OTHM LEVEL 3 DIPLOMA IN FASHION AND TEXTILES

Qualification Number: 603/7764/1

Specification | September 2024

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QUALIFICATION OBJECTIVES

The objective of the OTHM Level 3 Diploma in Fashion and Textiles is to allow learners to explore, develop and test their creativity within a qualification structure which is stimulating and demanding.

This is a practical qualification suitable for all learners with an interest in fashion and textiles. The OTHM Level 3 Diploma in Fashion and Textiles is focused on fashion and textile techniques and processes, ideas generation in fashion and textiles, design and innovation, fashion and textiles realisations, personal and professional development in the apparel industry and a final major project.

The aims of the course are to enable learners to develop:

- textile construction techniques
- the ability to make basic fashion/textile items
- knowledge of textile properties and characteristics
- knowledge of a range of factors that influence fashion/textile choice
- knowledge of fashion/textile trends
- the ability to select and use relevant tools and equipment safely
- decision-making and reviewing and evaluation skills

The OTHM Level 3 Diploma in Fashion and Textiles qualification allows learners to acquire a range of key skills required

QUALITY, STANDARDS AND RECOGNITIONS

OTHM Qualifications are approved and regulated by Ofqual (Office of Qualifications and Examinations Regulation). Visit the Register of Regulated Qualifications.

OTHM has progression arrangements with several UK universities that acknowledges the ability of learners after studying relevant Level 3-7 qualifications to be considered for advanced entry into corresponding degree year/top up and Master's/top-up programmes.

REGULATORY INFORMATION

Qualification Title	OTHM Level 3 Diploma in Fashion and Textiles
Ofqual Reference Number	603/7764/1
Regulation Start Date	28/07/2021
Operational Start Date	30/07/2021
Duration	1 Year
Total Credit Value	120
Total Qualification Time (TQT)	1200 hours
Guided Learning Hours (GLH)	630 hours
Sector Subject Area (SSA)	9.2 Crafts, creative arts and design
Overall Grading Type	Pass / Fail
Assessment Methods	Portfolio of Evidence
Language of Assessment	English

EQUIVALENCES

OTHM qualifications at Level 3 represent practical knowledge, skills, capabilities and competences that are assessed in academic terms as being equivalent to GCE AS/A Levels.

QUALIFICATION STRUCTURE

The OTHM Level 3 Diploma in Fashion and Textiles qualification consists of 6 mandatory units, for a combined total of 120 credits, 1200 hours Total Qualification Time (TQT) and 630 Guided Learning Hours (GLH) for the completed qualification.

Unit ref. No.	Mandatory units	Credit	GLH	TQT
K/618/8137	Introduction to Fashion and Textiles Techniques and Processes	14	70	140
M/618/8138	Ideas Generation in Fashion and Textiles	16	80	160
T/618/8139	Design and Innovation	20	100	200
K/618/8140	Fashion And Textiles Realisations	20	100	200
M/618/8141	Personal And Professional Development in the Apparel Industry	20	100	200
T/618/8142	Final Major Project	30	180	300

DEFINITIONS

Total Qualification Time (TQT) is the number of notional hours which represents an estimate of the total amount of time that could reasonably be expected to be required in order for a learner to achieve and demonstrate the achievement of the level of attainment necessary for the award of a qualification.

Total Qualification Time is comprised of the following two elements –

a) *the number of hours which an awarding organisation has assigned to a qualification for Guided Learning, and*
b) *an estimate of the number of hours a Learner will reasonably be likely to spend in preparation, study or any other form of participation in education or training, including assessment, which takes place as directed by – but, unlike Guided Learning, not under the Immediate Guidance or Supervision of – a lecturer, supervisor, tutor or other appropriate provider of education or training.*

(Ofqual 15/5775 September 2015)

Guided Learning Hours (GLH) are defined as the hours that a teacher, lecturer or other member of staff is available to provide immediate teaching support or supervision to a learner working towards a qualification.

Credit value is defined as being the number of credits that may be awarded to a learner for the successful achievement of the learning outcomes of a unit. One credit is equal to 10 hours of TQT.

ENTRY REQUIREMENTS

OTHM Level 3 qualifications can be offered to learners from age 16. OTHM does not specify entry requirements for these qualifications. OTHM ensures that learners admitted to the programme have sufficient capability at the right level to undertake the learning and assessment criteria.

OTHM Centre must ensure learners are recruited with integrity onto appropriate qualifications that will meet their needs, enable and facilitate learning and achievement enable progression. This qualification is offered in English.

English requirements: If a learner is not from a majority English-speaking country must provide evidence of English language competency. For more information visit English Language Expectations page

PROGRESSION

Achieving the OTHM Level 3 Diploma in Fashion and Textiles qualification enables learners to progress into or within employment and/or continue their further study.

DELIVERY OF OTHM QUALIFICATIONS

OTHM do not specify the mode of delivery for its qualifications, therefore OTHM Centres are free to deliver this qualification using any mode of delivery that meets the needs of their learners. However, OTHM Centres should consider the learners' complete learning experience when designing the delivery of programmes.

OTHM Centres must ensure that the chosen mode of delivery does not unlawfully or unfairly discriminate, whether directly or indirectly, and that equality of opportunity is promoted. Where it is reasonable and practicable to do so, it will take steps to address identified inequalities or barriers that may arise.

Guided Learning Hours (GLH) which are listed in each unit gives the Centres the number of hours of teacher-supervised or direct study time likely to be required to teach that unit.

CENTRE RESOURCE REQUIREMENTS

As part of the approval process, centres must make sure that the resource requirements below are in place before offering a qualification.

General resource requirements

- Essential resources should be provided for learners include a range of apparel manufacturing equipment and machinery, such as sewing machines, pattern cutting equipment and other specialist machinery as required.
- Centres must have appropriate physical resources (for example, equipment, IT, learning materials, teaching rooms) to support the delivery and assessment of the qualifications.
- Staff involved in the assessment process must have relevant expertise and occupational experience.
- There must be systems in place to ensure continuing professional development for staff delivering the qualifications.
- Centres must have appropriate health and safety policies in place relating to the use of equipment by learners.

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.

Centres will be asked to make sure that these resources are in place and suitably maintained when it seeks approval from OTHM to offer the qualification.

Staff delivering programmes and conducting the assessments should be familiar with current practice and standards in the sector concerned.

Health and safety
The requirement to follow safe working practices is an integral part of all OTHM assessments, and it is the responsibility of centres to ensure that all relevant health and safety requirements are in place before learners start practical assessments and meet national requirements.

ASSESSMENT AND VERIFICATION

All units within this qualification are internally assessed by the centre and externally verified by OTHM. The qualifications are criterion referenced, based on the achievement of all the specified learning outcomes.

To achieve a 'pass' for a unit, learners must provide evidence to demonstrate that they have fulfilled all the learning outcomes and meet the standards specified by all assessment criteria. Judgement that the learners have successfully fulfilled the assessment criteria is made by the assessor.

The assessor should provide an audit trail showing how the judgement of the learners' overall achievement has been arrived at.

ASSESSMENT PARAMETERS

Learners must produce a final written or digital design portfolio of evidence encompassing all their practical work which clearly shows how the assessment criteria have been met together with photographic evidence of the final manufactured prototype outcomes.

The sketchbooks submitted for all units should be collated into one portfolio of evidence.

The sketchbooks should include:
- design brief(s)
- visual examples
- research
- technical information and examples about techniques and processes used
- annotated examples of materials, techniques and processes used
- tests, trials, samples, records of exploration
- ideas generation, visual recording, design development
- records of decision making and selection
- a personal and professional development plan
- notes on health and safety considerations
- final selection and presentation of imagery
- reflection and evaluation of work undertaken

All assessment evidence submitted by the learner must be their own work. Evidence submitted which is not the learners work without suitable and appropriate acknowledgement of the original sources or author, whether a published source, internet or company documentation may be considered as plagiarism and could result in learner or learners being withdrawn from the qualification.

Format for digital portfolios
Learners can, if they wish submit their portfolio of evidence as one PDF or PowerPoint file.
The digital portfolio should be no more than 10MB. Please compress the files if it exceeds the limit.
Ensure the work has a good screen resolution.
Add any links to video, animations, and moving image work to your PDF or PowerPoint.

Please check that these links work before you submit the portfolio and that they can be accessed easily. We will not be able to view links that require a password.

Reproductions of the original work, including photographs of non-photographic work, on-screen display of artwork, on-line portfolios or video are acceptable means of presentation for assessment.
Learners and centres must ensure that all work is presented in the most appropriate format for the medium of the work, allowing the Assessor/IQA to still view the original work if required.

Design Brief
The following units require learners to produce a design brief:

- Introduction to fashion and textiles techniques and processes
- Ideas generation in fashion and textiles
- Fashion and Textiles Realisations

It is expected that the design brief will be a live and working document that will be constantly referenced throughout the assessment process.
Learners will need to develop the design brief into a performance specification. This will provide a list of criteria against which they can assess their design as it develops.

The performance specification will:

- describe what the product has to do;
- describe what the product should look like;
- state any other requirements that need to be met.

For example:

- how it would be used
- how much it should cost to manufacture
- possible production levels – one-off or batch production;
- what materials it should be made from;
- ergonomic requirements related to end user
- legal requirements to be met in its development and used
- environmental considerations and requirements

Specific assessment guidance and relevant marking criteria for each unit are made available in the Assignment Brief document. These are made available to centres immediately after registration of one or more learners.

RECOGNITION OF PRIOR LEARNING AND ACHIEVEMENT

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

RPL policies and procedures have been developed over time, which has led to the use of a number of terms to describe the process. Among the most common are:

- Accreditation of Prior Learning (APL)
- Accreditation of Prior Experiential Learning (APEL)
- Accreditation of Prior Achievement (APA)
- Accreditation of Prior Learning and Achievement (APLA)

All evidence must be evaluated with reference to the stipulated learning outcomes and assessment criteria against the respective unit(s). The assessor must be satisfied that the

evidence produced by the learner meets the assessment standard established by the learning outcome and its related assessment criteria at that particular level.

Most often RPL will be used for units. It is not acceptable to claim for an entire qualification through RPL. Where evidence is assessed to be only sufficient to cover one or more learning outcomes, or to partly meet the need of a learning outcome, then additional assessment methods should be used to generate sufficient evidence to be able to award the learning outcome(s) for the whole unit. This may include a combination of units where applicable.

EQUALITY AND DIVERSITY

OTHM provides equality and diversity training to staff and consultants. This makes clear that staff and consultants must comply with the requirements of the Equality Act 2010, and all other related equality and diversity legislation, in relation to our qualifications.

We develop and revise our qualifications to avoid, where possible, any feature that might disadvantage learners because of their age, disability, gender, pregnancy or maternity, race, religion or belief, and sexual orientation.

If a specific qualification requires a feature that might disadvantage a particular group (e.g. a legal requirement regarding health and safety in the workplace), we will clarify this explicitly in the qualification specification.

UNIT SPECIFICATIONS

INTRODUCTION TO FASHION AND TEXTILE TECHNIQUES AND PROCESSES

Unit Reference Number	K/618/8137
Unit Title	Introduction to Fashion and Textiles Techniques and Processes
Unit Level	3
Number of Credits	14
Total Qualification Time (TQT)	140 Hours
Guided Learning Hours (GLH)	70 Hours
Mandatory / Optional	Mandatory
Sector Subject Area (SSA)	9.2 Crafts, creative arts and design
Unit Grading Type	Pass / Fail

Unit Aims

The aim of the unit is to introduce learners to the fundamental skills and techniques that fashion and textiles designers utilise to research, generate, and visually communicate their ideas in a way that informs their design process.
This unit will provide learners with a clear understanding of artist research, fashion and textiles history and how it has influenced the development of the apparel industry.

Learning Outcomes. Assessment Criteria and Indicative Content

Learning Outcome – The learner will:	Assessment Criterion – The learner can:	Indicative Content
1. Understand historical and contemporary references to fashion and textiles to develop a design brief.	1.1 Use appropriate primary and secondary research methods to gather information to plan a design brief. 1.2 Explain how historical and contemporary factors influence new ideas in fashion and textiles design. 1.3 Explore recording techniques to inform own decisions. 1.4 Develop a design brief.	● Primary research techniques ● Secondary research techniques ● Observational drawings, using different drawing media. ● Historical and Contemporary references to fashion and textiles design (in response to the design brief) ● Fashions and Textiles Practitioners ● New technologies, Smart Textiles, sustainable materials. ● Design brief e.g. client needs, constraints, timeline,

		target audience, budgeting and outcomes, materials and techniques, aesthetic qualities, scale of project.
2. Be able to respond and generate informative responses.	2.1 Experiment with materials, techniques and processes used in fashion and textiles design. 2.2 Select appropriate materials, techniques, and processes, justifying intentions and how they meet the design brief. 2.3 Evaluate responses and identify areas for further development.	● Experiment with materials (traditional and contemporary, digital, non-digital) ● Experiment with presentation techniques (concept board, colour/print, initial design ideas, extended ideas, digital and online) ● Experiment with printing techniques (monoprint, shibori and block) ● Explore pattern drafting, cutting and construction techniques. ● Visualisation of fashion and design ideas ● Forecasting and target audience / customer profile
3. Be able to communicate an outcome in response to a design brief.	3.1 Present final work in an appropriate format. 3.2 Reflect and evaluate creative intentions.	● Communicate ideas in a professional manner. ● Presentation formats (portfolio boards, PowerPoint presentations, vlog, blog, installation, textile samples, toiles) ● Strengths of the visual communication / own work ● Weaknesses of the visual communication / own work ● Meeting initial intentions ● Meeting the requirements of the design brief ● Evaluation

Assessment

To achieve a 'pass' for this unit, learners must provide evidence to demonstrate that they have fulfilled all the learning outcomes and meet the standards specified by all assessment criteria.

Learning Outcomes to be met	Assessment Criteria to be covered	Assessment Parameters
LO1	AC 1.1, 1.2. 1.3 and 1.4	Design brief and well-presented sketchbook with annotations and reflections.
LO2	AC 2.1, 2.2 and 2.3	Experimentation and Visual communication of ideas Toile/ textile samples and proposed ideas for outcome.

LO3	AC 3.1 and 3.2	Presentation of final works Final evaluation.

Indicative Reading list

- Breward, C. and Audas, J. (1995) *The culture of fashion: A new history of fashionable dress.* Manchester: Distributed exclusively in the USA and Canada by St. Martin's Press.
- Gerval, O. (2008) *Fashion: Concept to Catwalk (studies in fashion).* United Kingdom: A & C Black Publishers.
- Institute, K.C. (2015) *Fashion: A history from the 18th to the 20th century*. Germany: Taschen GmbH.
- Pochna, M.F. (2008) *Christian Dior: The man who made the world look good*. London, United Kingdom: Gerald Duckworth & Co.
- Singer, R. (2013) *Fabric manipulation: 150 creative sewing techniques*. London, United Kingdom: David and Charles.
- Travers-Spencer, S. and Zaman, Z. (2008) *The fashion designer's directory of shape and style: [over 500 mix-and-match elements for creative clothing design].* United States: Barron's Educational Series.
- Udale, J. (2014) *Textiles and fashion: Exploring printed textiles, knitwear, embroidery, menswear and womenswear*. 2nd Edition. London: Fairchild Books, an imprint of Bloomsbury Publishing Plc.
- Wilcox, C. (2008) *The Golden Age of couture: Paris and London 1947-1957*. United Kingdom: V & A Publishing.

IDEAS GENERATION IN FASHION AND TEXTILES

Unit Reference Number	M/618/8138
Unit Title	Ideas Generation in Fashion and Textiles
Unit Level	3
Number of Credits	16
Total Qualification Time (TQT)	160 Hours
Guided Learning Hours (GLH)	80 Hours
Mandatory / Optional	Mandatory
Sector Subject Area (SSA)	9.2 Crafts, creative arts and design
Unit Grading Type	Pass / Fail

Unit Aims

The aim of the unit is to introduce learners to the fundamental skills and methods that designers utilise to stimulate their creative thinking and generate ideas towards an outcome.
This unit will provide learners with a clear understanding of the creative process and how to use research and responses in the development of fashion and textiles related ideas.

Learning Outcomes, Assessment Criteria and Indicative Content

Learning Outcome – The learner will:	Assessment Criterion – The learner can:	Indicative content
1. Be able to explore idea generation techniques from own research.	1.1 Explore idea generation techniques. 1.2 Record ideas in a design format 1.3 Use different media and techniques to develop ideas. 1.4 Reflect and evaluate creative decisions.	● Translating artist responses into initial ideas ● Critiques, presentation methods and gathering feedback. ● Proposal, mind map ● Exploring techniques in response to the design brief ● Decision making through reflection. ● Digital techniques and processes (CAD, develop Adobe illustrator /photoshop)

2. Be able to develop ideas in response to feedback.	2.1 Present design ideas related to design brief. 2.2 Evaluate and modify design ideas in response to feedback.	● Recording ideas through the design process ● Identify areas that are strong, areas that require improvement. ● Annotate and evaluate intentions.
3. Be able to present a final idea in appropriate format.	3.1 Produce final illustrations using traditional and contemporary methods. 3.2 Present final work in an appropriate format in response to a design brief.	● Illustration techniques ● Digital Techniques and Processes (CAD, Adobe illustrator /photoshop). ● Drawing with different media ● Exploring texture and pattern ● Exploring form and shape ● Identifying design ideas that communicate the expectations of the design brief. ● Selecting an appropriate format in response to a design brief ● Presentation formats (portfolio boards, PowerPoint presentations, vlog, blog, installation, textile samples, toile, digital and online).

Assessment

To achieve a 'pass' for this unit, learners must provide evidence to demonstrate that they have fulfilled all the learning outcomes and meet the standards specified by all assessment criteria.

Learning Outcomes to be met	Assessment Criteria to be covered	Assessment Parameters
LO1	AC 1.1, 1.2, 1.3 and 1.4	Well-presented sketchbook with annotations and reflections
LO2	AC 2.1 and 2.2	Development of ideas recorded and annotated in sketchbook
LO3	AC 3.1 and 3.2	Final illustration, presentation boards – portfolio /digital

Indicative Reading list

- Barnard, M. (2014) Fashion as Communication. 2nd Edition. Psychology Press: London
- Best, K. (2010) The Fundamentals of Design Management. AVA Publishing: Switzerland.
- Bruzzi, S. and Gibson, P. C. (2014) Fashion Cultures Revisited. 2nd Edition. Routledge:
- Oxon. Dillon, S. (2011) The Fundamentals of Fashion Management. A&C Black: Switzerland.
- Gerval, O. (2008) Fashion: Concept to Catwalk (studies in fashion). United Kingdom: A & C
- Black Publishers. Kim, E., Fiore, A. M. and Kim, H. (2011) Fashion Trends. Berg: London.
- Sorger, R. and Udale, J. (2012) The Fundamentals of Fashion Design. Bloomsbury Academic: Switzerland Wheeler, A. (2013). Designing Brand Identity. John Wiley & Sons, Inc: New Jersey.
- Sorger, R. and Udale, J. (2012) The fundamentals of fashion design: Second edition. 2nd Edition. Lausanne: Bloomsbury USA Academic.
- Wolff, C. (1996) The Art of Manipulating Fabric. 2nd edn. Baltimore, MD, United States: Chilton Book Co.

DESIGN AND INNOVATION

Unit Reference Number	T/618/8139
Unit Title	Design and Innovation
Unit Level	3
Number of Credits	20
Total Qualification Time (TQT)	200 Hours
Guided Learning Hours (GLH)	100 Hours
Mandatory / Optional	Mandatory
Sector Subject Area (SSA)	9.2 Crafts, creative arts and design
Unit Grading Type	Pass / Fail

Unit Aims

The aim of this unit is to develop learners' skills in exploring traditional and contemporary techniques used in textile design. This unit will provide learners with a clear understanding of the different skills and techniques used and the development of textile design for apparel, interior and installation. As part of the unit, learners will also be introduced to pattern drafting, cutting, construction and textile properties.

Learning Outcomes, Assessment Criteria and Indicative Content

Learning Outcome – The learner will:	Assessment Criterion – The learner can:	Indicative content
1. Be able to explore techniques in creating textiles.	1.1 Explore the properties of textile materials. 1.2 Explore and experiment with printing materials, techniques, and processes. 1.3 Explore and experiment with textiles materials, techniques, and processes. 1.4 Explore and experiment with digital materials, techniques and processes for printed textiles.	● Designing a motif on adobe illustrator /photoshop ● Exploring colour ways, scale, repletion ● Exploring 2.5D surfaces by using resin, clay, and other material. ● Develop own textiles. ● Using other technologies such as laser cutting on fabrics

2. Be able to explore pattern cutting techniques	2.1 Experiment with pattern drafting techniques. 2.2 Experiment with pattern cutting techniques. 2.3 Experiment with pattern manipulation techniques. 2.4 Explore properties of textiles materials.	● How material behaves ● Behaviour through draping on the stand. ● Drafting basic pattern blocks ● Creating a pattern from basic blocks ● Labelling and grain line ● Preparing a material for cutting a pattern. ● How to add seam allowance ● How to use of darts in a garment ● Work within health and safety regulations
3. Be able to present ideas in a professional format	3.1 Present print and textiles ideas that show exploration of different techniques. 3.2 Present a well-developed and labelled pattern that shows the realisation of an idea. 3.3 Evaluate the strengths and weaknesses of creative processes.	● Presentation of textile samples on fabric samples ● Presentation of print ideas on fabrics, portfolio boards, digital presentation ● Presentation of pattern cutting folder. ● Presentation of a finish pattern ● Reflection and evaluation on work developed

Assessment

To achieve a 'pass' for this unit, learners must provide evidence to demonstrate that they have fulfilled all the learning outcomes and meet the standards specified by all assessment criteria.

Learning Outcomes to be met	Assessment Criteria to be covered	Assessment Parameters
LO1	AC 1.1,1.2,1.3 and 1.4	Well-presented sketchbook with annotations and reflections.
LO2	AC 2.1, 2.2, 2.3 and 2.4	Development of ideas recorded and annotated in sketchbook.
LO3	AC 3.1, 3.2, and 3.3	Final illustration, Presentation boards – portfolio /digital.

Indicative Reading list

● Beazley, A. and Bond, T. (2003) *Computer-aided pattern design and product development*. Malden, MA: Blackwell Publishing.

- Blackman, C. (2007) *100 Years of Fashion Illustration*. Laurence King Publishers.
- Centner, M. and Vereker, F. (2011*) Fashion designer's handbook for adobe illustrator*. 2nd Edition. New York, NY, United States: Wiley, John & Sons.
- Dawber, M. (2014) *The big book of fashion illustration: [a sourcebook of contemporary illustration].* London, United Kingdom: Batsford, B.T.
- Hartman, A. (2009) *Exploring adobe illustrator CS4*. New York: Delmar Cengage Learning.
- Ireland, P.J. (2015) *New fashion figure Templates*. London, United Kingdom: Batsford.
- Kiper, A. (2011) *Fashion illustration: Inspiration and technique*. Cincinnati, OH: David & Charles.
- Laird B. (2008) *Fashion Illustration by Fashion Designers*,
- Lazear, S. (2008) *Adobe illustrator for fashion design*. United States: Prentice Hall.
- Tain, L. (2010) *Portfolio presentation for fashion designers*. 3rd Edition. New York: Fairchild Books.

FASHION AND TEXTILE REALISATIONS

Unit Reference Number	K/618/8140
Unit Title	Fashion and Textiles Realisations
Unit Level	3
Number of Credits	20
Total Qualification Time (TQT)	200 Hours
Guided Learning Hours (GLH)	100 Hours
Mandatory / Optional	Mandatory
Sector Subject Area (SSA)	9.2 Crafts, creative arts and design
Unit Grading Type	Pass / Fail

Unit Aims

The aim of this unit is to develop learners' skills in drafting a pattern from own designs and creating textiles in response to a design brief. Learners will use pattern cutting techniques and textile techniques to realise their design to create an outcome.

Learning Outcomes, Assessment Criteria and Indicative Content

Learning Outcome – The learner will:	Assessment Criterion – The learner can:	Indicative content
1. Be able to apply 2D design ideas into 3D realisations.	1.1 Develop a pattern from own design. 1.2 Create a toile of selected design 1.3 Make modifications to a pattern 1.4 Create a final pattern.	● Create a pattern from 2D design. ● Toile techniques ● Fitting and amendment ● Modifying patterns ● Grain line and Bias cutting
2. Be able to explore appropriate textiles and materials.	2.1 Source textile fabrics and materials. 2.2 Evaluate potential textile fabrics and materials 2.3 Select appropriate textile fabrics and materials for garment construction.	● Selecting appropriate fabrics and materials ● Exploring design ideas through different techniques ● Selecting and finalising ideas ● Scale, repetition, and position ● Budget

3. Be able to explore construction techniques.	3.1 Adhere to Health and Safety requirements. 3.2 Construct garments using appropriate stitching techniques. 3.3 Use appropriate finishing techniques.	● Health and Safety induction on using sewing machines and other relevant equipment. ● Plain seam ● Double-stitched seam ● French seam ● Flat-felled seam ● Welt seam ● Lapped seam ● Staystitching ● Overclocking ● Types of fusing ● Apply fusing on fabric before construction. ● Pockets, waistband, collars ● Cut a pattern on own textile material. ● Order of assembly ● How to insert a zip ● Finishing a garment (waistband, blind hem)
4. Be able to present a final outcome.	4.1 Present final garments in an appropriate method. 4.2 Evaluate the creative process.	● Final Outcome ● Display methods ● Presentation techniques ● Photo shoot of final outcomes ● Written evaluation. ● Blog of creative process ● Progress journal

Assessment

To achieve a ‘pass’ for this unit, learners must provide evidence to demonstrate that they have fulfilled all the learning outcomes and meet the standards specified by all assessment criteria.

Learning Outcomes to be met	Assessment Criteria to be covered	Assessment Parameters

LO1	AC 1.1,1.2,1.3 and 1.4	Final pattern of selected design
LO2	AC 2.1, 2.2 and 2.3	Research from sourcing textiles fabrics and materials
LO3	AC 3.1, 3.2, and 3.3	Report on garment construction with recorded evidence
LO4	AC 4.1 and 4.2	Outcome and evaluation

Indicative Reading list

- Aldrich, W. (2013) *Metric pattern cutting for women's wear.* London, United Kingdom: Wiley-Blackwell (an imprint of John Wiley & Sons Ltd).
- Armstrong, H.J. (2013) *Patternmaking for fashion design*. Harlow, United Kingdom: Pearson Education.
- Armstrong, H.J. (2013) *Draping for apparel design*. 3rd Edition. New York: Fairchild Books.
- Bray, N. and Haggar, A. (2003) *Dress fitting: Basic principles and practice*. Oxford, United Kingdom: Blackwell
- Draper, J. (2013) *Stitch and structure: Design and technique in two and three-dimensional textiles*. London: Batsford.
- Kiisel, K. (2013) Draping: *The complete course*. London, United Kingdom: Laurence King Publishing.
- Nakamichi, T. (2010) *Pattern magic*. London: Laurence King Publishing.
- Nakamichi, T. (2011) *Pattern magic 2*. London, United Kingdom: Laurence King Publishing.
- Nakamichi, T. (2016) *Pattern magic 3: 3*. United Kingdom: Laurence King Publishing.
- Science. Salen, J. (2008) *Corsets: Historic patterns and techniques*. London: Batsford.
- Szkutnicka, B. (2010) Flats: *Technical drawing for fashion [With CDROM].* London: Laurence King Publishing.
- Wolff, C. (1996) *The art of manipulating fabric*. 2nd Edition. Baltimore, MD, United States: Chilton Book Co.

PERSONAL AND PROFESSIONAL DEVELOPMENT IN THE APPAREL INDUSTRY

Unit Reference Number	M/618/8141
Unit Title	Personal and Professional Development in the Apparel Industry
Unit Level	3
Number of Credits	20
Total Qualification Time (TQT)	200 Hours
Guided Learning Hours (GLH)	100 Hours
Mandatory / Optional	Mandatory
Sector Subject Area (SSA)	9.2 Crafts, creative arts and design
Unit Grading Type	Pass / Fail

Unit Aims

The aim of this unit is to introduce learners to the importance of fashion and textile portfolios and teach them how to produce a portfolio and develop an awareness of their creative field.
The unit also supports learners to develop effective and confident skills in their own area of expertise. It will enable them to use their transferable skills effectively and confidently manage their personal and professional abilities.

Learning Outcomes, Assessment Criteria and Indicative Content

Learning Outcome – The learner will:	Assessment Criterion – The learner can:	Indicative content
1. Be able to understand the importance of portfolio development techniques.	1.1 Explore traditional portfolio techniques. 1.2 Explore contemporary portfolio techniques. 1.3 Experiment with different layouts and formats	● Types of portfolios used in the apparel industry (traditional, digital, online, social media) ● Reviewing traditional and contemporary methods ● Experiment with layout and formats. ● Digital and Physical portfolios
2. Be able to plan and produce portfolio content for appropriate specialism.	2.1 Identify a specialist area/s. 2.2 Plan a portfolio to present a specialist area/s in relation to progression.	● Identifying a specialist area ● Planning and selecting content. ● Evaluating what is working and what is not.

		● Layout and presentation techniques
3. Understand professional opportunities in the apparel industry.	3.1 Research employment opportunities in your chosen specialist area. 3.2 Research educational opportunities in your chosen specialist area.	● Types of job roles in the fashion industry o Research job roles in apparel industry o Research job roles in Textile industry ● Research for degree courses in Fashion and Textiles ● HE Progression ● Required experience ● Required qualifications ● Types of employment (full time, part time, freelance, self-employed) Continued professional development ● Short courses ● Professional certification ● Work experience, Internships, Apprenticeships ● Industry recognition ● How to apply to jobs ● How to apply for a degree course ● How to apply for placement/internship ● Types of Contracts
4. Be able present and promote own work in a professional context.	4.1 Produce material for personal promotion. 4.2 Draft a professional development plan for own progression.	● CV and cover letter ● Personal statement ● Social media promotion ● Selection of own work for a purpose (university applications, self-promotion, professional applications) ● Development Plan: o Plan job applications o Plan HE / other education progression routes o Skill development / SWOT analysis o Work experience o Industry updating o Skills updating o Self-promotion

5. Be able to evaluate creative decisions.	5.1 Evaluate portfolio development. 5.2 Identify strengths and areas of improvement. 5.3 Reflect on professional and progression decisions.	● Evaluation ● Strengths and Reflection: ○ What are my strengths and weaknesses? ○ Areas of improvement : could I have done that better? Do knowledge, skills or behaviours need updating? ○ What do I need to do to get to where I need to be?

Assessment

To achieve a 'pass' for this unit, learners must provide evidence to demonstrate that they have fulfilled all the learning outcomes and meet the standards specified by all assessment criteria.

Learning Outcomes to be met	Assessment Criteria to be covered	Assessment Parameters
LO1 and LO2	AC 1.1, 1.2 and 1.3 AC 2.1 and 2.2	Well-presented sketchbook with portfolio research and techniques
LO3 and LO4	AC 3.1, 3.2, 4.1 and 4.2	Professional Development Plan. Course and Career Research Folder
LO5	AC 5.1, 5.2 and 5.3	Evaluation

Indicative Reading list

- Bubonia-Clarke, J., Borcherding, P. and Bubonia, J.E. (2007) Developing and branding the fashion merchandising portfolio. New York: Fairchild Publications.
- Brannon, E.L. (2005) Fashion forecasting: Research, analysis, and presentation. 2nd Edition. New York: Fairchild Books & Visuals.
- Cope, J. and Maloney, D. (2016) Fashion promotion in practice. United Kingdom: Bloomsbury
- Faerm, S. (2012) Design your fashion portfolio. United Kingdom: A & C Black Publishers.

- Jones, S.J. (2011) Fashion design (portfolio). 3rd Edition. London: Laurence King Publishing.
- Kiper, A. (2014) Fashion portfolio: Design and presentation. London, United Kingdom: B T Batsford.
- Morris, B. (2010) Fashion illustrator (portfolio). 2nd Edition. London, United Kingdom: Laurence King Publishing.
- Okonkwo, U. (2007) Luxury fashion branding: Trends, tactics, techniques. Basingstoke, Hampshire: Palgrave Macmillan.
- Schneider, R. (2012) Adobe for fashion: Illustrator CS5: The ultimate guide to drawing flats. United Kingdom: Lulu.com.
- Sorger, R. and Udale, J. (2006) The fundamentals of fashion design. Lausanne, Switzerland: AVA Publishing SA.
- Tungate, M. (2012) Fashion brands: Branding style from Armani to Zara. 3rd Edition. Philadelphia: Kogan Page.
- Tain, L. (2004) Portfolio presentation for fashion designers. 2nd Edition. United Kingdom: Fairchild Books.

FINAL MAJOR PROJECT

Unit Reference Number	T/618/8142
Unit Title	Final Major Project
Unit Level	3
Number of Credits	30
Total Qualification Time (TQT)	300 Hours
Guided Learning Hours (GLH)	180 Hours
Mandatory / Optional	Mandatory
Sector Subject Area (SSA)	9.2 Crafts, creative arts and design
Unit Grading Type	Pass / Fail

Unit Aims

The aim of this unit is for learners to put into practice all the skills and techniques obtained in the course. Learners will be expected, for the final stage of the unit, to develop their own concept and develop an outcome following the stages of the creative process.
Learners will need to present their final major project in appropriate manner and curate their own work.

Learning Outcomes, Assessment Criteria and Indicative Content

Learning Outcome – The learner will:	Assessment Criterion – The learner can:	Indicative content
1. Be able to propose a creative project.	1.1 Prepare a project proposal. 1.2 Produce a timeline for your project proposal.	● Mind map: graphical way to represent ideas and concepts. ● Proposal (aims, research, budget, outcome) ● Timeline**:** chronological order of events that you plan to do in your project.
2. Be able to apply critical and contextual analysis to support the final major project.	2.1 Explain how the work of artists/designers has informed the final major project.	● Analysis of artists/designers work, intentions, techniques, and processes. ● Compare and Contrast artists/designers work in relation to your final major project.

3. Be able to demonstrate appropriate research methods.	3.1 Identify primary research sources to inform the final major project. 3.2 Identify secondary research sources to inform the final major project. 3.3 Use research effectively to inform experimentation.	● Primary research (drawings, photo documentation) ● Secondary research Responses ● Recording methods (drawings, design, mark making
4. Be able to demonstrate development and exploration of ideas.	4.1 Experiment with different skills and techniques. 4.2 Develop design ideas informed from experimentation and research. 4.3 Select and refine as work develops. 4.4 Evaluate on creative decisions.	● Idea's development ● Combining and refining ● Identifying ideas for outcome ● Transferable skills ● Textiles techniques ● Garment construction techniques ● Evaluation
5. Be able to present and curate your own work in a professional manner.	5.1 Create the space to showcase your outcome. 5.2 Produce a well explored outcome. 5.3 Reflect on work and identify areas for improvement.	● Link contextual analysis with final major project ● Complete outcome ● Present developmental work in portfolios ● Presentation and promotion skills ● Final evaluation: things to consider - What do you think of the overall design? What changes would you make? Are you happy with the materials you chose? Would you make adjustments next time? Is the colour scheme exactly what you expected ? What alterations would you make? Did the project take too long to make? Are the techniques you used to make your solution adequate or would you use a different range of manufacturing techniques? What are the views of other people regarding your design? Are any changes required ?

Assessment

To achieve a 'pass' for this unit, learners must provide evidence to demonstrate that they have fulfilled all the learning outcomes and meet the standards specified by all assessment criteria.

Learning Outcomes to be met	Assessment Criteria to be covered	Assessment Parameters
LO1	AC 1.1 and 1.2	Creative Project Proposal
LO2	AC 2.1	Critical essay
LO3	AC 3.1,3.2 and 3.3	Portfolio of evidence showing the research stage
LO4	AC 4.1,4.2,4.3 and 4.4	Portfolio of evidence showing the experimentation and development stages
LO5	AC 5.1.5.2 and 5.3	Presentation and Final Evaluation

Indicative Reading list

- Denny, D.S. (2016) *CV create*. United States: Blurb.
- Fine, L.G. (2009) *The SWOT analysis: Using your strength to overcome weaknesses, using opportunities to overcome threats*. Bloomington, IN, United States: Create space.
- Fuggle, S. and Trotman (2011) *Student essentials: Essay writing: In One hour*. Richmond: Trotman Publishing.
- Godfrey, J. (2014) *Reading and making notes*. Basingstoke, United Kingdom: Palgrave Jackson,
- Library. Williams, K. and Reid, M. (2011) *Time management*. New York, NY: Palgrave Macmillan
- Moon, J.A. and Jennifer, M. (2000) *Reflection in learning and professional development: Theory and practice*. London: Routledge Falmer.
- Neill, P. (2012) *The culture of curating and the curating of culture(s).* Cambridge, MA: MIT Press.

- Reid, M. (2012) Report writing*. Houndmills, Basingstoke.* Hampshire: Palgrave Macmillan.
- Sharp, G. (2002) *Fashion (look ahead: A guide to working in...).* Oxford: Heinemann Library.

IMPORTANT NOTE

Whilst we make every effort to keep the information contained in programme specification up to date, some changes to procedures, regulations, fees matter, timetables, etc may occur during the course of your studies. You should, therefore, recognise that this document serves only as a useful guide to your learning experience.
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