2005) ISBN 978-0713674637

Stromquist A – *Simple Screenprinting: Basic Techniques and Creative Projects* (Lark Books, 2005) ISBN 978-1579906641

Westerly A – *Relief Printmaking* (Watson-Guption, 2002) ISBN 978-0713672558

Woods L – *The Printmaking Handbook* (Search Press, 2008) ISBN 978-1844483792

#### Journals

*Creative Review*

*Printmaking Today*

*Printworks Magazine*

#### Websites

[www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)

The Crafts Council

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

Web pages for Printmaking Today

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

The Printmakers Council

## Level 2 Units

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# Unit 1: Printmaking for Textiles

Unit code: D/602/0947

QCF Level: 2

Credit value: 10

Guided learning hours: 60

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## Unit aim

The aim of this unit is to enable learners to explore and develop their skills in printmaking for textiles through the application of traditional and non-traditional media and materials.

## Unit introduction

In this unit learners will develop an awareness of printmaking techniques which form the essential part of this unit. Learners will learn about and build an awareness of a wide range of printmaking processes using conventional and non-conventional methods, media and materials. Learners will be made aware of the creative potential of printmaking and how it could be used to develop their visual language into imaginative outcomes. Learners will be encouraged to investigate traditional and non-traditional printed textile media and materials and to experiment with techniques, technologies and processes.

## Learning outcomes

### To achieve this unit a learner must:

- 1 Be able to develop skills in printmaking processes and techniques
- 2 Be able to explore traditional and non-traditional media and materials
- 3 Be able to use a combination of mixed media, materials and techniques in own work
- 4 Be able to discuss own experimental, developmental and final creative works.

## Unit content

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### 1 **Be able to develop skills in printmaking processes and techniques**

*Processes and techniques:* eg preparatory, basic, advanced

*Preparatory processes:* eg making collagraphs, rolling on ink, wetting paper, mixing (inks, paints), stencils, tracing, drawing, masking, monoprint preparation, paper registration, silkscreen preparation

*Basic processes:* eg prints (hand, finger), frottage, stamps (rubber, clay, wood), textures (objects, surfaces), stencils, monoprints, block printing

*Advanced processes:* eg lino cut, wood cut, collagraph, aluminium engraving, screenprint, drypoint, etching, aquatints, digital prints, mixed media, image transfer

*Techniques:* eg relief, intaglio, serigraphs, collograph, mixed media, silkscreen, monoprint, transfer print

*Equipment:* eg exposure bed, printing press, print bed, screenprinting screens, rollers, dye area, cutting tools, appropriate brushes, glues, inks, paints, water-soluble pens, pressing tools

### 2 **Be able to explore traditional and non-traditional media and materials**

*Traditional media:* eg water-soluble felt pens, water-based inks, oil paints, vanishes (oil-based, shellac), paper (hand/machine made, tracing), cards, plasticine, clay, string, wood, linoleum, aluminium, aluminium foil, steel

*Non-traditional media:* eg acrylic-based varnishes, solvents, digital software, medium density fibreboard (MDF), rubber, perspex, glass, textured fabrics, polystyrene, recycled, mixed media, root vegetables, pulses

*Health and safety:* responsible studio practice; safe use of equipment eg operating electrical equipment, maintenance, cleaning; adherence to COSHH guidelines for materials

### 3 **Be able to use a combination of mixed media, materials and techniques in own work**

*Experimentation:* combinations eg mixed media, materials, processes, techniques, layering, over printing, overlaying (colour, print, pattern), textures, mark making, collage; outcomes eg creative mixed media prints, special effects

*Ideas development:* themes eg natural, manmade, landscape, built environment, culture, religion; sources of inspiration eg primary (drawings, paintings, collage, prints, lens-based imagery, computer-generated imagery, textures, paper structures, own previous work), secondary (colour reference, photographs, books, magazines, online publications, collections, galleries, exhibitions, museums, others' work)

**4 Be able to discuss own experimental, developmental and final creative works**

*Presentation:* in appropriate format; content eg initial research, ideas development, experimentation (samples, tests), final outcomes; technical information

*Discuss work:* considerations eg influences, exploration (processes, techniques, media, materials), combinations (media, materials, techniques), intentions (effects, ideas); assess results eg strengths, weaknesses, opportunities for refinement; appropriateness eg techniques, processes, materials; evaluate eg outcomes against intentions, process, achievement; appropriate language; technical terminology

*Final outcomes:* functional eg fashion, interior, accessories; non-functional eg freestanding structures, hangings, installations, soft sculptures

## 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> apply printmaking processes and techniques using different printmaking media and materials</p> <p><b>P2</b> experiment with different traditional and non-traditional printmaking media and materials</p> <p><b>P3</b> apply different printmaking mixed media, materials and techniques when developing own work</p> <p><b>P4</b> describe and comment on own experimental, developmental and final creative works.</p>	<p><b>M1</b> apply a range of printmaking processes and techniques using printmaking media and materials creatively</p> <p><b>M2</b> experiment with a range of traditional and non-traditional printmaking media and materials</p> <p><b>M3</b> combine a range of printmaking mixed media, materials and techniques effectively when developing own work</p> <p><b>M4</b> discuss and coherently comment on own experimental, development and final creative works.</p>	<p><b>D1</b> apply a wide range of printmaking processes and techniques using printmaking media and materials imaginatively</p> <p><b>D2</b> experiment with a wide range of traditional and non-traditional printmaking media and materials</p> <p><b>D3</b> combine a wide range of printmaking mixed media, materials and techniques imaginatively and skilfully when developing own work</p> <p><b>D4</b> critically review and comment on own experimental, progressive and final creative works.</p>

## Essential guidance

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### Delivery

This unit will provide the opportunity to work with a range of printmaking processes and techniques for textiles using a variety of media, materials, technologies and methods. Tutors will need to provide practical demonstrations. Learners should research a variety of visual source materials which may be primary or secondary and could be gathered from work previously produced. This unit should provide opportunities for a wide exploration with media, material, and techniques allowing learners to develop an appreciation of experimentation to broaden their understanding of creative printmaking for textiles. Learners should be encouraged to discuss all their work including experimental and final outcomes. Learners will need to be advised of and adhere to appropriate health and safety regulations and follow the appropriate COSHH guidance on materials.

### Assessment

Evidence for this unit will come from practical printmaking materials and processes and exploration activities associated with textiles craft and design. A series of assignments/projects will provide opportunities to produce a range of prints. This could be in the form of single or multi-layer prints, collage, mixed media, with experimental prints in sketchbook, and final outcomes ranging from small to large scale. Learners should produce evidence of using a variety of materials, techniques and processes ranging from finger printing to use of software programs eg Photoshop. Learners could annotate their work as evidence of awareness of health and safety procedures. Recorded discussions could be in the form of critiques, or one-to-one presentations. Written evidence could be in the form of annotations, reports, essays or taped recordings of discussions.

### Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

## Essential resources

Adequate studio space will be necessary to allow learners to develop paper work and design ideas. The unit requires a well-equipped studio/workshop suitable for experimental use of printmaking activities. Physical resources may include an exposure bed, screenprinting screens, print bed and a dye area. It is expected that all aspects relating to health and safety in the workplace will be a prerequisite outcome of the unit learning activity. Learners will need to be encouraged to document and record technical information for future reference.

Library and learning facilities, which enable learners to access examples of creative printmaking in art, design and textiles, should be made available. Learners may also require the use of digital drawing applications as part of their experimentation and development for this unit.

Resources for research may include art galleries and museums, exhibitions, craft/textile magazines, trends and forecasting information.

## Indicative resources

### Textbooks

Ayres J – *Monotype: Mediums and Methods for Painterly Printmaking* (Watson-Guptill, 2001) ISBN 978-0823031283

Bawden J – *The Art and Craft of Fabric Decoration* (Mitchell Beazley, 1999) ISBN 978-1840001334

Diehn G – *Simple Printmaking: A Beginner's Guide to Making Relief Prints with Rubber Stamps, Linoleum Blocks, Wood Blocks, Found Objects* (Lark Books, 2002) ISBN 978-1579903121

Messent J – *Design Sources for Pattern* (Madeira Threads, 1998) ISBN 978-0951634820

Messent J – *Designing with Motifs and Borders* (Madeira Threads, 1998) ISBN 978-0951634813

Messent J – *Designing with Pattern* (Madeira Threads, 1998) ISBN 978-0951634836

Ross J – *Complete Printmaker* (Collier Paperbacks, 1991) ISBN 978-0029273722

Schwalbach M V and Schwalbach J A – *Silkscreen Printing for Artists and Craftsmen* (Dover, 1981) ISBN 978-0486240466

Stobart J – *Printmaking for Beginners* (Watson-Guptill) ISBN 978-0823042937

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

Wells K – *Fabric Dyeing and Printing* (Conran Octopus, 2000) ISBN 978-1840911459

Westerly A – *Relief Printmaking (Printmaking Handbook)* (Watson-Guptill Publications, 2002) ISBN 978-0823045242

Whale G and Barfield N – *Digital Printmaking* (Watson-Guptill Publications, 2003) ISBN 978-0823013982

Wright M – *DK Art School: Introduction to Mixed Media* (Dorling Kindersley, 1995) ISBN 978-0751307481

Yates M – *Textiles: A Handbook for Designers* (WW Norton and Company, 1991) ISBN 978-0393730036

**Journals**

*Crafts*

*Creative Review*

*Elle Decoration*

*Fashion Weekly*

*International Textiles* (six issues yearly, UK)

*Textile View* (quarterly by Metropolitan Publishing)

*Vogue*

**Websites**

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

Colour and trend forecasting

[www.wgsn-edu.com](http://www.wgsn-edu.com)

Worth Global Style Network  
(subscription service)



## Unit 2: Creative Stitch

Unit code: H/602/0948

QCF Level: 2

Credit value: 10

Guided learning hours: 60

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### Unit aim

The aim of this unit is to enable learners to develop their skills and understanding of textiles through the use of creative stitch.

### Unit introduction

This unit will offer learners the opportunity to explore and experiment with a range of stitch techniques, materials and processes to create functional or non-functional textile samples for possible fashion, interior or fine art textile outcomes. Learners should be encouraged to manipulate and combine a variety of materials, yarns and threads using creative stitch techniques to produce a collection of samples.

### Learning outcomes

**To achieve this unit a learner must:**

- 1 Be able to record and describe historical and contemporary visual sources to develop design ideas
- 2 Be able to use and apply traditional and non-traditional materials, equipment, techniques and processes
- 3 Be able to present and comment on developmental work and final outcomes.

## Unit content

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### 1 **Be able to record and describe historical and contemporary visual sources to develop design ideas**

*Visual sources:* research eg contextual (historical, contemporary, cultural); primary sources eg drawings (natural forms, manmade, landscape, built environment), paintings, collage, prints, lens-based imagery, computer-generated imagery; secondary sources eg postcards, photographs, illustrations from libraries, books, magazines, online publications, collections, galleries, exhibitions, museums

*Design development:* initial responses; 2D development eg sketches, collage, mixed media, digital images; 3D development eg samples, prototypes, combining techniques; creative processes eg materials (combinations, textures, natural, synthetic), visual qualities (opacity, transparency, surface, colour); techniques eg embroidery (hand, machine)

### 2 **Be able to use and apply traditional and non-traditional materials, equipment, techniques and processes**

*Materials:* traditional eg fabrics (natural, synthetic, woven, knitted, non-woven, felted, transparent, opaque, dissolvable), bondaweb, various weights, textures, yarns, threads; non-traditional materials eg plastic, paper, recycled, found objects

*Equipment:* eg hand embroidery tools, domestic sewing machines

*Techniques and processes:* machine embroidery eg set decorative stitches, freehand, bobbin tension, pin tucking, couching, applied threads, piping, patchwork, appliqué, quilting, cording, cutwork; hand embroidery eg straight stitch, edge stitching, filling work, decorative stitches, canvas work, gathering, smocking, appliqué, patchwork, quilting, couching, applied threads, drawn thread, cutwork

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

### 3 **Be able to present and comment on developmental work and final outcomes**

*Presentation:* in appropriate format; content eg initial research, ideas development, experimentation, final outcomes; technical information; practical work eg samples, final outcomes

*Comment:* describe development; assess results eg strengths, weaknesses, opportunities for refinement; appropriateness eg techniques, processes, materials; evaluate eg outcomes against intentions, process, achievement

*Final outcomes:* functional eg fashion, interior, accessories; non-functional eg freestanding structures, hangings, installations, soft sculptures

## 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 and describe visual sources to develop appropriate design ideas</p> <p><b>P2</b> apply traditional and non-traditional materials, equipment, techniques and processes responsibly and safely</p> <p><b>P3</b> describe, comment on and present experimental, developmental and final outcomes.</p>	<p><b>M1</b> identify and record a range of visual sources to develop effective design ideas</p> <p><b>M2</b> purposefully apply a range of traditional and non-traditional materials, equipment, techniques and processes effectively and safely</p> <p><b>M3</b> competently review and effectively present a range of experimental, developmental and final outcomes.</p>	<p><b>D1</b> identify and record a wide range of visual sources to develop innovative design ideas</p> <p><b>D2</b> independently apply a range of traditional and non-traditional materials, equipment, techniques and processes creatively and safely</p> <p><b>D3</b> confidently review and imaginatively present a wide range of experimental, developmental and final outcomes.</p>

## Essential guidance

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### Delivery

This unit is designed to enable learners to explore and creatively develop ideas using creative stitch. Learners should be given sound technical advice and provided with guidance throughout this unit. Tutors' expertise, supported by handouts and the demonstration of appropriate techniques, is essential. Guidance should be in the form of individual and group tutorial sessions. Assignments should place emphasis upon recording appropriate visual sources and experimentation with materials, techniques, equipment and processes. Learners are required to produce a range of practical evidence and should be encouraged to comment on and evaluate their own work to determine specific courses of action. They may wish to produce a finished textile outcome/s. Learners need to be made aware of health and safety requirements including appropriate COSHH guidance.

### Assessment

The main purpose of this unit is the development of basic creative stitch skills using a range of techniques, materials, processes and equipment. Learners should focus on developing skills and understanding through the generation of a collection of samples. Evidence for outcome 1 should, wherever possible, be taken from primary sources with records being made both visually and with written support. Development of ideas should evolve in line with learners' experimentation and exploration with materials, equipment, techniques and processes. Practical evidence should include sketchbook work, design development, technical notes and a selection of stitched samples. Learners should produce a range of samples which may include finished outcome/s. Health and safety awareness could be evidenced through observation and annotated sketchbook work.

### Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

## Essential resources

Adequate studio space will be necessary to allow learners to develop paper work and design ideas. Workshop facilities, which include domestic sewing machines and embroidery accessories, hoops, and embroidery feet, need to be available. Learners should have access to good-quality publications and journals for historical and contemporary information regarding creative stitch. First-hand experience should be encouraged through visits to galleries, workshops and studios.

## Indicative resources

### Textbooks

Beaney J – *The Art of the Needle: Designing in Fabric and Thread* (Random House UK, 1991) ISBN 978-0394573038

Beaney J – *Stitches: New Approaches* (BT Batsford, 2004) ISBN 978-0713488876

Best M, Lugg V and Tucker D – *Needlework School* (Chartwell New York, 1984) ISBN 978-0890097854

Bramley S – *Embroidery with Transparent Fabrics* (BT Batsford, 1989) ISBN 978-0713456868

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

Editors of Creative Publishing – *Sewing 101: A Beginners Guide to Sewing* (Creative Publishing, 2003) ISBN 978-1589230699

Grey M – *Raising the Surface with Machine Embroidery* (BT Batsford, 2003) ISBN 978-0713488517

Hedley G – *Surfaces for Stitch: Plastics, Films and Fabrics* (BT Batsford, 2002) ISBN 978-0713486667

Henry M – *A-Z of the Sewing Machine* (BT Batsford, 2002) ISBN 978-0713487534

Littlejohn J and Beaney J – *A Complete Guide to Creative Embroidery* (BT Batsford, 1997) ISBN 978-0713482621

Littlejohn J and Beaney J – *Bonding and Beyond* (Double Trouble Enterprises, 1999) ISBN 978-0953175022

Littlejohn J and Beaney J – *Stitch Magic* (BT Batsford, 1998) ISBN 978-071348196X

Littlejohn J and Beaney J – *Vanishing Act* (Double Trouble Enterprises, 1999) ISBN 978-0953175006

Morrell A – *Contemporary Embroidery: Exciting and Innovative Textile Art* (Cassell, 1995) ISBN 978-0304347414

Perry E – *Exploring Textile Arts: The Ultimate Guide to Manipulating, Colouring and Embellishing Fabrics* (Creative Publishing, 2002) ISBN 978-1589230484

Watts P – *Beginner's Guide to Machine Embroidery* (Search Press, 2003) ISBN 978-0855329938

Wolff C – *The Art of Manipulating Fabrics* (Krause Publications, 1996) ISBN 978-0801984969

**Journals**

*Elle Decoration*

*Embroidery*

*International Textiles* (six issues yearly, UK)

*Textile View* (quarterly by Metropolitan Publishing)

*View on Colour* (two issues yearly)

*Vogue*

**Websites**

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

Colour and trend forecasting

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

Designs for needle art, kits

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

Online version of Vogue magazine

## Unit 3: Constructed Textiles

Unit code: K/602/0952

QCF Level: 2

Credit value: 10

Guided learning hours: 60

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### Unit aim

The aim of this unit is to enable learners to develop their skills and understanding of textiles through the exploration of specialist constructed textile techniques such as feltmaking, papermaking, knit and weave.

### Unit introduction

Learners should be encouraged to experiment with, and combine, a variety of techniques and processes using a range of traditional and non-traditional media and materials whilst demonstrating an awareness of the relevant health and safety requirements. Design ideas developed in other units can be used for inspirational source material. An experimental approach should lead to the production of a collection of samples and possibly a final piece/s. These functional or non-functional samples could be for fashion, interior or fine art textile outcomes.

This unit could be integrated with *Vocational Contexts in Art and Design* in order for learners to research contemporary and historical practitioners.

### Learning outcomes

#### To achieve this unit a learner must:

- 1 Be able to select and apply primary and secondary source materials and media for intended construction techniques
- 2 Be able to experiment and develop ideas from selected sources using a variety of media and materials
- 3 Be able to use specialist techniques, technologies and processes responsibly and safely
- 4 Be able to present and comment on developmental work and final outcomes.

## Unit content

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### 1 **Be able to select and apply primary and secondary source materials and media for intended construction techniques**

*Source materials:* research eg contextual (historical, contemporary, cultural); primary sources eg drawings (natural forms, manmade, landscape, built environment), paintings, collage, prints, lens-based imagery, computer-generated imagery, textures, paper structures; secondary sources eg colour reference, postcards, photographs, illustrations from libraries, books, magazines, online publications, collections, galleries, exhibitions, museums

*Preparatory processes:* eg felting (select wool, wash, dye, dry, card), weaving (select yarns, setts, plan draft, peg plan, wind warp, beam on, thread, reed, tie on), tapestry (select yarns, setts, wind warp onto frame, onto card), hand knitting (select yarn, needle size, cast on, select stitch), machine knitting (select yarn, thread, cast on, set machine, select stitch chart/card, set tension), paper making sources (plant, vegetable, silk, recycled fibres, recycled materials), paper making (pulp, dye)

### 2 **Be able to experiment and develop ideas from selected sources using a variety of media and materials**

*Design development:* initial responses; 2D development eg sketches, collage, mixed media, digital images; 3D development eg samples, prototypes, combining techniques; experimental processes eg materials (combinations, textures, natural, synthetic), visual qualities (opacity, transparency, surface, colour)

*Media:* wet eg dyes, paints (acrylic, gouache, oil), inks (printing, drawing), bleach, PVA glue; dry eg pencils (graphite, coloured), pastels (Conté, chalk, oil), charcoal, pens (felt tips, markers, fabric pens), digital media

*Materials:* traditional eg yarns, threads, ribbons, cords, fleece (natural, dyed, carded wool, combed tops); non-traditional eg plastic, wire, wood, paper, found objects (twigs, leaves, grasses, dried flowers, feathers, metal); fibres eg natural (wool, angora, mohair, cashmere, silk, linen, cotton waste, hemp), synthetic (acrylics, viscose, acetate, lurex), fabrics (woven, knitted, plain, textured, combined stitch, structure, jacquard, intarsia)

*Construction techniques:* eg felting, weaving, tapestry, knitting, paper making

### 3 **Be able to use specialist techniques, technologies and processes responsibly and safely**

*Techniques, technologies and processes:* eg feltmaking (laying out, shrinking, inlaying, mosaic, embellishing, applying fabrics, yarns and threads, shaping, moulding), weave (card, hand loom, woven structures, plain, twills, satins, crepes), textural structures (corduroy, distorted weft, leno), tapestry (looping, tassels, knots, gauze weave, wrapped elements), hand knitting (picking up, twisting, crossing, wrapping, winding, fringing, short row, partial knitting), machine knitting (single bed, double bed, stitch structures, stocking stitch, ribs, slip, skip, tuck, single bed jacquard, open fabric, knit weave, intarsia), paper processes (laying out, layering, embossing, bonding, moulding, cutwork, collage, joining)

*Equipment:* eg hand-knitting needles, domestic knitting machines, pulping blender, synthetic mesh frames, metal mesh, hand weaving/tabletop loom, weaving/tapestry frames, hand/drum carders, mats, rolling pins, washing machine

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

### 4 **Be able to present and comment on developmental work and final outcomes**

*Presentation:* in appropriate format; content eg initial research, ideas development, experimentation, final outcomes; technical information; practical work eg samples, final outcomes

*Comment:* describe development; assess results eg strengths, weaknesses, opportunities for refinement; appropriateness eg techniques, processes, materials; evaluate eg outcomes against intentions, process, achievement

*Final outcomes:* functional eg fashion, interior, accessories; non-functional eg freestanding structures, hangings, installations, soft sculptures

## 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>
<b>P1</b> select and apply primary and secondary source materials and media for intended construction techniques	<b>M1</b> coherently investigate and effectively apply a range of primary and secondary source materials and media for intended construction techniques	<b>D1</b> independently investigate and apply a wide range of primary and secondary source materials and media for intended construction techniques
<b>P2</b> experiment with and develop ideas from selected sources using a variety of appropriate media and materials	<b>M2</b> purposefully experiment with and develop effective ideas from selected sources using diverse media and materials	<b>D2</b> independently experiment with and develop innovative ideas from selected sources using a wide range of alternative media and material
<b>P3</b> use specialist techniques, technologies and processes responsibly and safely	<b>M3</b> use specialist techniques, technologies and processes effectively and safely	<b>D3</b> use specialist techniques, technologies and processes creatively, independently and safely
<b>P4</b> comment on experimental, developmental and final outcomes	<b>M4</b> competently review a range of experimental, developmental and final outcomes	<b>D4</b> confidently review a wide range of experimental, developmental and final outcomes
<b>P5</b> present experimental, developmental and final outcomes.	<b>M5</b> effectively present a range of experimental, developmental and final outcomes.	<b>D5</b> imaginatively present a wide range of experimental, developmental and final outcomes.

## Essential guidance

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### Delivery

This unit is designed to enable learners to explore and creatively develop ideas through a variety of constructed textile techniques such as feltmaking, tapestry, papermaking, knit and weave. Tutors' expertise, supported by formal introductions to techniques, preliminary and ongoing demonstrations and informative handouts will be essential. Guidance should be in the form of individual and group tutorial sessions. Assignments should place emphasis on the development of ideas through practical experimentation and these should be supported by records of research and development. Learners should be encouraged to explore a wide range of techniques to gain a breadth of understanding of constructed textiles, and to comment on and evaluate their own work to determine specific courses of action. Learners may wish to produce finished textile outcome/s.

Learners need to be made aware of health and safety requirements including appropriate CoSHH guidance.

### Assessment

The assessment of this unit should be through observation, ongoing critique and presentation of work undertaken. Learners are expected to research both primary and secondary visual sources as evidence for outcome 1 and should be encouraged to experiment with a variety of media, materials, techniques and processes when exploring ideas and creating constructed textile samples. Although ideas will initially be based on research, development of ideas should evolve in line with learners' experimentation with techniques and processes. Practical evidence should include sketchbook work, design development, technical notes and a range of constructed textile samples, possibly leading to finished outcome/s. All development work should be supported by ongoing annotations. Equipment and technical opportunities and constraints will determine the specialist techniques covered and consequently the work produced.

### Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

### Essential resources

This unit is both studio and workshop based. Adequate studio space will be necessary to allow learners to develop paper work and design ideas. Practical workshop facilities do not require highly technical resources. However, wherever possible, they should include domestic knitting machines, table top looms, carding combs, frames for weave and papermaking, and easy access to water. Appropriate health and safety requirements should be adhered to.

Learners should have access to good quality publications and journals for historical and contemporary information regarding constructed textiles. Suggested resources for research include art galleries, museums, exhibitions and crafts and textiles magazines. First-hand experience should be encouraged wherever possible.

### Indicative resources

#### Textbooks

Allen H – *Weaving Contemporary Rag Rugs: New Designs, Traditional Techniques* (Lark Books, 2002) ISBN 978-1887374392

Braddock S E and O'Mahony M – *Techno Textiles – Revolutionary Fabrics for Fashion and Design* (Thames & Hudson, 1998) ISBN 978-0500280966

Chandler D – *Learning to Weave* (Interweave Press Inc, 1995) ISBN 978-1883010034

Dawson S – *The Art and Craft of Papermaking* (Lark Books, 1999) ISBN 978-1887374248

Geijer A – *A History of Textile Art* (Rizzoli International Publications, 1982) ISBN 978-0856670558

Harvey N – *Tapestry Weaving* (Interweave Press Inc, 1991) ISBN 978-0934026642

Hiebert H – *The Papermaker's Companion: The Ultimate Guide to Making and Using Handmade Paper* (Storey Books, 2000) ISBN 978-1580172004

Issett R – *Colour on Paper and Fabric* (BT Batsford Ltd, 1998) ISBN 978-0713486414

Janeiro J and Lenor Larsen J – *Fibrearts Design Book 5* (Lark Books, 1995) ISBN 978-0937274866

McGavock D and Lewis C – *Feltmaking* (The Crowood Press, 2000) ISBN 978-1861263087

Oelsner G H – *Handbook of Weaves* (Dover Publications, 1976) ISBN 978-0486231693

Reakes L and Imrie T – *Ragwork (New Crafts)* (Lorenz Books, 1996) ISBN 978-1859672389

Smith S – *Felt Without Seams: Making Hollow Forms* (Felt By Design, 2002) ISBN 978-0954251710

Spencer D – *Knitting Technology* (Woodhead Publishing, 2001) ISBN 978-1855733336

Vickrey A E – *Needle Felting: Art Techniques and Projects* (Craftworks Publications, 2002) ISBN 978-0961905323

**Journals**

*Crafts*

*Elle*

*Elle Decoration*

*Fashion Weekly*

*International Textiles* (six issues yearly, UK)

*Textile View* (quarterly by Metropolitan Publishing)

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

*Vogue*

**Websites**

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

The online version of *Elle* magazine

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

Fashion information from around the world



## Unit 4: Machine Techniques for Textiles

Unit code: T/602/0954

QCF Level: 2

Credit value: 10

Guided learning hours: 60

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### Unit aim

The aim of this unit is to enable learners to develop their knowledge, understanding, practical skills and confidence using a variety of machines related to both constructed and surface decorated textiles.

### Unit introduction

Learners should be encouraged to research and record work by historical and contemporary practitioners who use related machine techniques, and through the practical application and use of machinery explore and develop areas of interest within the textile design pathway. This unit enables learners to broaden their understanding of textiles and develop skills in machine techniques before specialising further.

This unit could be integrated with *Vocational Contexts in Art and Design* in order for learners to research contemporary and historical practitioners.

### Learning outcomes

#### To achieve this unit a learner must:

- 1 Understand the safe operation of machinery to create sample fabrics
- 2 Be able to explore machine techniques and processes
- 3 Be able to research, record and comment on the specialist areas of textiles and machinery used
- 4 Be able to present and comment on research and developed samples.

## Unit content

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### 1 Understand the safe operation of machinery to create sample fabrics

*Machinery for textiles:* sewing/embroidery eg domestic sewing machines (straight stitch, decorative stitch, overlockers); constructed textiles eg weave (shaft hand looms, yarn winding machines), knit (domestic knitting machines); pressing eg electric steam irons

*Creating fabrics:* machine processes eg sewing, weaving, knitting, embroidery; sampling

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

### 2 Be able to explore machine techniques and processes

*Techniques and processes:* sewing eg seams, finishing, edges, binding, hems, openings, fastenings, overlocking, machine embroidery, decorative stitches, freehand, bobbin tension, pin tucking, couching, applied threads, piping, patchwork, appliqué, quilting, cording, cutwork; constructed textiles eg weave (hand loom structures, plain, twill, distorted weft, leno), knitted textiles (domestic machine techniques, stitch structures, single bed, double bed, stocking stitch, ribs, slip, skip, tuck, single bed jacquard, open fabric, knit weave, intarsia)

### 3 Be able to research, record and comment on the specialist areas of textiles and machinery used

*Specialist textiles:* eg sewing processes (construction, finishing, openings, fastenings), embroidery (machine embroidery, fabric manipulation, surface pattern), constructed textiles (weave, knit); outcomes (functional, non-functional)

*Research and record:* references eg historical, contemporary, cultural, own work, others' work, natural forms, manmade forms

*Comment:* eg experience, achievement, understanding, practitioners (historical, contemporary)

### 4 Be able to present and comment on research and developed samples.

*Presentation:* in appropriate format; content eg initial research, (mount, display), ideas development, experimentation; records eg technical information, worksheets; practical work eg samples, prototypes

*Comment:* describe development; assess results eg strengths, weaknesses, opportunities for refinement; appropriateness eg techniques, processes, materials; evaluate eg outcomes against intentions, process, achievement; proposed applications eg functional (fashion, interior, accessories), non-functional (freestanding structures, hangings, installations, soft sculptures)

## 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>
<b>P1</b> describe the safe operation of machinery to create sample fabrics	<b>M1</b> discuss the safe operation of machinery to create a range of sample fabrics	<b>D1</b> explain the safe operation of machinery to create a wide range of sample fabrics
<b>P2</b> experiment with basic machine techniques and processes	<b>M2</b> competently experiment with a range of machine techniques and processes	<b>D2</b> creatively experiment with a wide range of machine techniques and processes
<b>P3</b> carry out research, record and comment on the specialist areas of textiles and machinery used	<b>M3</b> methodically research, record and coherently comment on the specialist areas of textiles and machinery used	<b>D3</b> purposefully research, record and fluently comment on the specialist areas of textiles and machinery used
<b>P4</b> present research and developed samples	<b>M4</b> effectively present research and developed samples	<b>D4</b> imaginatively present research and developed samples
<b>P5</b> describe research and developed samples.	<b>M5</b> comment on research and developed samples.	<b>D5</b> critically review research and developed samples.

## Essential guidance

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### Delivery

This unit requires learners to work within a range of different specialist textile areas providing the necessary machine skills and understanding to help them progress further through other textile pathways. Tutors' expertise, supported by formal introductions to techniques, demonstrations and informative handouts will be essential. The emphasis for this unit should be on experimentation with a range of techniques using available machinery. Learners can use design ideas they developed in other units as their source material. Through formal introduction and personal research learners should develop awareness and understanding of both historical and contemporary textile practitioners who use machines to develop their textile work. Learners should be made aware of and adhere to the health and safety regulations that affect the textile workshop.

### Assessment

This unit is fundamentally about learners' experimentation, developing knowledge and understanding and practical skills in the safe use of textile machinery. Learners should focus on developing these skills through the production of a range of textile samples, which are inspired both by designs developed for other units as well as research carried out on the work of others. Evidence for assessment should be taken from the work presented in the form of sketchbooks, journals, technical notes and design sheets, discussions with the learners and tutor observations made in the practical workshop environment.

### Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page

### Essential resources

This unit is both studio and workshop based. Practical workshop facilities do not require highly technical resources, however, wherever possible, they should include domestic straight and swing needle sewing machines, overlockers, domestic knitting machines, table top looms and electric steam irons. Learners should have

access to a wide range of materials, and good quality publications and journals for historical, contemporary and technical reference regarding the use of textile machinery. First-hand experience should be encouraged, wherever possible, through visits to galleries, museums, workshops and factories.

### Indicative resources

#### Textbooks

Braddock S E and O'Mahony M – *Techno Textiles: Revolutionary Fabrics For Fashion and Design* (Thames & Hudson, 1998) ISBN 978-0500280966

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

Chandler D – *Learning to Weave* (Interweave Press, 1995) ISBN 978-1883010034

Colchester C – *The New Textiles: Trends and Tradition* (Thames & Hudson, 1996) ISBN 978-0500277379

Editors of Creative Publishing – *Sewing 101: A Beginner's Guide to Sewing* (Creative Publishing, 2003) ISBN 978-1589230699

Grey M – *Raising Surfaces with Machine Embroidery* (BT Batsford, 2003) ISBN 978-0713488517

Harker G – *Creative Machine Embroidery: A Practical Sourcebook* (BT Batsford, 2000) ISBN 978-0713485745

Harvey N – *Tapestry Weaving* (Interweave Press Inc, 1991) ISBN 978-0934026642

Hecht A – *The Art of the Loom* (British Museum Press, 2001) ISBN 978-0295981390

Henry M – *A-Z of the Sewing Machine* (BT Batsford, 2002) ISBN 978-0713487534

Littlejohn J and Beaney J – *A Complete Guide to Creative Embroidery* (BT Batsford, 1997) ISBN 978-0713482621

Morrell A – *Contemporary Embroidery: Exciting and Innovative Textile Art* (Cassell, 1995) ISBN 978-0304347414

Oelsner G H – *Handbook of Weaves* (Dover Publications, 1976) ISBN 978-0486231693

Sharp S – *Textured Patterns for Machine Knitting* (BT Batsford, 1988) ISBN 978-0713448115

Spencer D – *Knitting Technology* (Woodhead Publishing, 2001) ISBN 978-1855733336

Stanley I – *Machine Embroidery* (Lorenz Books, 2000) ISBN 978-1859671535

Sutton A and Sheehan D – *Ideas in Weaving* (BT Batsford, 1989) ISBN 978-0934026420

Watts P – *Beginner's Guide to Machine Embroidery* (Search Press, 2003) ISBN 978-0855329939

**Journals**

*Crafts*

*International Textiles* (six issues yearly)

*Textile View* (quarterly by Metropolitan Publishing)

**Websites**

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

Colour and trend forecasting

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

Designs for needle art, kits

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

The online version of *Vogue* magazine

## Unit 5: Fabric Manipulation

Unit code: J/602/0957

QCF Level: 2

Credit value: 10

Guided learning hours: 60

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### Unit aim

The aim of this unit is to enable learners to develop skills and understanding of textiles through the exploration of a variety of fabric manipulation techniques.

### Unit introduction

Learners should be encouraged to experiment with, combine and manipulate a wide variety of materials, yarns, threads and media when applying techniques and processes. Design ideas developed in other units can be used for inspirational source material, and an experimental approach should lead to the production of a collection of samples and final piece/s. These functional or non-functional samples could be for fashion, interior or fine art textile outcomes.

### Learning outcomes

**To achieve this unit a learner must:**

- 1 Understand the working characteristics and qualities of different natural and synthetic fabrics and yarns
- 2 Be able to explore and apply manipulation techniques and processes
- 3 Be able to develop ideas through fabric manipulation using different media and materials
- 4 Be able to present and comment on developmental work and final outcomes.

## Unit content

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### 1 Understand the working characteristics and qualities of different natural and synthetic fabrics and yarns

*Physical properties:* fibres eg natural (wool, angora, mohair, cashmere, silk, linen, cotton waste, hemp), synthetic (acrylics, viscose, acetate, lurex); fabrics eg woven, non-woven, knitted, stretch, drill, tweed, chiffon, leather, suede, fur, lace, net, bonded, tufted; fabricated eg felt, mesh, rubber, PVC, plastic

*Working characteristics:* appearance eg dyed, plain, lustrous, matt, decorative, striped, printed, embossed, embroidered; texture eg soft, silky, crinkly, coarse, hair; finish eg sand-washed, stone-washed, mercerised, coated, waterproofed; behaviour eg stretchy, non-crease, dry, crispy, slippery, rubberised, oily, fluid, stiff, brushed, plush, fraying

*Assess fabric qualities:* eg advantages, disadvantages; appearance eg opaque, transparent, weight, texture, shiny, matt; performance eg strength, flammability, elasticity, durability.

### 2 Be able to explore and apply manipulation techniques and processes

*Exploration:* creative potential eg materials, techniques, processes, limitations; experimental techniques eg manipulating, combining (materials, techniques, processes), testing, sample pieces

*Manipulation techniques and processes:* eg pleating, smocking, gathering, cutwork, quilting, fraying, cutting, moulding, burning, constructing, assembling, joining, piercing, shaping, bonding, distressing, piping, bindings, cords, layering, displacing, removing threads

### 3 Be able to develop ideas through fabric manipulation using different media and materials

*Design development:* initial responses (research, generating ideas); 2D development eg sketches, collage, mixed media, digital images; 3D development eg samples, prototypes, combining techniques; experimental processes eg materials (combinations, textures, natural, synthetic), manipulation; visual qualities (opacity, transparency, surface, colour)

*Media:* eg dyes (natural, synthetic, hot-water, cold-water), inks, glue, wax, acrylics, fabric paints, varnish

*Materials:* eg wool tops, yarns, threads, fibres (natural, synthetic), fabrics (natural, synthetic, woven, non-woven, knitted), papers

*Matching fabric and techniques:* eg French seams for chiffon/voile, lap/ fell seams for heavy denim, specific needles for weight or type, specific edge finishes for easy fray fabrics

**4 Be able to present and comment on developmental work and final outcomes**

*Presentation:* in appropriate format; content eg initial research, (mount, display), ideas development, experimentation; records eg technical information, worksheets; practical work eg samples, prototypes, final outcomes

*Comment:* describe development eg research, initial ideas, experimentation, selected outcomes; assess results eg strengths, weaknesses, opportunities for refinement; appropriateness eg techniques, processes, materials; evaluate eg outcomes against intentions, process, achievement; use technical terminology (fibre content, structure, name)

*Final outcomes:* functional eg fashion, interior, accessories; non-functional eg freestanding structures, hangings, installations, soft sculptures

## 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> investigate the working characteristics of different natural and synthetic fabrics and yarns</p> <p><b>P2</b> experiment with a range of basic manipulation techniques and processes responsibly and safely</p> <p><b>P3</b> develop basic ideas through fabric manipulation using different media and materials</p> <p><b>P4</b> present experimental, developmental and final outcomes</p> <p><b>P5</b> comment on experimental, developmental and final outcomes.</p>	<p><b>M1</b> competently investigate the working characteristics of a range of natural and synthetic fabrics and yarns</p> <p><b>M2</b> experiment effectively with a range of manipulation techniques and processes responsibly and safely</p> <p><b>M3</b> develop effective ideas through fabric manipulation using a range of media and materials competently</p> <p><b>M4</b> effectively present experimental, developmental and final outcomes</p> <p><b>M5</b> effectively comment on experimental, developmental and final outcomes.</p>	<p><b>D1</b> purposefully investigate the working characteristics of a wide range of natural and synthetic fabrics and yarns</p> <p><b>D2</b> experiment creatively with a wide range of manipulation techniques and processes responsibly and safely</p> <p><b>D3</b> develop imaginative ideas through fabric manipulation using a wide range of media and materials creatively</p> <p><b>D4</b> imaginatively present experimental, developmental and final outcomes</p> <p><b>D5</b> critically review experimental, developmental and final outcomes.</p>

## Essential guidance

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### Delivery

This unit is designed to enable learners to explore and creatively develop ideas through fabric manipulation techniques and processes. Tutors' expertise, supported by formal introductions to techniques, demonstrations and informative handouts will be essential. It is suggested that tutors initially demonstrate a range of manipulation techniques and processes. Learners can then independently investigate, combine and use a range of working methods to develop fabric samples. Learners could use design ideas that they have developed in other units as their source of inspiration. Assignments should emphasise exploration, development and communication of ideas through practical experimentation with media, materials, techniques and processes. They should be given sound technical advice throughout this unit, with emphasis on adhering to health and safety regulations.

### Assessment

This unit is about learners experimenting and exploring ideas through a range of fabric manipulation techniques. A number of activities may be used to generate assessment evidence for this unit. Learners are required to use research and testing skills in order to produce a range of creative textile samples. Exploration may arise from the needs of a given situation but should also be stimulated by curiosity, which may result in unusual and innovative outcomes. Practical evidence could include sketchbook work, technical notes, a range of paper work and designs that demonstrate exploration of ideas. Learners should produce textile samples that show experimentation with a wide variety of media, materials, manipulation techniques and processes possibly leading to a finished outcome/s.

### Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

## Essential resources

This unit is both studio and workshop based. Although practical workshop facilities do not require highly technical resources, wherever possible they should include domestic straight and swing needle sewing machines, domestic knitting machines, table top looms and electric steam irons. Learners should have access to a wide range of media and materials to enable experimentation to take place, along with good quality publications for historical and contemporary design and technical reference. First-hand experience should be encouraged wherever possible through visits to museums, galleries and exhibitions.

## Indicative resources

### Textbooks

- Braddock S E and O'Mahony M – *Techno Textiles – Revolutionary Fabrics For Fashion and Design* (Thames & Hudson, 1998) ISBN 978-0500280966
- Colchester C – *The New Textiles: Trends and Tradition* (Thames & Hudson, 1996) ISBN 978-0500277379
- Geijer A – *A History of Textile Art* (Rizzoli International, 1982) ISBN 978-0856670558
- Grey M – *Raising the Surface with Machine Embroidery* (BT Batsford, 2003) ISBN 978-0713488517
- Harris J – *5000 Years of Textiles* (British Museum Press, 2004) ISBN 978-0714125701
- Harrison P W – *Courtaulds Vocabulary of Textile Terms* (Hyperion Books, 1972) ISBN 978-1870812429
- Hedley G – *Surfaces for Stitch: Plastics, Films and Fabrics* (BT Batsford, 2002) ISBN 978-0713486667
- Littlejohn J and Beaney J – *Bonding and Beyond* (Double Trouble Enterprises, 1999) ISBN 978-0953175022
- Littlejohn J and Beaney J – *Complete Guide to Creative Embroidery* (BT Batsford, 1997) ISBN 978-0713482621
- Littlejohn J and Beaney J – *Vanishing Act* (Double Trouble Enterprises, 1999) ISBN 978-0953175006
- Perry E – *Exploring Textile Arts: The Ultimate Guide to Manipulating, Coloring and Embellishing Fabrics* (Creative Publishing, 2002) ISBN 978-1589230484
- Ridgwell J – *A-Z of Textiles Technology* (Ridgwell Press, 1998) ISBN 978-1901151015
- Tortora P G – *Fairchild's Dictionary of Textiles* (Fairchild Publications, 1996) ISBN 978-0870057076
- Wolff C – *The Art of Manipulating Fabric* (Krause Publications, 1996) ISBN 978-0801984969
- Yates M – *Textiles: A Handbook for Designers* (Design Press, 1991) ISBN 978-0393730036

**Journals**

*Crafts*

*Creative Review*

*Embroidery*

*International Textiles* (six issues yearly)

*Textile View* (quarterly by Metropolitan Publishing)

*Vogue*

**Websites**

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

Colour and trend forecasting

[www.wgsn-edu.com](http://www.wgsn-edu.com)

Worth Global Style Network (subscription service)



## Unit 6: 2D and 3D Textile Techniques and Processes

**Unit code:** L/602/0961

**QCF Level:** 2

**Credit value:** 10

**Guided learning hours:** 60

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### Unit aim

The aim of this unit is to enable learners to experiment with the properties and characteristics of textile materials and develop work for 2D and 3D textile outcomes.

### Unit introduction

This unit will enable learners to explore surface qualities and structures, and to experiment with and understand how to develop two and three-dimensional textile work for possible functional or non-functional outcomes. Learners will develop their skills and understanding by exploring materials, construction techniques and processes, and be encouraged to comment on their use of these techniques to develop ideas. Learners will be made aware of the health and safety issues associated with the materials, techniques and processes that they study.

### Learning outcomes

**To achieve this unit a learner must:**

- 1 Know the properties and characteristics of 2D and 3D textile materials
- 2 Be able to experiment with 2D and 3D materials, techniques and processes
- 3 Be able to create 2D and 3D textiles
- 4 Be able to review own experimental, developmental and final creative work.

## Unit content

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### 1 Know the properties and characteristics of 2D and 3D textile materials

*Textiles materials:* fabrics eg natural, synthetic, woven, knitted, non-woven, lace, macramé; yarns and threads eg hand spun, fleece, machine threads, hand embroidery threads; inks and dyes; found materials eg wire, grasses, twigs, plastic bags, bubble wrap, rags, buttons, beads, sequins, feathers; papers eg handmade, commercially made, various weights and textures

*Properties:* eg strength, malleability, flammability, elasticity, durability, weight, hardness, flexibility

*Appearance:* eg opaque, translucent, dull, lustrous, texture

### 2 Be able to experiment with 2D and 3D materials, techniques and processes

*Weaving:* eg hand loom, braid looms, tapestry looms; knots, loops, tassels, tufts

*Knitting:* eg hand knitting, machine knitting; increasing; decreasing; stitch structures, fair isle, cable

*Feltmaking:* flat feltmaking; moulding; 3D forms eg balls, rolls

*Stitching:* eg hand, machine, quilting, appliqué, cutwork

*Manipulation:* with fabrics eg tucking, pleating, folding, smocking, gathering; with yarns eg macramé, lace

*Surface Decoration:* printing eg stencil, block, digital; resist eg batik, tie and dye

*2D and 3D construction processes:* eg stitching, shaping, forming, moulding, joining, linking, cutting, wiring, interlacing, stiffening, layering, slitting, modelling, distressing, fraying

### 3 Be able to create 2D and 3D textiles

*2D:* eg pictures, panels, hangings, banners, scarves, textiles for fashion

*3D:* functional eg fashion, interior, accessories; non-functional eg freestanding structures, hangings, soft sculptures

### 4 Be able to review own experimental, developmental and final creative work

*Review:* eg annotated notes, production diary, technical records; achievement eg self-assessment, evaluation, written statements; presentation eg oral, computer generated

*Experimental:* eg sketchbooks, fabric and dye samples, maquettes

*Developmental:* eg prototypes, worksheets, samples

## 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>
<b>P1</b> describe the properties and characteristics of 2D and 3D textile materials	<b>M1</b> effectively explore the physical properties and characteristics of materials suitable for 2D and 3D textile outcomes	<b>D1</b> independently explore the physical properties and characteristics of materials suitable for 2D and 3D textile outcomes
<b>P2</b> experiment with different 2D and 3D materials, techniques and construction processes safely and responsibly	<b>M2</b> effectively explore and experiment with a range of 2D and 3D techniques and construction processes	<b>D2</b> imaginatively explore and creatively experiment with a wide range of 2D and 3D techniques and construction processes
<b>P3</b> create straightforward 2D and 3D textile outcomes	<b>M3</b> develop a range of ideas through 2D and 3D textiles using an effective combination of media and materials	<b>D3</b> develop a wide range of ideas through 2D and 3D textiles using an inspired combination of media and materials
<b>P4</b> discuss ways in which own experimental, developmental and final creative work could be improved.	<b>M4</b> effectively comment on a range of ideas for final 2D and 3D textile work.	<b>D4</b> critically comment on a wide range of ideas for final 2D and 3D textile work.

## Essential guidance

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### Delivery

The main aim of this unit is that learners should select, combine, distort and manipulate surfaces and experiment with materials and processes to explore and consolidate their understanding of a variety of 2D and 3D techniques and construction processes. Technical advice should be readily available.

Learners should review their use of techniques and processes discussing and commenting on the properties and characteristics of different textile materials, techniques and processes. Sketchbooks/worksheets might record the development of ideas, the effects and results of their experimentation with materials and techniques and how learners' skills might be improved. When reviewing work learners should be encouraged to discuss and comment on the successes and failures of materials and techniques they used.

Learners will need to be advised of health and safety practices in the studio and workshop.

### Assessment

Assignments should place emphasis on the development of ideas through practical experimentation and be supported by records of research and development. Practical evidence should include sketchbook work, design development, technical notes and a range of 2D and 3D textile samples, leading to a finished outcome/s. Assessment should be made on the learner's technical skill and ability to experiment, review and comment on their progress, as well as practical outcomes. Small outcomes can be produced as appropriate but, for larger pieces, learners can choose to present a sample of a section or scale prototypes.

### Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

**Essential resources**

The resources needed for this unit include hand and machine sewing equipment, assorted yarns, fabrics, found materials and methods of constructing fabrics and applying surface decoration, related journals and reference materials.

**Indicative resources****Textbooks**

Greenlees K – *Creating Sketchbooks for Embroiderers and Textile Artists* (Batsford, 2005) ISBN 978-0713489576

Grey M – *Textile Translations: Mixed Media* (D4daisy Books, 2008) ISBN 978-0955537110

Holmes V – *Creative Recycling in Embroidery* (Batsford, 2006) ISBN 978-0713489866

Jefferies J and Quinn B – *Contemporary Textiles: The Fabric of Fine Art* (Black Dog Publishing, 2008) ISBN 978-1906155292

Salamony S and Brown GM – *1,000 Artisan Textiles: Contemporary Fiber Art, Quilts and Wearables* (Quarry Books, 2010) ISBN 978-1592536092

Scott J – *Textile Perspectives in Mixed-Media Sculpture* (Crowood Press, 2003) ISBN 978-1861265786

Thittichai K – *Experimental Textiles* (Batsford 2009) ISBN 978-1906388478

**Journals**

*Crafts*

*Embroidery*

*Fiberarts*

*Selvedge*

*Stitch*

**Websites**

<a href="http://www.embroiderersguild.com">www.embroiderersguild.com</a>	Embroiderers' Guild; historical and contemporary work
<a href="http://www.fiberarts.com">www.fiberarts.com</a>	<i>Fibrearts</i> Magazine
<a href="http://www.freddierobins.com">www.freddierobins.com</a>	3D knit artist
<a href="http://www.twistedthread.com">www.twistedthread.com</a>	Exhibition organiser and on line gallery
<a href="http://www.62group.org.uk">www.62group.org.uk</a>	Textile artists – the 62 group



# Unit 7: Surface Pattern for Textiles

Unit code: R/602/0962

QCF Level: 2

Credit value: 10

Guided learning hours: 60

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## Unit aim

The aim of this unit is to enable learners to develop their skills in surface pattern for textiles through experimentation with a variety of media and materials, and to apply these to their own textile work.

## Unit introduction

The main aim of this unit is to enable learners to develop practical and visual skills in making surface patterns for textiles through the application of decorative designs to a range of surfaces. They should explore the formal elements of surface pattern by developing ideas using a variety of media and materials, and apply their ideas through printed, dyed and embroidered textiles. Learners should be encouraged to comment on their use of different design approaches when developing surface pattern work.

## Learning outcomes

### To achieve this unit a learner must:

- 1 Be able to research and record primary and secondary visual sources to inform design ideas
- 2 Be able to experiment with the formal elements of surface pattern for textiles
- 3 Be able to use media, materials, techniques and processes to develop surface pattern ideas for textiles
- 4 Be able to review surface pattern outcomes.

## Unit content

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### 1 **Be able to research and record primary and secondary visual sources to inform design ideas**

*Visual sources:* primary eg natural forms, manmade, landscape, built environment, museums, galleries; secondary eg photographs, postcards, illustrations from libraries, books, magazines, online publications, collections, galleries, exhibitions, museums

*Record:* eg drawings, sketches, paintings, collage, prints, lens-based imagery, computer-generated imagery; sketchbooks, workbooks, worksheets

### 2 **Be able to experiment with the formal elements of surface pattern for textiles**

*Formal elements:* eg line, colour, texture, tone, structure, composition, proportion, pattern, scale, balance, symmetry

*Repeats:* eg square, half-drop, brick, turn-over, ogee

*Mark-making and surface embellishment:* eg printing, drawing, painting, collage, montage, embossing, mixed media, resist, distressing, machine stitch, hand stitch

### 3 **Be able to use media, materials, techniques and processes to develop surface pattern ideas for textiles**

*Dry media:* eg pencil, charcoal, oil pastels, coloured pencils, chalk pastels, wax crayons, collage, threads

*Wet media:* eg inks, dyes, acrylic pigments, gouache, printing pastes, fabric paint, 3D paints

*Surfaces:* fabric eg natural, synthetic, woven, knitted; non-woven eg bonded, felt, papers, plastics

*Embellishments:* eg raffia, string, ribbon, wire, buttons, beads, sequins, feathers, foil, found objects

*Processes:* printmaking eg mono, transfer, block, screen, stencil, digital; resist eg batik, paste resist, tie dye; embroidery eg machine, hand-stitched, appliqué

### 4 **Be able to review surface pattern outcomes**

*Development:* eg initial research, prototypes, worksheets, paper samples, sketch books, fabric and dye samples, maquettes

*Outcomes:* eg design sheets, colour-ways, repeat patterns, fabric samples

*Review:* eg annotated notes, production diary, technical records; achievement, self-assessment, evaluation, written statements; presentation eg oral, computer-generated

## 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> research and record primary and secondary visual sources to develop design ideas</p> <p><b>P2</b> demonstrate straightforward experimentation with the formal elements of surface pattern for textiles</p> <p><b>P3</b> use media, materials, techniques and processes to develop straightforward surface pattern ideas for textiles</p> <p><b>P4</b> discuss ways in which own surface pattern outcomes could be improved.</p>	<p><b>M1</b> identify and record a range of visual sources to develop effective design ideas</p> <p><b>M2</b> competently and effectively explore the formal elements of surface pattern for textiles</p> <p><b>M3</b> competently use a range of media, materials, techniques and processes to develop effective ideas for textiles</p> <p><b>M4</b> competently and effectively comment on a range of ideas for surface pattern outcomes.</p>	<p><b>D1</b> identify and record a wide range of visual sources to develop imaginative design ideas</p> <p><b>D2</b> creatively and independently explore the formal elements of surface pattern for textiles</p> <p><b>D3</b> creatively use a wide range of media, materials, techniques and processes to develop imaginative ideas for textiles</p> <p><b>D4</b> critically comment on a wide range of ideas for surface pattern outcomes.</p>

## Essential guidance

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### Delivery

The main aim of this unit is to enable learners to create a collection of experimental samples that apply surface pattern to textiles. Technical advice should be readily available. Learners should experiment with a variety of media and materials, particularly when producing initial paper designs. It is essential that learners are made aware of the importance of colour within this unit, as colour and surface pattern are fundamental aspects of all textile design.

Learners are required to produce a range of practical evidence and should comment on and review their own work to determine specific courses of action. They may wish to produce a finished textile outcome/s.

Learners will need to be advised of health and safety practices in the studio and workshop.

### Assessment

A number of activities may take place to generate evidence for this unit and learners will be expected to identify and record visual sources with creative potential for design inspiration from a variety of different sources. Wherever possible, these visuals should be taken from primary sources. Development of ideas should evolve in line with learners' experimentation and exploration with materials, equipment, techniques and processes. Practical evidence should include sketchbook work, design development, technical notes and a selection of textile samples. Learners should produce a range of samples such as printed and stitched possibly leading to a finished outcome or outcomes.

### Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

## Essential resources

The resources needed for this unit include fabric printing and surface decoration equipment, appropriate studio space for large pieces, related journals and reference materials.

## Indicative resources

### Textbooks

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

Dawber M – *New Fashion Prints* (Batsford, 2008) ISBN 978-1906388072

Fish J – *Designing and Printing Textiles* (The Crowood Press, 2005)  
ISBN 978-1861267764

Meech S – *Connecting Art to Stitch* (Batsford, 2009) ISBN 978-1906388102

O'Neil P – *Surfaces and Textures* (A&C Black, 2008) ISBN 978-0713688597

Quinn B – *Textile Designers at the Cutting Edge* (Laurence King, 2009)  
ISBN 978-1856695817

### Journals

*Crafts*

*Selvedge*

*Stitch*

*Embroidery*

*Fibre Arts*

### Websites

<a href="http://www.celiabirtwell.com">www.celiabirtwell.com</a>	Celia Birtwell, textile designer
<a href="http://www.embroiderersguild.com">www.embroiderersguild.com</a>	Embroiderers' Guild; historical and contemporary work
<a href="http://www.enjoybraintreedistrict.co.uk/Museums-And-Culture/Warner-Textile-Archive/Introduction.aspx">www.enjoybraintreedistrict.co.uk/Museums-And-Culture/Warner-Textile-Archive/Introduction.aspx</a>	Warner Textile Archive
<a href="http://www.ftmlondon.org">www.ftmlondon.org</a>	Fashion and Textile Museum, London
<a href="http://www.sanderson-uk.com">www.sanderson-uk.com</a>	Interior textiles and papers
<a href="http://www.vam.ac.uk">www.vam.ac.uk</a>	Victoria and Albert Museum
<a href="http://www.zandrarhodes.com">www.zandrarhodes.com</a>	Zandra Rhodes, textile designer



## Unit 8: Working with Textiles Briefs

**Unit code:** H/502/4861

**QCF Level:** 2

**Credit value:** 10

**Guided learning hours:** 60

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### Unit aim

The aim of this unit is to introduce learners to textile design briefs which will enable them to undertake projects in the specialist area of textiles. Learners will experiment with a range of specialist materials, techniques and processes in order to develop ideas and outcomes which reflect current professional practice.

### Unit introduction

Textile designers explore ideas, materials and techniques in response to self-defined or given briefs. In order to develop their own professional skills, they work with different materials and experiment widely to explore the potential of a chosen medium and its suitability for the task. They research widely from different sources to gain inspiration to help them develop ideas. Professionals continuously review the progress of their work to ensure it meets their creative intentions and the requirements of the brief.

Working with textiles involves the manipulation and treatment of materials, visual and structural elements and the resolution of functional and aesthetic criteria. The aim of this unit is to enable learners to understand how to respond to specialist textiles briefs and find out how a professional textiles designer works. Learners will be able to develop their skills and understanding by exploring specialist textiles materials, techniques and processes. They will need to learn how materials can be used in a rich variety of ways to create different effects and results to achieve their intentions. Learners will be able to experiment with both traditional and non-traditional materials and techniques in order to fully explore their creativity in this discipline.

Learners will develop skills in surface pattern design and assemblage through specialist textile techniques and processes using different media and materials. This will also mean working with the accompanying specialist tools and equipment which learners will learn to use and look after carefully and correctly. Learners will be made aware of the health and safety issues associated with the materials and techniques they study

## Learning outcomes

### **On completion of this unit a learner should:**

- 1 Be able to use textiles materials, techniques and processes
- 2 Be able to develop work to meet textiles briefs
- 3 Understand the successful characteristics and quality of textiles work
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## Unit content

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### 1 Be able to use textiles materials, techniques and processes

*Textiles materials:* fabrics eg natural, synthetic, transparent, opaque, weights, textures; yarns, threads eg hand spun, fleece, machine, embroidery, tapestry; inks; dyes eg ink-based, multi-purpose; materials eg non-traditional, found (chicken wire, clay, glass, paper, grasses, twigs, pebbles)

*Techniques and processes:* embroidery eg hand, machine; construction methods eg weaving, knitting, feltmaking; printing eg block, mono, stencil, resist; assembly eg cutting, joining, constructing

*Health and safety:* Health and Safety Act 1974; elimination of risk to self and others; thinking and working safely within a studio environment; following appropriate COSHH guidance on materials and workshop practice

### 2 Be able to develop work to meet textiles briefs

*Textiles briefs:* functional needs eg designing fashion fabrics, interior design fabrics; aesthetic considerations eg 2D, 3D forms; analysis eg purpose, target market, needs, preferences, technical factors, production process (print, weave, knit, embroidery, feltmaking), cost, performance, scale, contemporary professional practice

*Selecting materials, techniques and processes:* aesthetic qualities; fitness for purpose (alternative options, properties, characteristics, effects, uses, limitations, creative potential, suitability of materials)

### 3 Understand the successful characteristics and quality of textiles work

*Characteristics:* analysis eg alternative options, exploring properties, effects, uses, limitations, creative potential; suitability eg purpose, factors, opportunities, constraints (time, access, specialist equipment, other resources, budget, content), presentation; others' projects eg similar briefs, commercial, professional, success (projects, campaigns, influence)

*Quality:* eg comparison, original intentions, aesthetic qualities, strengths, weaknesses, areas for improvement; own work; others' work

*Production process:* technical competencies; creative abilities; time management; costings

*Sources of information:* self-evaluation; comments from others eg audience, peers, tutors, client; documentation eg notes, minutes of meetings, notes from feedback, production diaries, visits

## Assessment 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>
<b>P1</b> use textiles materials, techniques and processes safely	<b>M1</b> use materials, techniques and processes to meet the brief coherently and effectively	<b>D1</b> use diverse materials, techniques and processes to meet the brief creatively and independently
<b>P2</b> develop ideas and outcomes to meet textiles briefs	<b>M2</b> develop effective ideas and outcomes to meet textiles briefs	<b>D2</b> develop imaginative ideas and outcomes to meet textiles briefs
<b>P3</b> select appropriate materials, techniques and processes to meet textiles briefs	<b>M3</b> compare and contrast experimental, development and final creative works.	<b>D3</b> evaluate and contrast experimental, development and final creative works.
<b>P4</b> discuss successful textiles work.		

## Essential guidance

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### Delivery

This unit has been designed to give learners the opportunity to undertake projects in the specialist area of textiles. Typically this would be through setting briefs that reflect current professional practice. Depending on the choice of specialist units, briefs could combine work in different specialist areas such as fashion, fine art or design crafts. Although most learners' work will be carried out in a studio/workshop environment, it is expected that this unit be delivered through visits to exhibitions and practitioners' workshops and visiting expert speakers to put it in a vocational context. Class discussion and research using the library and internet resources are essential aspects of delivery.

Tutors should consider integrating the delivery and assessment of this unit with other relevant units the learner is taking. In planning integrated delivery of units through project briefs, tutors should be aware of the need to track the relevant criteria of the units being covered.

Learners need to be able to choose suitable material, techniques and processes to realise their ideas and respond to briefs. Learners should review their use of techniques and processes; discussing and commenting on the properties and characteristics of different textiles materials, techniques and processes. They should also learn to review and evaluate the quality of their own and others' work. Learners should be encouraged to keep all evidence of the different stages and developments of their project briefs. Their sketchbooks and worksheets might record the development of their ideas, the effects and results of their experimentation with materials and techniques and how their skills might be improved. Learners will find regular discussion and feedback with peers and tutors very helpful and this is a good way of developing their use of critical vocabulary and technical terms in textile design.

Working in the studio can be dangerous. Learners will need to be aware of the health and safety issues relating to the media, materials and equipment they use. They should know how to reduce risks to themselves and others by thinking and working safely. A common sense approach should be emphasised, rather than merely referring to rules and regulations. Learners could keep a health and safety logbook, alternatively they could design storyboards, symbols or posters to record safe practice visually. Tutor observation of safe working practice through witness statements is also acceptable.

Learning outcome 1 should be delivered primarily through practical studio and workshop experiences. Although selection and use of materials and techniques will depend on the individual centre's available resources, it is expected that learners are given access to as broad a range as possible. Learners should be encouraged to use techniques and processes appropriately but also creatively, mixing the materials, techniques and technology wherever possible. They will need to learn respect for the specialist tools and the function they perform and how to look after the tools and equipment correctly, working safely at all times. Investigating professional work will enable learners to gain insight into how professionals work in a textiles context and help them decide on their direction vocationally. They could do this through visiting practitioners' workshops and studios.

The delivery for learning outcomes 2 and 3 can be integrated. They are both about learners developing work to meet a textiles brief and understanding how it happens. Delivery techniques should be varied and stimulating, encouraging learners to investigate the creative use of materials in a textiles context. Initially this outcome is likely to be delivered through discussion about potential ideas and demonstration, perhaps launching the brief through an inspiring presentation of slides or images. Tutors should encourage learners' participation in analysing the brief through asking probing questions and develop learners' creative abilities in generating exciting, innovative ideas. Group activities would be beneficial at this level, with learners discussing ideas around a set brief, looking at possible options for individual investigation. Learners may have quite different areas of personal preference they would like to investigate. They could be encouraged to try different approaches and methods individually, then meet to share the results. Meeting with a professional would inform learners about vocational textiles practice. Learners could be asked to plan and manage this, and identify questions to ask the practitioner.

### **Assessment**

Assignments should place emphasis on the development of ideas through practical experimentation and be supported by records of research and development. Practical evidence should include sketchbook work, design development, technical notes and a range of 2D and 3D textile samples, leading to a finished outcome/s. Evidence could also be gathered via witness statements and observation records.

Assessment should be made on the learner's technical skill and ability to experiment, review and comment on their progress, as well as practical outcomes. Small outcomes can be produced as appropriate but, for larger pieces, learners can choose to a present sample of a section or scale prototypes.

When learners are discussing and evaluating their work, evidence could take the form of hand written annotations alongside their work or recordings of their discussions. Recorded discussions could be in the form of critiques, one-to-one discussions or group presentations. Learners should be encouraged to discuss all their work including experimental, developmental and final products. They will need to be taught how to record the process of analysing, modifying and refining ideas for all their working processes. When reviewing outcomes, learners need to analyse the successes and failures of their work.

### **Employer engagement and vocational contexts**

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

### Essential resources

For this unit learners should have access to appropriate textiles equipment including both traditional and contemporary technologies, for example, hand embroidery and computerised sewing machines, knitting machines and looms. Both natural and manufactured materials should be available, for example paper, wire, tissue, gauze, silk, wool and hessian.

### Indicative resources

#### Textbooks

Barnett A – *Examining Textiles Technology: Student Book* (Heinemann, 1997)  
ISBN 978-0435421045

Beal M – *Fusing Fabric: Creative Cutting, Bonding and Mark-Making with the Soldering Iron* (Batsford, 2007) ISBN 978-0713490688

Braddock S and Mahony M – *Techno Textiles: Revolutionary Fabrics for Fashion & Design* (Thames & Hudson, 1999) ISBN 978-0500280966

Greenlees K – *Creating Sketchbooks for Embroiderers and Textile Artists* (Batsford Ltd, 2005) ISBN 978-0713489576

Grey M – *From Image to Stitch* (Batsford, 2008) ISBN 978-1906388027

Grey M – *Stitch, Dissolve, Distort in Machine Embroidery* (Batsford, 2006)  
ISBN 978-0713489965

Grey M – *Textile Translations: Mixed Media* (D4daisy Books, 2008)  
ISBN 978-1906388027

Harris G – *Complete Felting: Easy Techniques and 25 Great Projects* (Collins & Brown, 2008) ISBN 978-1843404767

Holmes V – *Creative Recycling in Embroidery* (Batsford, 2006)  
ISBN 978-0713489866

Hughes A – *Stitch, Cloth, Paper and Paint* (Search Press Ltd, 2008)  
ISBN 978-1844482337

Issett R – *Print, Pattern & Colour* (Batsford, 2007) ISBN 978-0713490374

Stein S – *Fabric Art Workshop* (Creative Publishing Int, 2007)  
ISBN 978-1589233287

#### Journals

*Crafts Magazine*

*Creative Review*

*Design Week*

*New Design*

*RA Magazine*

*Textiles Magazine*

**Websites**

<a href="http://www.artchive.com">www.artchive.com</a>	Articles and images for educational use
<a href="http://www.craftscouncil.org.uk">www.craftscouncil.org.uk</a>	The national development agency for contemporary crafts in the UK
<a href="http://www.designmuseum.org.uk">www.designmuseum.org.uk</a>	The national strategic body for design
<a href="http://www.vam.ac.uk">www.vam.ac.uk</a>	Victoria and Albert Museum
<a href="http://www.whitworth.manchester.ac.uk">www.whitworth.manchester.ac.uk</a>	Whitworth Art Gallery

## Unit 9: 2D Visual Communication

**Unit code:** L/502/4823

**QCF Level:** 2

**Credit value:** 5

**Guided learning hours:** 30

### Unit aim

The aim of this unit is to enable learners to gain an understanding of and develop skills in 2D visual communication techniques, such as drawing, painting, photography and print-making.

Learners will follow set assignment briefs that allow them to apply skills through research, development and final design ideas.

### Unit introduction

This unit explores a wide range of 2D mark-making techniques with reference to formal elements such as line, tone, colour, shape, pattern, texture, form and proportion. Learners should be given the opportunity to experience as many 2D techniques as possible.

Learners will develop skills in this area with a view to completing research, development and final design ideas. This is an essential part of learning; skills and knowledge acquired for this unit will underpin all other units within the qualification.

Assignment briefs with a specific theme should give learners the opportunity to develop skills for this unit.

It is recommended that learners are introduced to 2D techniques offered by the centre through an induction programme followed by more specific assignments, for example a series of banners promoting galleries at the Victoria and Albert Museum. This assignment may include 2D research in the form of sketches and photographs from the museum which can be creatively developed into banners using 2D techniques such as printmaking.

Learners will be introduced to, and need to be made aware of, the health and safety issues associated with the techniques and processes for the unit.

### Learning outcomes

#### To achieve this unit a learner must:

- 1 Be able to use 2D mark-making techniques
- 2 Be able to communicate design ideas using 2D visual communication techniques
- 3 Be able to use formal elements in 2D visual communication.

## Unit content

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### 1 Be able to use 2D mark-making techniques

*2D mark-making:* disciplines eg drawing, painting, photography, printmaking, digital (drawing, painting, manipulating)

*Techniques:* general eg touch, control, style, method, procedure, facility; specific eg drawing (stipple, smudge, sgraffito), painting (blend, wash, scumble), digital (clone, transform), printmaking (etch, silkscreen), photography (dodge, focus)

*Recording:* from primary sources, natural environment eg plants, humans, animals, insects, shells, landscapes; made environment eg architecture, artefacts, street furniture, galleries, exhibitions, museums; secondary sources eg magazines, journals, video, film, internet, printed material, CD ROM

*Health and safety:* Health and Safety Act of 1974; elimination of risk to self and others; thinking and working safely within a studio environment; following COSHH guidance on materials and workshop practice

### 2 Be able to communicate design ideas using 2D visual communication techniques

*Communicate:* eg response, selected themes, assignment briefs, audience, consumer, client, end user

*Design ideas:* eg sketches, thumbnails, plans, patterns, series, visualisation, texts, layouts, patterns, diagrams

*Final design ideas:* eg finished paintings, drawings, prints, screen-based images

### 3 Be able to use formal elements in 2D visual communication

*Formal elements:* line eg contour, cross-hatch; tone eg shadow, contrast; colour eg hue, tint, value, additive, subtractive; form eg linear, shaded; shape eg regular, irregular; texture; scale; angle; proportion

*Materials:* eg drawing (tools, graphite, charcoal, crayon, ink, pastel, papers, surfaces), painting (gouache, inks, oil, acrylic, watercolour, brushes, pigments, medium, supports), printmaking (lino, foam, card, mesh, engraving, inks, press), digital (screens, projector, tablet, stylus, scanner, sensor, camera, touch-sensitive, printers), photography (camera, lens, printer, papers, screen, sensor, photo sensitive emulsion)

*Disciplines:* eg drawing, painting, printmaking, photography and digital media

*2D visual communication:* appearance eg shape, colour, texture, surface, composition, marks, uniformity, contrast, edges; content eg subject, focus, layout

## Assessment criteria and grading grid

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

<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> demonstrate use of 2D mark-making techniques safely when working from primary and secondary sources</p> <p><b>P2</b> communicate design ideas using 2D visual communication techniques</p> <p><b>P3</b> use formal elements in 2D visual communication.</p>	<p><b>M1</b> demonstrate consistent and effective use of 2D mark-making techniques when working from primary and secondary sources</p> <p><b>M2</b> communicate ideas effectively and consistently using 2D mark-making techniques</p> <p><b>M3</b> explain the use of formal elements in 2D visual communication.</p>	<p><b>D1</b> demonstrate imaginative and independent use of 2D mark-making techniques, when working from primary and secondary sources</p> <p><b>D2</b> communicate ideas imaginatively and independently using 2D mark-making techniques</p> <p><b>D3</b> evaluate the use of formal elements in 2D visual communication.</p>

## Essential guidance

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### Delivery

For this unit learners should have access to appropriate 2D resources such as photography, printmaking, painting, drawing and digital.

The opportunity to collect information from primary sources through drawing, digital cameras, camera phones etc is also essential for the delivery of this unit. While work from primary sources may look rougher and more hesitant, learners should be encouraged to recognise it as highly valuable in encouraging their long-term visual skills development and more personal connection to assignments.

Through the delivery of this unit centres have the opportunity to introduce learners to a wide range of materials and techniques. Whilst most of the unit is studio based, opportunities need to be taken for visits to locations, exhibitions, galleries and museums.

Delivery should motivate and excite learners and be planned in such a way that it includes induction to materials and techniques followed by assignments that will allow for the application of skills. Integration with other units should be considered where possible.

During the induction period it is essential that:

- learners are made aware of the health and safety issues relating to media, materials, tools and equipment used. It is important that learners know how to reduce the risk to themselves and others by thinking and working safely with tools, materials and technology
- learners are introduced to materials and processes relevant to 2D processes, for example drawing, photography and printmaking.

Assignment briefs should be built around the learning outcomes to maximise the opportunities for achievement.

Learning outcomes 1, 2 and 3 are closely linked. For all three outcomes, the techniques and processes selected will depend on the equipment and materials available in each centre, but it is expected that learners will familiarise themselves with as broad a range as possible. Each medium and material has its own set of rules and methods for use. Learners will need to employ the correct techniques for using the media and materials they work with and understand the potential of media and process. Artists and designers often experiment and try to find new ways of working. They sometimes break the rules in order to get unusual results and finishes.

Learning outcome 1 will be delivered primarily through studio work. Learners should be given the opportunity to experience as many 2D techniques as possible. It is important that assignments stimulate learners and give them the opportunity to extend the skills they acquire and to recognise links between the various materials, techniques and disciplines.

It is important that primary and secondary sources are carefully considered and various methods for recording from primary and secondary sources are explored. This is an opportunity for learners to develop their understanding of historical and contemporary art, craft and design practices.

Learning outcome 2 will be delivered in studios. Learners will need to understand how to generate ideas using techniques developed for learning outcome 1 and communicate them using appropriate methods. Contextual information will be vital in building learners' understanding of methods employed by artists, craftspeople and designers. Ideas will need to be developed through sketching and experimentation with 2D techniques. Learners could revisit and rework earlier studies produced in the studio or on location. It may be found at this stage that further visits or focused observation studies or photographs will help to refine learners' 2D communication techniques.

Learning outcome 3 provides the opportunity for learners to demonstrate their understanding of the formal elements through practical outcomes. They will need to be encouraged to articulate the different ways in which line, for example, can be created through, on the one hand, charcoal and on the other, watery paint and long-haired brushes. Through activities such as this, learners can then go on to further distinguish and control the use of tone, paint density, mixtures of colour and different surfaces (smooth, textured, light, dark, coloured, dry, damp, wet) to further modify the quality of line. Learners could extend their study, exploring the use of line in photography, printmaking or digital media.

Learners should be encouraged to document, discuss and present their opinions on the use of formal elements by artists, designers and craftspeople in their work, as well as the use of such in their own development of 2D ideas.

When describing their work and the work of others, it is necessary that the correct technical terms are used.

Learners' design work and final design ideas need to be documented in detail in terms of formal elements, design ideas, final ideas and evaluation.

For this unit to be delivered successfully it is recommended that visits to galleries, museums and exhibitions are embedded in the assignment brief.

Inviting design practitioners in specialist fields to discuss their working methods with learners will put this unit into a vocational context.

### **Assessment**

Evidence should include a range of studies and samples that have been chosen to show how skills have developed, together with an awareness of safe working practices. Learners will need evidence of working from both primary and secondary sources and should use both in the development of their work. Work from primary sources may be more limited in that conditions on location or from short poses give limited time for learners to create considered work but it is often more immediate and exciting than that produced from secondary sources. Learners are expected to show some skill in the use of various techniques, with some grasp of the distinctive visual vocabulary relevant to specific disciplines.

The correct terms for techniques and reference to formal elements should be evidenced in learners' work; this can be presented in a variety of ways, for example presentation to the group, annotations inside a sketchbook or evaluation report.

The assessor should be aware of using the correct method of assessment, for example portfolios, sketchbooks, samples and digital records of presentations given to the group.

## Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

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

## Essential resources

Learners will need access to a range of media, materials, relevant tools and equipment. This includes materials such as a range of pencils of varying hardness, soft graphite sticks, erasers, putty rubbers, crayon, pastel, watercolours, acrylics, oils, papers, fabrics, printmaking equipment for relief printing, stencil printing, digital cameras and computers. Access to a collection of materials and artefacts for primary observation and suitable locations is also necessary.

A studio space for 2D experimentation and development of ideas is essential, with specialist facilities for workshops and materials.

A learning resource centre (for example a library) providing research materials such as books, publications and the internet should be available.

## Indicative resources

### Textbooks

Barber B – *The Complete Book of Drawing: Essential Skills For Every Artist* (Arcturus Foolsham, 2004) ISBN 978-0572030445

De Saumarez M – *Basic Design: The Dynamics of Visual Form* (Herbert Press Ltd, 2007) ISBN 978-0713683660

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

Merrifield M P – *Light And Shade: A Classic Approach To Three Dimensional Drawing* (Dover, 2005) ISBN 978-0486441436

Perrella L – *Artists' Journal and Sketchbooks: Exploring and Creating Personal Pages* (Rockport, 2007) ISBN 978-1592530199

Simpson I – *Drawing Seeing and Observation* (A&C Black, 2003) ISBN 978-0713668780

Wilcox M – *Blue & Yellow Don't Make Green* (School of Color, 2002) ISBN 978-0967962870

**Resource packs**

Adams E and Weiner J – *Drawing Attractions: Drawing Attractions, Drawing Insights, Drawing On-Sites, Drawing Inspiration, Drawing in Action, Drawing Practicalities* (NSEAD, 2006)

**Websites**

<a href="http://schools-wikipedia.org/wp/d/Drawing.htm">schools-wikipedia.org/wp/d/Drawing.htm</a>	Online encyclopedia definition of drawing
<a href="http://www.adobe.com">www.adobe.com</a>	Art and design software
<a href="http://www.campaignfordrawing.org">www.campaignfordrawing.org</a>	The Campaign for Drawing website
<a href="http://www.drawingroom.org.uk">www.drawingroom.org.uk</a>	The website of a gallery dedicated to contemporary drawing



## Unit 10: 3D Visual Communication

**Unit code:** R/502/4824

**QCF Level:** 2

**Credit value:** 5

**Guided learning hours:** 30

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### Unit aim

The aim of this unit is to enable learners to learn about three dimensional (3D) visual communication techniques, through processes such as construction, modelling, carving and casting.

### Unit introduction

Skills in 3D visual communication are necessary for artists, designers and craftspeople because they allow them to communicate the development of ideas in 3D with reference to the use of materials, techniques and formal elements; and to produce final pieces, for example products, furniture and sculpture.

It is recommended that learners are introduced to 3D materials, for example wood, metal, ceramics, plaster, glass, plastics and card, and techniques and processes through an individual workshop induction. The induction could be followed by assignments that allow the application of skills to design, construct and produce 3D pieces. These could include automata, mobiles, packaging, flexigons, paper manipulation, wire or card constructions, installations made from cardboard that use tessellation, and pop-up books.

Learners will need to be made aware of the health and safety issues associated with the techniques and processes in this unit, for example safe workshop practices. The appropriate Control of Substances Hazardous to Health (COSHH) guidance should be followed at all times.

### Learning outcomes

#### **To achieve this unit a learner must:**

- 1 Be able to use 3D making techniques
- 2 Be able to communicate design ideas using 3D visual communication techniques
- 3 Be able to use formal elements in 3D visual communication.

## Unit content

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### 1 Be able to use 3D making techniques

*3D making techniques:* eg cutting, joining, shaping, forming, carving, weaving, 3D digital techniques, model-making, experiments, finished pieces, laminating, fusing, casting, slotting, piercing, sanding, polishing, finishing

*Recording:* from primary sources; natural environment eg plants, humans, animals, insects, shells, landscapes; made environment eg architecture, artefacts, street furniture, galleries, exhibitions, museums; secondary sources eg magazines, journals, video, film, internet, printed material, CD ROM

*Health and safety:* Health and Safety Act 1974; elimination of risk to self and others; thinking and working safely within a workshop environment; following COSHH guidance on material and workshop practice

### 2 Be able to communicate design ideas using 3D visual communication techniques

*Communicate ideas:* response to themes; assignment briefs; materials sampling eg model-making, maquettes, handling artefacts; investigating eg making processes, material properties, test runs; presentation eg working drawings, design sheets, onscreen, scale models, sketchbooks, feedback

*Development:* forms eg cylinder, cube, rhombus

*Design ideas:* eg card models, maquettes, test pieces, experiments, materials

*Final design ideas:* eg finished sculptures, models, artefacts, digital files

### 3 Be able to use formal elements in 3D visual communication

*Formal elements:* line; tone; colour; form; shape; texture; proportion; volume

*Use formal elements:* eg line (wire sculpture), tone (dyed fabrics, ceramic firing), colour (glazes, stained glass), form (pinch pots), shape (card sculptures, plastics), texture (stone carving), proportion (scale models, human figure), volume (inflatables, containers)

*Materials:* 3D non-resistant materials eg wet plaster, card, paper, string, wire, fibres, string, modroc, papier mache, clay, foam, textiles; 3D resistant materials eg hard woods, soft woods, plywood, MDF, metals, plastic, glass, dry plaster, composites, sheet materials

*Techniques:* eg construction processes, cutting, carving, forming, moulding, weaving, joining, assembly, CAD/CAM, finishing processes

*3D visual communication:* presence eg volume, spatial, sound absorption, tactile quality, weight, ergonomics, softness, structure, scale, presentation; content eg subject, parts

## Assessment criteria and grading grid

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

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<p><b>P1</b> demonstrate use of 3D making techniques safely when working from primary and secondary sources</p> <p><b>P2</b> communicate design ideas using 3D visual communication techniques</p> <p><b>P3</b> use formal elements in 3D visual communication.</p>	<p><b>M1</b> demonstrate consistent and effective use of 3D making techniques when working from primary and secondary sources</p> <p><b>M2</b> communicate ideas effectively and consistently, using 3D making skills</p> <p><b>M3</b> explain the use of formal elements in 3D visual communication.</p>	<p><b>D1</b> demonstrate imaginative and independent use of 3D making techniques, when working from primary and secondary sources</p> <p><b>D2</b> communicate ideas imaginatively and independently using 3D making techniques</p> <p><b>D3</b> evaluate the use of formal elements in 3D visual communication.</p>

## Essential guidance for tutors

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### Delivery

This unit gives learners the opportunity to work with a wide range of 3D materials for the purpose of experimenting with, developing and producing 3D pieces.

This unit should be delivered in the most appropriate workshops, for example wood, metal and ceramics, with an induction schedule that covers the use of equipment with reference to materials, techniques and health and safety.

This unit should be linked with the others in the qualification to provide underpinning problem-solving and construction skills that can be extended in a broad range of disciplines; whether delivery is on its own or combined, it is important that attention is given to the content of the learning outcomes.

Learning outcome 1 will be delivered through specialist workshops (wood, metal, and ceramics); learners should be given the opportunity to experience a broad selection of appropriate and accessible techniques through which they can develop transferable skills. Learners should be taught to take into account health and safety procedures with reference to 3D processes specific to relevant workshops, for example, wood, metal and ceramics.

Assignments should stimulate and interest learners, as well as giving them the opportunity to develop 3D skills with reference to materials and techniques.

Learning outcome 2 will be delivered in workshops, using the appropriate machinery, tools, techniques and processes with reference to materials, for example wood. Learners will need to understand how to generate and develop ideas using 3D processes acquired for learning outcome 1, and communicate them appropriately, for example maquettes, sketch models, scale models and final pieces.

Learners are encouraged to explore and experiment with the potential of 3D materials and to consider their source or manufacture, appropriate to the tasks set for induction and assignment briefs.

Learning outcome 3 will be delivered by applying 3D skills to design ideas and finished pieces. During this process it is essential that learners demonstrate an understanding of formal elements with reference to work produced, for example size, shape, form, function, pattern, including drawing for design, mood boards, working drawings, measuring and the technical language appropriate to the processes and techniques.

Learners should be encouraged to document, discuss and present their opinions on the use of formal elements, materials, techniques and processes during the development stage and the production of final pieces.

Reference to the following will need to be made:

- formal elements
- design ideas
- materials
- techniques
- final pieces

- evaluation.

For the successful delivery of this unit it is recommended that the integration of 2D drawing skills are included.

Inviting design practitioners in specialist fields to discuss their working methods with learners will put this unit into a vocational context.

### **Assessment**

Evidence should include a range of studies and samples that have been chosen to show how skills have developed, together with an awareness of safe working practices. Learners will need evidence of working from both primary and secondary sources and should use both in the development of their work. Work from primary sources may be more limited in that conditions on location or from short poses give limited time for learners to create considered work but it is often more immediate and exciting than that produced from secondary sources. Learners are expected to show some skill in the use of various techniques, with some grasp of the distinctive visual vocabulary relevant to specific disciplines.

The correct terms for techniques and reference to formal elements should be evidenced in learners' work; this can be presented in a variety of ways, for example presentation to the group, annotations inside a sketchbook or evaluation report.

The assessor should be aware of using the correct method of assessment, for example portfolios, sketchbooks, samples and digital records of presentations given to the group.

### **Employer engagement and vocational contexts**

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

### **Essential resources**

Learners will need to have access to a range of materials, techniques and processes relevant to 3D.

Workshops might include facilities for working with wood, ceramics and metal, depending on the specialist areas available.

A studio space for experimentation and development of ideas is essential. Adequate space for the storage of work in progress and completed pieces should be made available.

### Indicative resources

#### Textbooks

- Byars M – *New Chairs – Innovations in Design, Technology and Materials* (Chronicle Books, 2006) ISBN 978-0811853644
- Eldershaw J – *Junk Jewelry: 25 Extraordinary Designs to Create from Ordinary Objects* (Crown, 2008) ISBN 978-0307405173
- Fiell C – *Design for the 21st Century* (Taschen, 2003) ISBN 978-3822827796
- Hosaluk M – *Scratching the Surface: Art and Content in Contemporary Wood* (North Light Books, 2002) ISBN 978-1893164154
- Hudson J – *1000 New Designs and Where to Find Them: A 21st Century Source book* (Laurence King Publishing, 2006) ISBN 978-1856694667
- Lefteri C – *Materials for Inspirational Design* (RotoVision, 2006) ISBN 978-2940361502
- McCreight T – *The Complete Metalsmith: Illustrated Handbook* (Davis Publications, 1991) ISBN 978-0871922403
- Merrifield M P – *Light and Shade: A Classic Approach to Three Dimensional Drawing* (Dover, 2005) ISBN 978-0486441436
- Triplett K – *Handbuilt Ceramics* (Lark Books, 2008) ISBN 978-1579901844

#### Resource packs

Adams E – *Space and Place* (NSEAD, 2004)

#### Websites

- |  |  |
|--|--|
| <a href="http://www.designfactory.org.uk">www.designfactory.org.uk</a>   | A crafts and design development agency based in the East Midlands        |
| <a href="http://www.designnation.co.uk">www.designnation.co.uk</a>       | The website of the Design-Nation, part of London Metropolitan University |
| <a href="http://www.ecodesign.co.uk">www.ecodesign.co.uk</a>             | Architecture practice specialising in low energy design                  |
| <a href="http://www.henry-moore-fdn.co.uk">www.henry-moore-fdn.co.uk</a> | The Henry Moore Foundation   |
| <a href="http://www.huddersfield3d.co.uk">www.huddersfield3d.co.uk</a>   | A design exhibition centre for product and transport design students     |

# Unit 11: Materials, Techniques and Processes

**Unit code:** T/602/0727

**QCF Level:** 2

**Credit value:** 10

**Guided learning hours:** 60

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## Unit aim

The aim of this unit is to help learners to develop learners' skills and knowledge in using a range of materials, techniques and processes, through exploration and experimentation.

## Unit introduction

The intention of this unit is to explore, both 2D and 3D materials, techniques and processes, ideally by integration with other practical units. The work generated in this unit may influence the final work produced within the other specialist areas. The experimental work should demonstrate the learner's skills and knowledge. Learners need to be made aware of health and safety requirements whilst developing their work.

## Learning outcomes

### To achieve this unit a learner must:

- 1 Be able to explore materials, techniques and processes
- 2 Be able to use materials, techniques and processes in own work
- 3 Know about the suitability of selected materials, techniques and processes.

## Unit content

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### 1 **Be able to explore materials, techniques and processes**

*Materials:* working characteristics; physical properties eg 2D, 3D, papers, fabrics (natural, synthetic), card, glass, Perspex, aluminium foils, wood, clay, plastics, concrete, steel, aluminium sheeting

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

*2D processes:* eg monoprinting, relief printing, tapestry, weaving, machine embroidery, pigment printing, imprinting, transfer printing, painting, mixed media drawing, thumbnail sketches; lens-based eg photography, video

*3D processes:* eg maquette making, armature construction, mould-making, mixed media work, toiles, model-making

*Digital media:* eg computers, scanners, cameras, photocopiers.

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

### 2 **Be able to use materials, techniques and processes in own work**

*Materials, techniques and processes:* creative potential; limitations (materials, techniques, processes); experimentation; samples; test pieces; development

*Recording:* selecting; sketchbook work; design development; drawing; sample pieces

### 3 **Know about the suitability of selected materials, techniques and processes**

*Suitability:* description; review; evaluation; aesthetic qualities; fitness for purpose; alternative combinations; decisions taken

## Assessment criteria and grading grid

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

<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> experiment with different materials, techniques and processes safely and responsibly</p> <p><b>P2</b> employ materials, techniques and processes to create straightforward outcomes</p> <p><b>P3</b> describe the suitability of selected materials, techniques and processes at relevant stages of the process.</p>	<p><b>M1</b> carry out broad investigations into materials, techniques and processes</p> <p><b>M2</b> use combinations of materials, techniques and processes effectively in own work</p> <p><b>M3</b> effectively explore the physical properties and characteristics of suitable materials, techniques and processes.</p>	<p><b>D1</b> carry out detailed investigations into diverse materials, techniques and processes</p> <p><b>D2</b> use diverse materials, techniques and processes imaginatively in own work</p> <p><b>D3</b> independently explore the physical properties and characteristics of suitable materials, techniques and processes.</p>

## Essential guidance

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### Delivery

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

Learners will need to be advised of health and safety practices in the studio and workshop.

### Assessment

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

Assignments should place emphasis on the development of ideas through practical experimentation and be supported by records of research and development. Practical evidence should include sketchbook work, design development, technical notes and a range of 2D and 3D work, leading to finished outcomes.

### Employer Engagement and Vocational Contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

**Essential resources**

Learners will need access to a range of materials and the relevant tools and equipment. A studio space for experimentation and development of ideas is essential. Access to a selection of products for research and investigation would be useful. Site visits to museums and industry would be valuable.

**Indicative resources****Textbooks**

Greenlees K – *Creating Sketchbooks for Embroiderers and Textile Artists* (Batsford, 2005) ISBN 978-0713489576

Grey M – *Textile Translations: Mixed Media* (D4daisy Books, 2008) ISBN 978-0955537110

Holmes V – *Creative Recycling in Embroidery* (Batsford, 2006) ISBN 978-0713489866

Jefferies J and Quinn B – *Contemporary Textiles: The Fabric of Fine Art* (Black Dog Publishing, 2008) ISBN 978-1906155292

Lefteri C – *Making It: Manufacturing Techniques for Production Design* (Laurence King, 2007) ISBN 978-1856695060

Lefteri C – *Materials for Inspirational Design* (Rotovision, 2006) ISBN 978-2940361502

Lefteri C – *Wood: Materials for Inspirational Design* (Rotovision, 2003) ISBN 978-2880466459

Salamony S and Brown GM – *1,000 Artisan Textiles: Contemporary Fiber Art, Quilts and Wearables* (Quarry Books, 2010) ISBN 978-1592536092

Scott J – *Textile Perspectives in Mixed-Media Sculpture* (Crowood Press, 2003) ISBN 978-1861265786

Thittichai K – *Experimental Textiles* (Batsford 2009) ISBN 978-1906388478

**Journals**

*Crafts*

*Embroidery*

*Fiberarts*

*Selvedge*

*Stitch*

**Websites**

[www.design-technology.info/home.html](http://www.design-technology.info/home.html) Design technology resources

[www.fiberarts.com](http://www.fiberarts.com) *Fibrearts* Magazine

[www.hse.gov.uk](http://www.hse.gov.uk) Website for the Health and safety Executive

[www.62group.org.uk](http://www.62group.org.uk) Textile artists – the 62 group



# Unit 12: Vocational Contexts in Art and Design

**Unit code:** D/602/0737

**QCF Level:** 2

**Credit value:** 10

**Guided learning hours:** 60

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## Unit aim

In this unit learners will research and explore historical and cultural contexts relating to their art and design pathway. Learners should present their findings and their personal response.

## Unit introduction

Designers need to keep up to date with creative and cultural events as well as being informed about what has happened in the past. This involves studying historical and contemporary art, craft and design as well as exploring the context surrounding when works were completed. This unit is about the development of the skills needed to seek out, organise, select and record relevant information and references that provide inspiration for originating ideas. Learners will develop their research and presentation skills by exploring others' work and developing their own responses.

## Learning outcomes

### To achieve this unit a learner must:

- 1 Know the influences of historical and contemporary design developments
- 2 Be able to explore historical and contemporary references to research and develop own response
- 3 Be able to present information about the work studied.

## Unit content

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### 1 **Know the influences of historical and contemporary design developments**

*Historical and contemporary design developments:* eg key movements, styles, schools, individuals, cultures (Western, non-Western); influencing factors eg technology, social factors, environment, politics, trends, innovations, new materials

### 2 **Be able to explore historical and contemporary references to research and develop own response**

*Explore references:* sources eg museums, galleries, collections, archives, internet journals, websites, books, magazines, interviews, recorded information, literature; first-hand observation eg object handling sessions, observational drawing, visits, photographing, interviewing, sketching, annotation, note-taking

### 3 **Be able to present information about the work studied**

*Presentation:* eg case study, annotated images, notes, information sheets, technical file, PowerPoint presentation, illustrated talk, artists' book, sketchbook, presentation sheets, discussion, artefact, personal response; factual research on historical and contemporary design eg background information, biography, description, technical information, context, user, use of 2D and 3D visual language, meaning

## 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 influences of different historical and contemporary design developments</p> <p><b>P2</b> explore different historical and contemporary references to research and produce own response</p> <p><b>P3</b> present information about the work studied.</p>	<p><b>M1</b> consistently identify the influences of different historical and contemporary design developments</p> <p><b>M2</b> consistently explore a range of historical and contemporary references to research and develop own response</p> <p><b>M3</b> consistently present well-organised and effective information about the work studied.</p>	<p><b>D1</b> imaginatively and independently identify the influences of different historical and contemporary design developments</p> <p><b>D2</b> imaginatively and independently explore a wide range of historical and contemporary references to research and develop own response</p> <p><b>D3</b> imaginatively and independently present complex information about the work studied.</p>

## Essential guidance

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### Delivery

The aim of this unit is to enable learners to explore the diversity of historical and contemporary practice in design. When learners are exploring design developments they may focus their investigation on key individuals within a chosen area of specialism or undertake a more general overview. This may involve lectures as well as visits to galleries, exhibitions, sculpture parks, craft fairs, studios or workshops, and visiting speakers.

### Assessment

A number of activities may be used to generate evidence for this unit. Assignments may demand written reports or verbal presentations. Learners should keep an illustrated record of their research notes to support their assignments.

### Employer engagement and vocational contexts

Centres should develop links with practising craftspeople and designers to provide visiting speakers, assignments and work experience. A lecture or visit by a designer or craftworker local to the centre can provide useful and pertinent information on working practice. Assignments should be vocationally relevant and centres should consider running 'live projects' where possible to support the vocational content of the unit and program.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)
- business and finance advice, and local business links – [www.businesslink.gov.uk](http://www.businesslink.gov.uk).

Creative and Cultural Skills, the Sector Skills Council for design, has launched the web portal Creative Choices ([www.creative-choices.co.uk](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, textiles and fashion, provides details on its website ([www.skillset.org](http://www.skillset.org)) about careers and the industry, and has a regularly updated news and events page.

### Essential resources

The resources needed for this unit must include digital media with associated hardware and software, studio tools and equipment and related journals and reference materials. This unit can be delivered in a classroom or drawing studio. Access to slide-shows and interactive PowerPoints can be used to show examples of artists' work but learners should be able to engage in active research and discussion around the themes covered.

**Indicative resources**

**Textbooks**

Graham-Dixon A – *Art: The Definitive Visual Guide* (Dorling Kindersley, 2008)  
ISBN 978-1405322430

Phaidon Editors – *30,000 Years of Art: The Story of Human Creativity Across Time and Space* (Phaidon, 2007) ISBN 978-0714847894

Smith R– *The Artist's Handbook* (Dorling Kindersley, 2009) ISBN 978-1405348775

**Journals**

*Artists & Illustrators*

*Crafts*

*Creative Review*

**Websites**

<a href="http://www.apollo-magazine.com">www.apollo-magazine.com</a>	A broad online version of Apollo Magazine, giving an up-to-date view on contemporary arts
<a href="http://www.arthistory.about.com">www.arthistory.about.com</a>	A website offering links to useful sources of information on historical and contemporary artists
<a href="http://www.craftscouncil.org.uk">www.craftscouncil.org.uk</a>	This website includes access to a list of current designers and makers and a searchable image bank called Photostore

## Further information

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For further information please call Customer Services on 0844 576 0026 (calls may be recorded for training purposes) or visit our website ([www.edexcel.com](http://www.edexcel.com)).

## Useful publications

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Related information and publications include:

- *Guidance for Centres Offering Edexcel/BTEC QCF Accredited Programmes* (Edexcel, distributed to centres annually)
- Functional skills publications – specifications, tutor support materials and question papers
- *Regulatory arrangements for the Qualification and Credit Framework* (published by Ofqual) August 2008
- the current Edexcel publications catalogue and update catalogue.

Edexcel publications concerning the Quality Assurance System and the internal and external verification of vocationally related programmes can be found on the Edexcel website and in the Edexcel publications catalogue.

NB: Some of our publications are priced. There is also a charge for postage and packing. Please check the cost when you order.

## How to obtain National Occupational Standards

### **Creative and Cultural Skills**

Lafone House  
The Leathermarket  
Weston St  
London  
SE1 3HN

Telephone: 020 7015 1800  
Fax: 020 7015 1847  
Email: [info@ccskills.org.uk](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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Edexcel supports UK and international customers with training related to BTEC qualifications. This support is available through a choice of training options offered in our published training directory or through customised training at your centre.

The support we offer focuses on a range of issues including:

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

The national programme of training we offer can be viewed on our website ([www.edexcel.com/training](http://www.edexcel.com/training)). You can request customised training through the website or by contacting one of our advisers in the Training from Edexcel team via Customer Services to discuss your training needs.

Our customer service numbers are:

BTEC and NVQ	0844 576 0026
GCSE	0844 576 0027
GCE	0844 576 0025
The Diploma	0844 576 0028
DiDA and other qualifications	0844 576 0031

Calls may be recorded for training purposes.

The training we provide:

- is active – ideas are developed and applied
- is designed to be supportive and thought provoking
- builds on best practice.

Our training is underpinned by the LLUK standards for those preparing to teach and for those seeking evidence for their continuing professional development.



# Annexe A

## The Edexcel/BTEC qualification framework for the Art and Design sector

Progression opportunities within the framework.

QCF Level	General qualifications	BTEC full vocationally-related qualifications	BTEC Short 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/Photography/3D Design (QCF)		
4		BTEC Level 4 Foundation Diploma in Art and Design (QCF) BTEC Level 4 HNC Diploma in Art and Design/Fashion and Textiles/Fine Art/Graphic Design/Interactive Media/Photography/3D Design (QCF)		Level 4 NVQ Design Management (QCF)

QCF Level	General qualifications	BTEC full vocationally-related qualifications	BTEC Short Courses	NVQ/occupational
3	<p>Advanced in Applied Art and Design</p> <p>AS in Applied Art and Design</p> <p>GCE Advanced in Art and Design</p> <p>GCE AS in Art and Design</p>	<p>BTEC Level 3 Certificate, Subsidiary Diploma, Diploma and Extended Diploma in Art and Design/Art and Design (Design Crafts)/Art and Design (Fashion and Clothing)/Art and Design (Fine Art)/Art and Design (Graphic Design)/Art and Design (Interactive Media)/Art and Design (Photography)/Art and Design (Textiles)/Art and Design (3D Design)/(QCF)</p> <p>BTEC Level 3 Foundation Diploma in Art and Design (QCF)</p>	<p>BTEC Level 3 Award, Certificate and Diploma in Design Crafts/Fashion and Clothing/Fine Art/Graphic Design/Interactive Media/Photography/Textiles/3D Design (QCF)</p>	<p>Level 3 NVQ Design (QCF)</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 (QCF)</p>	<p>BTEC Level 2 Award, Certificate and Diploma in Fashion and Clothing/Graphic Design/Interactive Media/Photography/Textiles/Visual Arts/3D Design (QCF)</p> <p>BTEC Level 2 Subsidiary Certificate, Certificate and Diploma in Design (QCF)</p>	<p>Level 2 NVQ Design Support (QCF)</p>

QCF Level	General qualifications	BTEC full vocationally-related qualifications	BTEC Short Courses	NVQ/occupational
1	GCSE in Art and Design GCSE Short Course in Art and Design	BTEC Level 1 Award/Certificate/Diploma in Art and Design (QCF)	BTEC Level 1 Award, Certificate and Diploma in Fashion and Clothing/Graphic Design/Interactive Media/Photography/Textiles/Visual Arts/3D Design (QCF)	
Entry		BTEC Entry Level Award in Art and Design (Entry 3) (QCF)		



# Annexe B

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## Wider curriculum mapping

Study of the Edexcel BTEC Levels 1 and 2 qualifications give 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 Edexcel BTEC Levels 1 and 2 Specialist qualifications in Textiles against the general categories of the Creative and Cultural Skills and Skillset National Occupational Standards.

### KEY

# indicates partial coverage of the specified category of National Occupational Standards

a blank space indicates no coverage.

## Level 1

National Occupational Standards	Units						
	1	2	3	4	5	6	7
CCSkills				#	#	#	#
Crafts				#	#	#	#
Design				#	#	#	#
Skillset							
Textiles and Material Design	#	#	#	#	#	#	#

## Level 2

National Occupational Standards	Units							
CCSkills	1	2	3	4	5	6	7	8
Crafts	#	#	#	#	#	#	#	#
Design						#	#	#
Jewellery						#		
Skillset								
Photo Imaging							#	
Textiles and Material Design	#	#	#	#	#	#	#	#

National Occupational Standards	Units			
CCSkills	9	10	11	12
Crafts	#	#	#	#
Design	#	#	#	#
Jewellery		#	#	#
Skillset				
Photo Imaging	#			#
Textiles and Material Design	#	#	#	#

## Annexe D

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### Glossary of accreditation terminology

The following information about these qualifications can also be found on the Edexcel website – see: 'Accreditation Information' (link).

<b>Accreditation start/end date</b>	The first/last dates that Edexcel can register learners for a qualification.
<b>Certification end date</b>	The last date on which a certificate may be issued by Edexcel.
<b>Credit value</b>	All units have a credit value. The minimum credit value that may be determined for a unit is one, and credits can only be awarded in whole numbers. Learners will be awarded credits for the successful completion of whole units.
<b>Guided Learning Hours (GLH)</b>	Guided learning hours are defined as all the times when a tutor, trainer or facilitator is present to give specific guidance towards the learning aim being studied on a programme. This definition includes lectures, tutorials and supervised study in, for example, open learning centres and learning workshops. It also includes time spent by staff assessing learners' achievements. It does not include time spent by staff in day-to-day marking of assignments or homework where the learner is not present.
<b>Learning Aims Database</b>	Link to the Learning Aims Database, which features detailed funding information by specific learning aim reference.
<b>Learning Aim Reference</b>	Unique reference number given to the qualification by the funding authorities on accreditation.
<b>Level</b>	The level at which the qualification is positioned in the Qualifications and Credit Framework (QCF).
<b>Performance tables</b>	These qualifications are listed on the Department for Education (DfE) website School and College Achievement and Attainment Tables (SCAAT) as performance indicators for schools and colleges.
<b>Qualifications Accreditation Number (QAN)</b>	Unique reference number given to the qualification by the regulatory authorities on accreditation.
<b>Register of Regulated Qualifications</b>	Link to the entry on the Register of Regulated Qualifications for a particular qualification. This database features detailed accreditation information for the particular qualification.

<b>Section 96</b>	Section 96 is a section of the Learning and Skills Act 2000. This shows for which age ranges the qualification is publicly funded for under-19 learners.
<b>Section 97</b>	Section 97 is a section of the Learning and Skills Act 2000. This shows whether the qualification is publicly funded for learners aged 19 and over.
<b>Title</b>	The accredited title of the qualification.

## Annexe E

### BTEC Specialist and Professional qualifications

BTEC qualifications on the NQF	Level	BTEC Specialist and Professional Qualifications on the QCF	BTEC qualification suites on the QCF
<b>BTEC Level 7 Advanced Professional Qualifications</b> BTEC Advanced Professional Award, Certificate and Diploma	<b>7</b>	<b>BTEC Level 7 Professional Qualifications</b> BTEC Level 7 Award, Certificate, Extended Certificate and Diploma	
<b>BTEC Level 6 Professional Qualifications</b> BTEC Professional Award, Certificate and Diploma	<b>6</b>	<b>BTEC Level 6 Professional Qualifications</b> BTEC Level 6 Award, Certificate, Extended Certificate and Diploma	
<b>BTEC Level 5 Professional Qualifications</b> BTEC Professional Award, Certificate and Diploma	<b>5</b>	<b>BTEC Level 5 Professional Qualifications</b> BTEC Level 5 Award, Certificate, Extended Certificate and Diploma	<b>BTEC Level 5 Higher Nationals</b> BTEC Level 5 HND Diploma
<b>BTEC Level 4 Professional Qualifications</b> BTEC Professional Award, Certificate and Diploma	<b>4</b>	<b>BTEC Level 4 Professional Qualifications</b> BTEC Level 4 Award, Certificate, Extended Certificate and Diploma	<b>BTEC Level 4 Higher Nationals</b> BTEC Level 4 HNC Diploma
<b>BTEC Level 3 Qualifications</b> BTEC Award, Certificate, Extended Certificate and Diploma	<b>3</b>	<b>BTEC Level 3 Specialist Qualifications</b> BTEC Level 3 Award, Certificate, Extended Certificate and Diploma	<b>BTEC Level 3 Nationals</b> BTEC Level 3 Certificate, Subsidiary Diploma, Diploma and Extended Diploma

BTEC qualifications on the NQF	Level	BTEC Professional and Specialist Qualifications on the QCF	BTEC qualification suites on the QCF
<b>BTEC Level 2 Qualifications</b> BTEC Award, Certificate, Extended Certificate and Diploma	<b>2</b>	<b>BTEC Level 2 Specialist Qualifications</b> BTEC Level 2 Award, Certificate, Extended Certificate and Diploma	<b>BTEC Level 2 Firsts</b> BTEC Level 2 Certificate, Extended Certificate and Diploma
<b>BTEC Level 1 Qualifications</b> BTEC Award, Certificate, Extended Certificate and Diploma	<b>1</b>	<b>BTEC Level 1 Specialist Qualifications</b> BTEC Level 1 Award, Certificate, Extended Certificate and Diploma	<b>BTEC Level 1 Qualifications</b> BTEC Level 1 Award, Certificate and Diploma (vocational component of Foundation Learning)
	<b>E</b>	<b>BTEC Entry Level Specialist Qualifications</b> BTEC Entry Level Award, Certificate, Extended Certificate and Diploma	<b>BTEC Entry Level Qualifications (E3)</b> BTEC Entry Level 3 Award, Certificate and Diploma (vocational component of Foundation Learning)

**NQF** = National Qualifications Framework

**QCF** = Qualifications and Credit Framework

For most qualifications on the **NQF**, the accreditation end date is normally 31 August 2010 or 31 December 2010.

For qualifications on the **QCF**, the accreditation start date is usually 1 September 2010 or 1 January 2011.

QCF qualification sizes	
<b>Award</b>	1-12 credits
<b>Certificate</b>	13-36 credits
<b>Diploma</b>	37+ credits

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