
Fashion and Textile Technology: Fashion and Textile Choices

SCQF: level 6 (6 SCQF credit points)

Unit code: J26C 76

Unit outline

In this Unit, learners will investigate a range of factors influencing the fashion/textile industry. They will analyse how these factors influence decisions taken by industry and choices made by consumers and evaluate how existing fashion/textile items meet a range of consumer or industry needs. They will communicate their findings in an appropriate way.

Learners who complete this Unit will be able to:

1. Investigate issues influencing the fashion/textile industry and consumers

This Unit is available as a free-standing Unit. The Unit Specification should be read in conjunction with the *Unit Support Notes* which provide advice and guidance on delivery, assessment approaches and development of skills for learning, skills for life and skills for work. Exemplification of the standards in this Unit is given in *Unit Assessment Support*.

Recommended entry

Entry to this Unit is at the discretion of the centre. However, learners would normally be expected to have attained the skills, knowledge and understanding required by one or more of the following or equivalent qualifications and/or experience:

- ◆ National 5 Fashion and Textile Technology Course

Equality and inclusion

This Unit Specification has been designed to ensure that there are no unnecessary barriers to learning or assessment. The individual needs of learners should be taken into account when planning learning experiences, selecting assessment methods or considering alternative evidence. For further information, please refer to the *Unit Support Notes*.

Standards

Outcomes and assessment standards

Outcome 1

The learner will:

1. **Investigate issues influencing the fashion/textile industry and consumers by:**
 - 1.1 Selecting an issue influencing the fashion/textile industry or consumers
 - 1.2 Using investigative techniques to obtain information about the issue
 - 1.3 Explaining the influence of the issue on the fashion/textile industry or consumers
 - 1.4 Evaluating how fashion/textile items address the issue
 - 1.5 Communicating findings in an appropriate way

Evidence Requirements for the Unit

For this Unit, learners will be required to investigate an issue influencing the fashion/textile industry and/or consumers. These issues could include, but are not limited to, ethical, environmental, economic, social or cultural issues. Learners will communicate their findings in an appropriate format.

Learners will be required to provide evidence of:

- ◆ Using a range of investigative techniques to obtain information about the issue. These could include surveys, interviews, literature searches, comparison testing or any other appropriate technique.
- ◆ Communicating their findings in an appropriate way. This could include electronic formats, (such as blogs or wikis), presentations, mood boards, written responses or any other appropriate way.

Assessors should use their professional judgement, subject knowledge and experience, and understanding of their learners, to determine the most appropriate ways to generate evidence and the conditions and contexts in which they are used.

Exemplification of assessment is provided in *Unit Assessment Support*. Advice and guidance on possible approaches to assessment is provided in the *Unit Support Notes*.

Development of skills for learning, skills for life and skills for work

It is expected that learners will develop broad, generic skills through this Unit. The skills that learners will be expected to improve on and develop through the Unit are based on SQA's *Skills Framework: Skills for Learning, Skills for Life and Skills for Work* and drawn from the main skills areas listed below. These must be built into the Unit where there are appropriate opportunities.

3 Health and wellbeing

3.1 Personal learning

4 Employability, enterprise and citizenship

4.6 Citizenship

5 Thinking skills

5.4 Analysing and evaluating

Amplification of these is given in SQA's *Skills Framework: Skills for Learning, Skills for Life and Skills for Work*. The level of these skills should be at the same SCQF level of the Unit and be consistent with the SCQF level descriptor. Further information on building in skills for learning, skills for life and skills for work is given in the *Unit Support Notes*.

Appendix: Unit support notes

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing this Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

- ◆ the *Unit Specification*
- ◆ the *Unit Assessment Support packs*

Developing skills, knowledge and understanding

Teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

Approaches to learning, teaching and assessment

This section provides advice and guidance and some examples of approaches that could be used to deliver this Unit.

Sequencing and timing

This Unit consists of one Outcome which can be delivered and assessed in a variety of ways. There is no specific amount of time set aside for the delivery and assessment of the Outcome. This will depend on the needs of the learners and their prior skills, knowledge and understanding.

Possible approaches to learning and teaching

This Unit is designed to provide flexibility and choice for both the learner and delivering centre. Approaches to learning and teaching should enhance opportunities for all learners to achieve their full potential, whether working in a whole-class, small group or supported self-study situation.

It is good practice to use a variety of methods so that learners' interest and motivation are maintained and individual preferences for different learning styles are promoted. When delivering the Unit content, account should be taken of the prior knowledge that learners may have.

Tasks should be open to allow for personalisation and choice as well as enabling learners to work at a suitable pace with appropriate support. Discussion groups or personal investigation and research are excellent ways of promoting some independence in learning. Visits and guest speakers bring commerce and employment experiences to the Unit delivery.

An engaging and supportive learning environment should be provided to encourage active learner involvement. This could include, but is not restricted to, a range of learning and teaching approaches such as:

- ◆ discussing and debating factors affecting the fashion and textile choice of others and how this influences design
- ◆ using investigative techniques such as surveys and questionnaires to find out about the fashion/textile choices of others
- ◆ visiting exhibitions, designers and retailers to see how fashion/textile items are designed and marketed
- ◆ working collaboratively with other learners, including peer teaching, support and evaluation

Where resources permit, centres could use technology to support learning, teaching and assessment. This could include, but is not limited to:

- ◆ online interactive tasks to develop awareness of health and safety
- ◆ e-portfolios to collect and store evidence
- ◆ web-based resources for research, for example into fashion and textile choices

- ◆ online questionnaires to find information about the fashion/textile choices of others
- ◆ CAD software to design fashion/textile items

Further information about suitable resources and materials can be found in Appendix 2.

Assessment strategies and methods

Assessment should be carried out under supervision and it is recommended that Assessment Standards are combined so that the learner generates evidence for the Unit as a whole to minimise repetition and allow more time for learning.

Learners should have access to appropriate resources during assessment.

Assessors may give learners advice on the practicability of their choice of research technique and method of presentation of findings.

Outcomes and Assessment Standards cannot be sampled.

Learners who fail to achieve all of the Assessment Standards within the Outcomes only need to be re-assessed on the Assessment Standards they have not achieved.

Exemplification of assessment is provided in the relevant Unit Assessment Support Packs.

Authenticity

There are a number of techniques and strategies for ensuring that learners present work which is their own. For more information, please refer to SQA's 'Guide to Assessment'.

The following table suggests some approaches to learning, teaching and assessment. Other approaches are also possible.

Table 1

Outcome	Possible learning and teaching approaches	Possible approaches to assessment
Investigate factors influencing the fashion/textile industry and consumers	<p>Learners could use news stories, magazine articles or television documentaries to stimulate discussion about current issues affecting the fashion/textile industry or the choices of consumers.</p> <p>These issues could include:</p> <ul style="list-style-type: none"> ◆ ethical issues such as fair trade, sourcing of materials such as cotton or working conditions ◆ environmental issues such as organic materials, recycling, mass manufacture or sustainability ◆ economic issues such as income ◆ social issues such as the media, peer pressure, online shopping or role models ◆ cultural issues such as culture-specific fashion preferences or trends 	<p>Learners may be supported in their selection of an issue to investigate.</p> <p>Learners' evaluation of how fashion/textile items address the issue they have explored may involve learners examining existing items. This could be faux-fur items and how they address the problems with or influence the fur trade.</p>
	<p>Learners could be introduced to a range of investigate techniques such as surveys, interviews, literature searches, comparison testing or any other appropriate technique.</p> <p>They could be given the opportunity to use these techniques to investigate some aspects of issues affecting the fashion/textile industry. Visits to fashion shows and retailers may also provide valuable information about the choices made by others.</p>	<p>Teachers/lecturers may give guidance on appropriate issues as regards availability of materials or practicability of the potential investigation.</p> <p>Learners may wish to collate information obtained from their investigation in a folio.</p> <p>Findings from questionnaires, surveys or interviews could be recorded and conclusions drawn. Learners could also present information about current</p>

Outcome	Possible learning and teaching approaches	Possible approaches to assessment
	<p>Learners should be given the opportunity to explore different ways of presenting the findings from their investigations such as a graph; a chart; a table; a mind-map; a short report; notes from an interview or any other relevant format.</p> <p>Learners could consider the strengths and weaknesses of these techniques in obtaining information and suggest proposals for further investigative work.</p>	<p>fashion/textile items available, which relate to the issue investigated. They may also provide some comments on the success of their investigation and the choice of investigative techniques.</p> <p>Learners may present the information gathered in a range of ways which could include a narrative, mind-map, moodboard.</p>
	<p>Learners could look at a range of fashion/textile items associated with the issues explored. This might include organic or fair trade cotton clothing ranges, alternatives such as faux-fur, embellished items. Learners could then practise evaluation of these items in respect of a range of issues.</p> <p>Visits to fashion/textile manufacturers, retailers or textile recycling facilities could provide examples of the impact of these issues on the development or manufacture of fashion/textile items.</p>	<p>In order to be able to complete an evaluation of the range of items, learners must be able to judge the item in relation to the suitability for addressing the issue.</p> <p>Evidence could include, but is not limited to:</p> <ul style="list-style-type: none"> ◆ completion of evaluation worksheet reflecting upon both positive and negative attributes of their fashion/textile item

Outcome	Possible learning and teaching approaches	Possible approaches to assessment
	<p>Learners could work in groups to prepare a project-based piece of work illustrating a variety of factors and their impact on fashion/textile choices and/or decisions taken by industry. Presentation methods such as Power Point presentations, Prezi presentations, talks, video or story boards could be used to illustrate and share their findings. Learners could be encouraged to consider purpose and audience when presenting or communicating findings.</p>	<p>Learners could communicate their findings in a range of ways which could include:</p> <ul style="list-style-type: none"> ◆ written report ◆ visual presentation/moodboard ◆ verbal presentation ◆ electronic presentation ◆ any other suitable format ◆ a mixture of the above

Suggested resources

The table below gives suggestions of possible resources to support learning, teaching and assessment in this Course. The majority of these are web-based.

Name of Organisation/source	Possible resources available	Unit
BBC.co.uk	A source of information about textiles, the impact of the fashion industry and sewing techniques.	<i>All 3 Units</i>
British Fashion Council	<p>Promotes leading British fashion designers in a global market.</p> <p>The events support and strengthen the UK's reputation for developing design excellence.</p> <p>These activities assist in the growth and economic impact of the designer fashion industry.</p> <p>Information about the London Fashion Week and the British Fashion Awards.</p>	<p><i>Fashion and Textile Technology: Fashion/Textile Item Development</i></p> <p><i>Fashion and Textile Technology: Fashion and Textile Choices</i></p>
BurdaStyle	<p>BurdaStyle is a community website for people who sew or who would like to learn how to sew. Their aim is to bring the traditional craft of sewing to a new generation of fashion designers, sewing hobbyists, DIYers and anyone looking to sew something.</p> <p>The website offers free and inexpensive sewing patterns (including many that are copyright-free), step-by-step sewing tutorials, skill sharing, inspiration, project ideas and people passionate about sewing.</p>	<i>Fashion and Textile Technology: Fashion /Textile Item Development</i>
Creative Scotland	The national leader for Scotland's arts, screen and creative industries provides a range of resources relating to the textiles industry in Scotland.	<i>Fashion and Textile Technology: Fashion/Textile Item Development</i>
Education Scotland	Education Scotland has published	<i>All three Units</i>

Name of Organisation/source	Possible resources available	Unit
	web based materials to support CfE Fashion and Textile Technology qualifications. The materials have been designed to help teachers and others with the delivery of programmes of learning within the CfE qualifications framework.	
Fashion and Textile Museum	The Fashion and Textile Museum is a cutting edge centre for contemporary fashion, textiles and jewellery in London. Founded by iconic British designer Zandra Rhodes, the centre showcases a programme of changing exhibitions exploring elements of fashion, textile and jewelry as well as the Academy which runs courses for creative students.	<i>Fashion and Textile Technology: Fashion and Textile Choices</i>
Knitting Patterns Central and Crochet Patterns Central	Provides numerous links to free knitting patterns and tutorials. Choose from over 50 categories, including clothing, hats, afghans, toys, interior design items.	<i>Fashion and Textile Technology: Fashion/Textile Item Development</i>
Simplicity	<p>Provides a rich resource for sewing accessories, trim, ribbon, appliqués, craft supplies, knitting needles, quilting tools, and more. Simplicity also offers free patterns and projects for schools.</p> <p>The website contains information on a range of patterns available for fashion items, crafts, costumes, accessories, home decoration and many more. In addition it has information about basic sewing techniques and inspiration textile ideas.</p>	<p><i>Fashion and Textile Technology: Textile Technologies</i></p> <p><i>Fashion and Textile Technology: Fashion/Textile Item Development</i></p>
Skillset: Fashion and Textiles	<p>Skillset Fashion and Textiles represents the fashion and textile Sector which is split into three broad areas: design, manufacturing and servicing.</p> <p>Skillset provides a wide range of resources that could be adapted for use in schools and colleges.</p>	<p><i>Fashion and Textile Technology: Textile Technologies</i></p> <p><i>Fashion and Textile Technology: Fashion/Textile Item Development</i></p>

Name of Organisation/source	Possible resources available	Unit
	There are links to events and opportunities and an overview of the occupational standards expected in the fashion and textiles industry.	
TES: Times Educational Supplement	TES magazine's website hosts a range of teaching resources for Textiles in the Art and Design section.	<i>All 3 Units</i>
The Fashion Museum, Bath	The Museum is a centre for historical and contemporary fashion and textiles in Bath. The centre has a wide range of displays of costume, a programme of exhibitions and a study and research facility for schools and students.	<i>Fashion and Textile Technology: Fashion and Textile Choices</i> <i>Fashion and Textile Technology: Fashion/Textile Item Development</i>
Victoria and Albert Museum	Provides a range of textiles learning resources, including information and resources related to the museum's historical dress collection.	<i>Fashion and Textile Technology: Fashion and Textile Choices</i> <i>Fashion and Textile Technology: Fashion/Textile Item Development</i>

Guidance on type of fashion/textile item suitable for National 3, National 4, National 5 and Higher

The grid below suggests the number of component parts and type of fashion/textile item that is likely to be suitable for each SCQF level. The list is for guidance only and is not definitive. Learners may choose to make any other suitable item with a similar number of component parts. Further guidance on standards for each SCQF level can be found in the Unit Assessment Support packages for National 3, National 4, National 5 and Higher and in the National 5/Higher Coursework: *General Assessment Information* documents.

National 3	National 4	National 5	Higher
<ul style="list-style-type: none"> ◆ A basic fashion/textile item is likely to have 2 component parts. Examples include: ◆ ◆ Tabard for child: front and back with decoration, eg initial or name. ◆ Skirt: front and back, elastic hemmed waist and machined hem. ◆ Cushion: front and back with commercial surface decoration. ◆ Bag: one piece of material, with handles ribbon/tape/webbing/drawstring casing. ◆ Stuffed toy with front 	<p>A straightforward fashion/textile item is likely to have 3 component parts. Examples include:</p> <ul style="list-style-type: none"> ◆ Top: front and back; and either pocket or ties. ◆ Skirt: front and back, unlined, elastic waist, machined hem with pocket(s). ◆ Cushion: front and back with hand-made surface decoration and Velcro/studs/tie fastening. ◆ Bag: front and back with lining, a pocket and handles. ◆ Stuffed toy with one main body part but 3D ears and stomach, eg Scottie dog. ◆ Scarf knitted in two or more colours, hand-made fringing, pom-poms attached or additional surface detail, eg flower. 	<p>A detailed fashion/textile item is likely to have 4 component parts. Examples include:</p> <ul style="list-style-type: none"> ◆ Top: back and front with neck finish and armhole finish or sleeves. ◆ Skirt: front/back(sections), lined, waistband/facing and press studs/hook and eye/zip. ◆ Cushion: front and back (sections) with hand-made surface decoration and zip/buttons fastening. ◆ Bag: base shaping, lining and fastenings; plastic /wooden handles attached with casings. ◆ Bag with separate pieces, eg made from recycled woollen textiles, felted; handles and fastening. 	<p>A complex fashion/textile item is likely to have a minimum of 4 component parts. Examples include:</p> <ul style="list-style-type: none"> ◆ Top: back and front, opening, collar/neck finish, inserted sleeves. ◆ Jacket: front opening, buttons and buttonholes/zip, inserted sleeves, lined. ◆ Knitted jacket including decorative stitch, shaping, inserted sleeves, fastening. ◆ Skirt: front and back/panels, zip, lined, multiple piece waistband. ◆ Trousers: darts, zip, multiple piece waistband, pockets. ◆ Dress: front and back/panels, zip, collar/neck finish, inserted sleeves. ◆ Bag: back and front/panels,

National 3	National 4	National 5	Higher
<p>and back (eg cat with button eyes and embroidered whiskers).</p> <ul style="list-style-type: none"> ◆ Scarf knitted in one colour with hand-made fringing or pom-poms. ◆ Felt flower brooch with leaves and petals (eg with button middle and brooch pin). ◆ Waist apron: with ties and pocket. ◆ Mobile phone/laptop holder: front and back with Velcro closing. ◆ Christmas tree decoration: 2 part shape, ribbon tab to hang it up. 	<ul style="list-style-type: none"> ◆ Quilt with machined patchwork pieces, square design, backed. ◆ Wall-hanging to keep things in: casing (for pole), multiple fabrics (bands/ patchwork), applied pockets, appliqué, fastenings, embellishments, etc. ◆ Item to encourage children to count, for example table mat with pockets/flaps, etc. ◆ Shorts/pyjama bottoms elasticated/drawstring waist. 	<ul style="list-style-type: none"> ◆ Stuffed toy with separate 3D head and body parts (eg hippo), embroidered features. ◆ Shawl or wrap with detailed surface decoration, eg complex appliqué, hand/machine embroidery, beading, quilting, fringed. ◆ Quilt with machined patchwork (and appliqué); backed, edge bound with machine quilting. ◆ Knitted kimono style jacket with toggle fastening and pockets. ◆ Shorts/trousers with a waistband/zip. ◆ Dress, such as shift with front/back armhole edge/sleeves, neck finish/collar, fastening. 	<p>shaped base, multiple pockets/interior sections, textile handles, zip.</p> <ul style="list-style-type: none"> ◆ Bag: created decorative fabric, eg knitted/ crocheted/felted, shaping, textile integrated/attached handles, fastening. ◆ Stuffed toy with separate 3D head and body parts (eg teddy bear/doll), embroidered features, clothes with edge finishes and fastenings. ◆ Toy play den to fit an existing frame (eg fort, wendy house, etc): multiple shaped panels, openings with zip/ties/buttons and loops, etc, surface decoration, eg complex applique, hand/machine embroidery.

Guidance on construction techniques — differentiation between National 3, National 4, National 5 and Higher

This grid is for guidance only and provides an indication of the type of construction technique appropriate for learners at each SCQF level. Teachers/lecturers should use their discretion and take into account other factors such as the type of fabric the learner is working with. At Higher level, it is anticipated that learners may work with more challenging fabrics, and a technique will be more challenging to demonstrate accurately if used on a knitted, satin, sheer or pile fabric, or a fabric which requires matching of complex designs or precision matching of stripes/checks. Learners should not be restricted to the use of construction techniques indicated at their SCQF level, as construction techniques should be appropriate to the finished result required. However, to ensure a range of construction techniques of appropriate challenge, the majority of the techniques demonstrated in the item should be drawn from the learner's SCQF level.

Technique	National 3 techniques	National 4 techniques	National 5 techniques	Higher techniques
Buttons and buttonholes	<ul style="list-style-type: none"> ◆ Two hole button 	<ul style="list-style-type: none"> ◆ Button ◆ Button with a stitched shank ◆ Reinforced unstitched buttonhole 	<ul style="list-style-type: none"> ◆ Machined buttonhole 	<ul style="list-style-type: none"> ◆ Shaped machined buttonhole ◆ Rouleau loops ◆ Fabric covered buttons
Collars		<ul style="list-style-type: none"> ◆ Single piece 	<ul style="list-style-type: none"> ◆ Multiple piece collar, eg Peter Pan 	<ul style="list-style-type: none"> ◆ Collar with stand ◆ Collar with rever
Cutting out	<ul style="list-style-type: none"> ◆ Simple straight lines 	<ul style="list-style-type: none"> ◆ Simple shapes with straight lines ◆ Curved shapes 	<ul style="list-style-type: none"> ◆ Multiple shapes on folds/grain lines as appropriate ◆ Multiple complex shapes, eg applique/patchwork ◆ Cut bias strips 	<ul style="list-style-type: none"> ◆ Appropriate direction of pile/raised fabrics ◆ Matching of stripes/checks/patterns

Technique	National 3 techniques	National 4 techniques	National 5 techniques	Higher techniques
Disposal of fullness	<ul style="list-style-type: none"> ◆ Folds 	<ul style="list-style-type: none"> ◆ Un-pressed pleats ◆ Tucks ◆ Single-ended darts 	<ul style="list-style-type: none"> ◆ Gathers ◆ Pin tucks 	<ul style="list-style-type: none"> ◆ Darts — shaped/double-pointed ◆ Pressed pleats/multiple pleats
Edge finishes	<ul style="list-style-type: none"> ◆ Pinking 	<ul style="list-style-type: none"> ◆ scissors/shears ◆ Zig-zag ◆ Overlocking 	<ul style="list-style-type: none"> ◆ Straight seam binding ◆ Bias binding/bias cut strips on a straight edge ◆ Rolled edges 	<ul style="list-style-type: none"> ◆ Bias binding/bias cut strips on a curved edge
Embellishments	<ul style="list-style-type: none"> ◆ Fabric painting ◆ Iron on Appliqué ◆ Machine stitched – basic shapes ◆ Single coloured machine embroidery motif 	<ul style="list-style-type: none"> ◆ Fabric painting ◆ Single colour tie-dye ◆ Iron-on appliqué with machined edge finish, eg satin stitch ◆ Basic embroidery stitches, eg features on a toy ◆ Couched lines of beads/yarn 	<ul style="list-style-type: none"> ◆ Detailed/multiple colour tie-dye ◆ Machined appliqué / patchwork straightforward/ large shapes, eg squares/log cabin ◆ Simple hand stitched appliqué ◆ Applied ribbons/braids ◆ Simple quilting — straight lines ◆ Hand embroidery — simple design/one-two colours ◆ Multiple colour machine embroidery motif(s) — 	<ul style="list-style-type: none"> ◆ Complex machine/hand appliqué ◆ Complex/detailed patchwork patterns/curves ◆ Detailed quilting — curved lines/patterns ◆ Hand embroidery — multiple colours/stitches

Technique	National 3 techniques	National 4 techniques	National 5 techniques	Higher techniques
	<ul style="list-style-type: none"> ◆ Single bead / sequin 	<ul style="list-style-type: none"> ◆ One/Two colour machine embroidery — pre-set pattern ◆ multiple beads/sequins ◆ Simple/single stitch knitting/crochet 	<p>pre-set pattern</p> <ul style="list-style-type: none"> ◆ Multiple beads/sequins forming simple patterns ◆ Knitting/crochet with multiple stitches/shaping 	<ul style="list-style-type: none"> ◆ Multiple beads/sequins forming detailed patterns ◆ Complex/detailed multiple embellishment techniques ◆ Complex/detailed multiple technique knitting/crochet
Felting	<ul style="list-style-type: none"> ◆ Simple wet felting – one colour. 	<ul style="list-style-type: none"> ◆ Felting — fabric piece/one colour 	<ul style="list-style-type: none"> ◆ Felting — simple shaping/one or two colours 	<ul style="list-style-type: none"> ◆ Felting — free hand shaping/multiple colours
Facings		<ul style="list-style-type: none"> ◆ Simple facing, eg round neck/ armhole/waist 	<ul style="list-style-type: none"> ◆ Shaped facing, eg v-neck/notched neckline 	<ul style="list-style-type: none"> ◆ Combined facing, eg neckline and armhole/neckline and front opening
Fastenings (other than buttons/zips)	<ul style="list-style-type: none"> ◆ Ties 	<ul style="list-style-type: none"> ◆ Press studs ◆ Velcro 	<ul style="list-style-type: none"> ◆ Metal hook & Eyes 	<ul style="list-style-type: none"> ◆ Metal hook & Hand worked bar.

Technique	National 3 techniques	National 4 techniques	National 5 techniques	Higher techniques
Hand sewing	<ul style="list-style-type: none"> ◆ Tacking ◆ Running stitch 	<ul style="list-style-type: none"> ◆ Basting ◆ Back Stitch ◆ Ladder Stitch 	<ul style="list-style-type: none"> ◆ Hemming/slip hemming ◆ Blanket stitch 	<ul style="list-style-type: none"> ◆ Herringbone ◆ Buttonhole stitch
Hems	<ul style="list-style-type: none"> ◆ Plain single machined hem 	<ul style="list-style-type: none"> ◆ Machined hem with lay or finished edge 	<ul style="list-style-type: none"> ◆ Hand stitched hem ◆ Machine blind-stitched hem 	<ul style="list-style-type: none"> ◆ Bound hem, hand stitched
Insertions and openings			<ul style="list-style-type: none"> ◆ Slit with hemmed edges ◆ Faced slits 	<ul style="list-style-type: none"> ◆ Vents ◆ Backed pleat ◆ Godets
Linings		<ul style="list-style-type: none"> ◆ Simple, loose lining, eg simple skirt 	<ul style="list-style-type: none"> ◆ Fitted lining, eg straight edged bag/fitted skirt 	<ul style="list-style-type: none"> ◆ Complex/shaped linings, eg including darts/tucks/openings/fastenings
Seams	<ul style="list-style-type: none"> ◆ Plain Seam ◆ Overlocked seam 	<ul style="list-style-type: none"> ◆ Plain seam with machined edge finish 	<ul style="list-style-type: none"> ◆ French seam ◆ Felled seam 	<ul style="list-style-type: none"> ◆ Lapped seam ◆ Welt seam ◆ Piped seam
Sleeves		<ul style="list-style-type: none"> ◆ Cap sleeve 	<ul style="list-style-type: none"> ◆ Raglan sleeve ◆ Drop head sleeve 	<ul style="list-style-type: none"> ◆ Sleeve inserted into an armhole ◆ Multiple piece sleeve
Transferring pattern markings	<ul style="list-style-type: none"> ◆ Tailors Chalk 	<ul style="list-style-type: none"> ◆ Tracing paper/wheel ◆ Tailor tacking 		
Pockets		<ul style="list-style-type: none"> ◆ Side seam pocket 	<ul style="list-style-type: none"> ◆ Patch pocket — simple shape, eg square/rounded corners ◆ Lined pocket 	<ul style="list-style-type: none"> ◆ Shaped patch pocket ◆ Extension side seam pocket
Waistbands and cuffs		<ul style="list-style-type: none"> ◆ Hem with elastic 	<ul style="list-style-type: none"> ◆ Two-piece waistband 	<ul style="list-style-type: none"> ◆ Multiple

Technique	National 3 techniques	National 4 techniques	National 5 techniques	Higher techniques
		<ul style="list-style-type: none"> ◆ Casing ◆ Single piece waistband 	<ul style="list-style-type: none"> ◆ Petersham waistband ◆ One/two piece cuff 	<ul style="list-style-type: none"> piece/shaped waistband ◆ Cuff with button fastening
Working with patterns	<ul style="list-style-type: none"> ◆ Placing straightforward pattern 	<ul style="list-style-type: none"> ◆ Placing straightforward pattern according to pattern markings 	<ul style="list-style-type: none"> ◆ Placing multiple pattern pieces according to pattern markings ◆ Creating a simple pattern/adjusting/modifying a commercial pattern 	
Yokes		<ul style="list-style-type: none"> ◆ Single layer, straight edge 	<ul style="list-style-type: none"> ◆ Single layer shaped edge 	<ul style="list-style-type: none"> ◆ Detailed/composite shape ◆ Double layer straight edge.
Zips			<ul style="list-style-type: none"> ◆ Plain zip ◆ Exposed zip 	<ul style="list-style-type: none"> ◆ Concealed zip ◆ Semi concealed zip

Guidance on research techniques

This grid provides an indication of the type of research technique and the complexity of research appropriate for learners at Higher level. The list is for guidance only and is not definitive. Learners may choose to use other methods of research. It is anticipated that learners may choose to use these techniques for the purposes of investigation or testing.

Research technique	Guidance on carrying out the research to allow sufficient relevant data to be collected:	Guidance on presenting results
Questionnaire	<ul style="list-style-type: none"> ◆ include a minimum of 20 respondents ◆ choose respondents who are appropriate to the focus of the research ◆ ask 6–8 pertinent questions 	<ul style="list-style-type: none"> ◆ identify the target group of respondents ◆ display all questions and all possible answers ◆ display all responses including nil responses ◆ consider displaying results in table format as this can make the data easier to read
Survey	<ul style="list-style-type: none"> ◆ use more than one source of information ◆ use sources of information that will provide data relevant to the focus of the research ◆ sources could include; designers' websites, books, fashion magazines/periodicals, trade publications, retailers, or a mixture of these 	<ul style="list-style-type: none"> ◆ identify the sources of information ◆ identify the information gathered from each source ◆ display the information gathered under appropriate headings
Interviews	<ul style="list-style-type: none"> ◆ use an interviewee whose expertise is appropriate to the focus of the research ◆ ask 6–8 pertinent questions ◆ construct questions to allow the interviewee to provide extended answers 	<ul style="list-style-type: none"> ◆ identify the position/job title of the interviewee ◆ display all questions and the information gathered from the responses
Internet/ Literary search	<ul style="list-style-type: none"> ◆ use more than one source of information ◆ use sources of information that will provide data relevant to the focus of the research ◆ information could be gathered from a mixture of literary/web-based sources ◆ select the relevant information from each source 	<ul style="list-style-type: none"> ◆ give details of the sources of information ◆ identify the information gathered from each source ◆ display the relevant information gathered under appropriate headings ◆ include graphics where relevant

Research technique	Guidance on carrying out the research to allow sufficient relevant data to be collected:	Guidance on presenting results
Costing	<ul style="list-style-type: none"> ◆ use current cost data ◆ include the cost of all textiles/components ◆ include 'like for like' data in comparative costing 	<ul style="list-style-type: none"> ◆ include sources of cost data ◆ include details of quantities and/or unit costs where appropriate ◆ display the information gathered under appropriate headings
Fabric Analysis	<ul style="list-style-type: none"> ◆ use fabric tests that will provide data relevant to the focus of the research, above that what is readily available in textbooks/websites ◆ confine testing to fabrics that are under consideration for a potential solution 	<ul style="list-style-type: none"> ◆ include details of the method of testing ◆ include details of the fibre content and method of construction of the fabrics tested ◆ display the information gathered under appropriate headings
Sensory Testing	<ul style="list-style-type: none"> ◆ use testers whose expertise is appropriate to the focus of the research ◆ use a minimum of five testers ◆ ask for 6–8 responses based on the item ◆ ask appropriate questions to elicit potential improvements/modifications to the item 	<ul style="list-style-type: none"> ◆ include details of all potential solutions ◆ display all questions and all possible answers ◆ display all responses including nil responses ◆ display the key used for the testing ◆ consider displaying results in table format as this can make the data easier to read

Combining assessment within Units

Assessment could be combined in this Unit by holistically assessing all the Outcomes of the Unit in a single assessment. When assessment within the Unit is holistic, teachers and lecturers should take particular care to track the evidence for each individual Outcome.

Administrative information

Published: July 2019 (version 4.0)

Superclass: JK

History of changes to National Unit Specification

Version	Description of change	Authorised by	Date
2.0	Changes to Unit outline — 'the' added and '/or' removed. Amendments to Assessment Standards to improve clarity — AS 1.3 – 'analysing' changed to 'explaining'. AS 1.1 and 1.3 'and/' removed.	Qualifications Development Manager	April 2014
3.0	Level changed from Higher to SCQF level 6. Unit support notes added.	Qualifications Manager	September 2018
4.0	Unit code updated	Qualifications Manager	July 2019

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Note: readers are advised to check SQA's website: www.sqa.org.uk to ensure they are using the most up-to-date version of the Unit Specification.

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