

Stage 6 Textiles & Design Unit	
Course: Textiles & Design	Teaching Period: Preliminary, Term 1
Area of Study: Design Focus Area: Apparel	Unit Length: 10 weeks
<p>Unit overview: From Avante-Garde to Apparel – The Fundamentals of Textile & Design</p> <p>In this unit, students will explore the design process, design theory, and practical sewing skills through creating a custom garment. Students will be introduced to Textiles & Design and create a mini project and folio to gain familiarity with the expectations and requirements of minor/major projects. Students will analyse avant-garde Met Gala designs and apply their knowledge of the elements and principles of design to create a basic textile item. <i>Through idea generation, research, sketching, fabric manipulation, and textile decoration techniques, students will experiment with materials, develop creative concepts, and construct their customised garment while maintaining structured documentation in a folio.</i></p>	
<p>Learning Outcomes:</p> <p>P1.1 Describes the elements and principles of design and uses them in a variety of applications. P1.2 Identifies the functional and aesthetic requirements and features of a range of textile items. P2.1 Demonstrates the use of a variety of communication skills, including computer-based technology. P2.2 Develops competence in the selection and use of appropriate manufacturing techniques and equipment. P2.3 Manages the design and manufacture of textile projects. P4.1 Identifies and selects textiles for specific end-uses based on analysis of experimentation. (NESA, 2013)</p>	
<p>Prior learning experiences: Students will have gained knowledge and skills in Stage 4 Technology (TAS) subjects, specifically Textiles, where they were introduced to design process, material properties, and basic textiles techniques. Students may have engaged in basic machine and hand sewing, simple pattern use, or small textiles projects with small folios. As not all students have completed Stage 5 Textiles Technology, the unit will begin with foundational skills, including the design process, sewing skills, textile terminology, and design analysis, ensuring all students can complete the project.</p>	
<p>Work, Health and Safety Considerations:</p> <p>Students will follow WHS guidelines to ensure a safe textiles environment, including the safe use of sewing machines, sharp objects, cutting tools, and heat-based equipment. They will be taught the correct handling of machine operation, use of scissors and rotary cutters, and needles. Students will be required to wear enclosed leather shoes and hair tied back to avoid injuries. Proper ventilation, PPE, and caution will be used when working with chemicals such as fabric paints, dyes, and adhesives. Safe storage of equipment will prevent tripping hazards.</p>	
<p>Assessment task:</p> <p><i>Students will analyse a Met Gala outfit and use it as inspiration to design and construct a custom textile item. Using a pre-given pattern (a shirt or</i></p>	Diverse and Inclusive Teaching and Learning Requirements

<p>shorts), students will modify and customise their design through textile manipulation techniques such as fabric painting, appliqué, or pleating.</p> <p>Total weighting – 30%</p> <p>Breakdown:</p> <ul style="list-style-type: none"> - Garment construction (50%) - Folio (40%) - Evaluation (10%) <p>3. This unit provides a clear, structured assessment task that requires students to demonstrate both practical and theoretical skills to analyse a Met Gala outfit and create a garment and folio. The folio ensures structured expectations and documentation of design decisions, progress, and evaluation.</p>	<p>This unit is designed to be inclusive and accessible to all students, accommodating diverse learning needs, cultural backgrounds, and prior experiences. Lessons incorporate multiple teaching strategies, including visual aids, hands-on activities, and structured discussions, to support different learning styles.</p> <p>Where necessary, adjustments will be made to support students with learning requirement. Differentiated instructions will be outlined in the weekly breakdown, ensuring students have the correct support and guidance based on their skill level and needs. These may include pre-answered examples, sentence starters, assistance with physical tasks (threading the machine, providing pre-cut fabric), and step-by-step visual instructions.</p>
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Resources

Online Documents & Links:

- The 5 Stages of the Design Process: <https://www.istitutomarangonimiami.com/blog/the-5-stages-of-the-design-process/>
- Functional vs. Aesthetic Design PowerPoint: <https://docs.google.com/presentation/d/10hzJSebVMn3Cbpb4ly6JxQp9gkbbAYwjxKDLZG4PZi8/edit?usp=sharing>
- Functional vs. Aesthetic Analysis Worksheet: https://docs.google.com/document/d/11diQjgHJFNU3acs_dUmpJoOVOo3qiz6396_JYFpmOwQ/edit?usp=sharing
- Well-Designed vs. Poorly Designed Textiles Activity: https://www.canva.com/design/DAGf6HlXmFw/iZkyTMLb5m_icKJpZoxKIQ/view?utm_content=DAGf6HlXmFw&utm_campaign=designshare&utm_medium=link2&utm_source=uniquelinks&utlId=h2e7b10d58b
- Sewing Machine Parts Identification Game: <https://wordwall.net/resource/16543600>
- Threading a Sewing Machine Tutorial Video: <https://www.youtube.com/watch?v=fEzI-pVbFA4>
- Sewing Machine Paper Practice Sheets: <https://www.allfreeseewing.com/Basics-and-Tutorials/Sewing-Machine-Paper-Practice-Sheets-NSM2020>
- Elements of Design PowerPoint: https://docs.google.com/presentation/d/1UeC34wSagmB-aVBzBlqNrEb4tYKDEjeoHjQdSI_A1dM/edit?usp=sharing
- Textile Item Analysis Document: https://docs.google.com/document/d/1Pk6Eub33AX_bmNkFew8rCKY21zO9uhtOcNN3uQKeGTy/edit?usp=sharing
- 2024 Met Gala Lookbook: <https://tpd.edu.au/product/met-gala-lookbook-2024/?srsltid=AfmBOorsLNGCc-NiWwSPaEwgTltbdCRcsc6w9riGC58xRz1XD9EIItfUd>
- Principles of Design PowerPoint: https://docs.google.com/presentation/d/1Ep_nZLCAW-Mvovrf2nudbP2frYY57a3bsuRt21-OTnA/edit?usp=sharing
- Met Gala Pinterest Board: <https://au.pinterest.com/voguemagazine/the-met-gala/>

- Fashion Sketching Tutorial Video: <https://www.youtube.com/watch?v=uUNMHFSsBk>
- Rendering & Shading Techniques Video: https://www.youtube.com/watch?v=jyJhm7yJTSw&ab_channel=SuperThimble
- Folio Guidelines Website: <https://michellegray5.wixsite.com/mtpfolioguidelines>
- HSC Textile Folios Archive: <https://texstyle-exhibition.com.au/2021/projects/>
- Design Descriptions Worksheet: <https://docs.google.com/document/d/1XelAcQnyo7NmqsW0ShP5rXGPQ5ZT4zOoPkyLJSfQE/edit?usp=sharing>
- Pattern Symbols and Fabric Anatomy: <https://www.teacherspayteachers.com/Product/Fabric-Anatomy-Pattern-Symbols-Bundle-FCS-FACS-9438206>
- Sewing Seams and Finishes Video: <https://www.youtube.com/watch?v=AC38yqMxMns&t=93s>
- Sewing a Simple Pouch Instructions: <https://mellysews.com/sew-zipper-pouch/>
- Surface Design Techniques Guide: <https://gamma.app/docs/The-Art-of-Surface-Design-lbe9wm4b9d0dcio>
- Fabric Swatch Analysis Worksheet: <https://docs.google.com/document/d/1aTl7Kzo1yFYsvYh2juDjRsv4dkJr6BGdHQB5vg8JRCE/edit?usp=sharing>

Classroom Materials & Equipment:

Technology & Equipment:

- Smartboard & projector
- Laptops or iPads
- Sewing machines
- Overlockers
- Pattern drafting software (Illustrator, Word, Canva, etc.)
- AI image generation tool (DALL-E)
- Noise-cancelling headphones for students who require them

Fabric & Sewing Materials:

- Variety of fabric swatches (woven, non-woven, knit, lightweight, heavy)
- Large fabric pieces for draping experiments
- Pre-cut fabric samples for testing seams
- Sewing thread (various colours)
- Fabric scissors
- Pinking shears
- Fabric chalk & marking pencils
- Measuring tapes & rulers
- Pattern tracing paper
- Pattern weights & pins
- Tailor's ham & seam roll
- Dressmaker's mannequin (multiple units)
- Seam rippers

- Needles (hand-sewing & machine)
- Fabric clips (for students with fine motor difficulties)

Surface Design Materials:

- Fabric paints & brushes
- Embroidery threads & needles
- Beads & sequins
- Appliqué fabric pieces
- Fabric dye (Liquid Radiance, indigo, etc.)
- Heat transfer paper
- Pleating tools
- Textured rollers for fabric manipulation

Safety & Classroom Management:

- WHS safety induction materials
- Risk assessment forms
- PPE (gloves, aprons, masks)
- First aid kit
- Emergency contact list & procedures

Student Resources:

- Notebooks for reflections
- Student folio templates
- Mood board materials (magazines, printed images, glue, scissors)
- Printed textile terminology glossaries
- Step-by-step sewing and pattern instruction sheets
- Peer feedback sheets

Stage 6 Textiles & Design

Weekly Content Organiser

Week	Learning Outcomes	Topic Focus and Brief Description
1	P1.1, P1.2, P2.1	Introduction to Textiles & Design – Overview of the course, assessment introduction, stages of the design process, functional vs aesthetic design. Diagnostic assessment on students' prior knowledge.
2	P1.1, P1.2, P2.1	Elements & Principles of Design – Analysis of Met Gala outfits, identifying elements (line, shape, texture, colour, value) and principles (proportion, balance, rhythm, emphasis, contrast, harmony, unity) in different textile areas.
3	P1.1, P2.1	Fashion Communication & Design Sketching – Introduction to fashion drawing, industry production sketches, and rendering techniques. Students justify design decisions through written descriptions in folio.
4	P2.2, P2.3	Pattern Use & Concept Development – Understanding commercial patterns, reading symbols, grainlines, seam allowances, and making minor modifications to pre-made patterns. Sewing seams and edges practice.
5	P2.2, P4.1	Exploring Textile Manipulation Techniques – Experimenting with fabric painting, appliqué, pleating, dyeing. Students finalise sketching and select materials based on suitability and aesthetics.
6	P2.2, P2.3	Apparel Construction – Students begin cutting fabric using pattern layouts. First toile construction, testing modifications before cutting final fabric. Sewing accuracy is evaluated.
7	P2.2, P2.3	Assembling the Garment – Students continue garment construction, focusing on accurate stitching, seam finishing, and troubleshooting assembly challenges.
8	P2.3, P4.1	Customisation & Evaluation – Applying final decorative techniques (fabric painting, pleating, embellishments). Peer and teacher evaluation of garment progress and folio completeness.
9	P2.3, P4.1	Implementing Evaluation & Final Construction – Refining garment based on evaluation, completing final construction techniques such as hemming, closures, and reinforcement stitching.
10	P2.1, P2.3, P4.1	Folio Refinement & Submission – Final folio proofing, ensuring all required sections are included, submission of completed folio and garment, self-reflection task.

Weekly Breakdown

1	Introduction to Textiles & Design			
	<p>Students learn about:</p> <p>The design process (Inspiration, Research, Idea Generation, Construction, Evaluation)</p> <p>The structure of Textiles & Design.</p> <p>How functional and aesthetic elements influence textile products.</p> <p>items designed for a specific purpose that may include examples from the following focus areas: apparel, furnishings, costume, textile arts and non-apparel surface decoration or design that enhances the appearance of textile related items</p>	<p>Students learn to:</p> <p>Identify the stages of the design process in textiles</p> <p>Describe and illustrate the difference between functional and aesthetic design in a range of textile environments</p> <p>Analyse the role of design in meeting the functional and aesthetic requirements of textile products</p>	<p>Integrated Teaching and Learning Activities:</p> <ul style="list-style-type: none"> - Class discussion: What is design? - Case study: Functional vs aesthetic design in fashion <p>T introduces the lesson and gives a brief overview of the course of Textiles & Design including main topics and expectations. Ss engage in a class discussion, touching upon why they chose the subject, have they done previous textiles classes/work, etc.</p> <p>T leads a discussion about “what is design?” Questions asked to relate to Ss experience with design and their beliefs of where it is present. T records the answers on the whiteboard. T then expands on the answers and main questions, specifically relating to textiles. Ss read through a website link (https://www.istitutomarangonimiami.com/blog/the-5-stages-of-the-design-process/), noting down any important information.</p> <p>T then presents a PowerPoint (https://docs.google.com/presentation/d/10hzJSebVMn3Cbpbk4ly6JxQp9gkkbAYwjxKDLZG4PZi8/edit?usp=sharing), explaining what functional and aesthetics features are in design.</p>	<p>Assessment</p> <ul style="list-style-type: none"> - Verbal responses and group discussions recorded for teacher feedback - Exit slip: “What is the most important part of the design process?” <p>Diagnostic assessment on where the Ss are at with textiles.</p> <p>Assesses Ss ability to differentiate functional and aesthetic elements.</p> <p>Evaluates Ss ability to analyse, critique, and justify design choices.</p>

			<p>Ss are given a worksheet (https://docs.google.com/document/d/11diQigHJFNU3acs_dUmpJoOV_Oo3qiz6396_JYFpmOwQ/edit?usp=sharing) with pictures of different textile products (apparel, furnishings, costume, textile arts, non-apparel). Each focus area has one functional and one aesthetic item. Ss are to analyse the items and identify functional and aesthetic features of each as well as why a designer might prioritise one over the other.</p> <p>Ss engage in a class discussion, justifying their reasoning behind which designs are more effective. T then educates Ss on the integral purpose of both function and aesthetic in all designs. Ss complete a similar activity (https://www.canva.com/design/DAGf6HlxmFw/iZkyTMLb5m_icKJpZoxKlQ/view?utm_content=DAGf6HlxmFw&utm_campaign=designshare&utm_medium=link2&utm_source=uniquelinks&utlId=h2e7b10d58b), with pictures of well-designed and poorly designed textile items, identifying whether it's considered functional or aesthetic, the pros/cons and justifying why.</p> <p>Ss write in their notebook about what they learnt about design and how do functional and aesthetic elements work together in textiles.</p>	
	Sewing machine safety and basic stitches	Understand sewing machine operations and basic stitches	<p>- Teacher demonstration: Threading the machine and safety procedures</p> <p>- Hands-on activity: Students sew a basic stitch sampler</p> <p>T gives Ss a handout of a picture of a sewing machine and asks Ss what they already know about machines and to label any key parts. 9. This diagnostic assessment helps the teacher understand the level that each student is at with their knowledge of sewing machines (Bruner, 1960).</p>	<p>- Observation and checklist of correct machine use</p> <p>- Self-reflection: What do I find easy or difficult about sewing?</p>

		<p>This approach allows the teacher to assess students' previous knowledge and tailor future lessons accordingly (Black & Wiliam, 1998).</p> <p>T then goes through as a class, explaining each part and their function. https://wordwall.net/resource/16543600</p> <p>T gives a WHS safety induction with a rundown of guidelines, PPE and important procedures in the classroom and complete a risk assessment prior to using equipment. Ss walk around the classroom as T gives a safety rundown of each piece of essential equipment and the rules.</p> <p>T gives a demonstration on how to thread a machine and then purposely makes a mistake, asking Ss how to resolve the problem.</p> <p>Ss refresh their memory by watching a video at their own pace of how to thread a machine and then they attempt on their own machine. https://www.youtube.com/watch?v=fEzl-pVbFA4</p> <p>Ss then follow instructions on a worksheet (https://www.allfreeseewing.com/Basics-and-Tutorials/Sewing-Machine-Paper-Practice-Sheets-NSM2020) on machine settings and begin to sew samples of straight stitches, zig zags, and circles. Ss compare their Ss with peers, identifying any issues and problem-solving. T demonstrates how to fix common problems.</p> <p>Ss write a reflection in their notebook on the easiest and hardest part of using the sewing machine.</p>	<p>Diagnostic assessment on the Ss knowledge of a sewing machine and their skills/ability.</p> <p>Observe is Ss can correctly thread a sewing machine.</p> <p>Assess Ss ability to sew straight and zig zag stitches.</p>
	Differentiation	<p>Ss who need additional support will be provided with photos or videos, glossary of key terms, and sentence starters and some pre-filled examples. Ss struggling with fine motor skills will be given one-on-one guidance when threading the machine and sewing and may have the machine threaded for them. They are also offered adaptive tools such as fabric clips instead of pins. Advanced Ss will be tasked with</p>	

	<p>deeper analysis and a case study into a specific textile item. Ss will have access to video tutorials with closed captions, interactive diagrams, and simplified instruction sheets, ensuring content accessibility for EAL/D students and those with learning difficulties. 1. This ensures all students can achieve the learning outcomes through support for struggling students and challenges for GAT students (CAST, 2018). Differentiation strategies such as adaptive tools assist students with fine-motor challenges while GAT students have the opportunity to apply higher-order thinking to a case study, aligning with Vygotsky’s Zone of Proximal Development (ZPD), emphasising targeted support for students to progress further than their independent capabilities (Vygotsky, 1978).</p>			
2	Elements and Principles of Design			
	<p>Students learn about:</p> <p>Elements of design (Line, Shape, Texture, Colour, Value)</p>	<p>Students learn to:</p> <p>Identify and apply design elements to textile applications</p> <p>describe and analyse elements and principles of design for one item in each focus area:</p> <ul style="list-style-type: none">– apparel– furnishings– costume– textile arts– non-apparel	<p>Integrated Teaching and Learning Activities:</p> <p>- Visual analysis of Met Gala outfits focusing on line, shape, and texture</p> <p>T hands out the assessment task sheet and runs through the key components and expectations and links back to the design process. T shows examples of previous Ss work and garments.</p> <p>T discusses the first step, inspiration/need and explains how the project’s inspiration is Met Gala, which is based around a theme (The Garden of Time, Sleeping Beauties, Heavenly Bodies, etc.).</p> <p>T educates the Ss on the elements of design (Line, Shape, Texture, Colour, Value), accompanied by a PowerPoint (https://docs.google.com/presentation/d/1UeC34wSaqmB-aVBzBlqNrEb4tYKDEjeoHjQdSI_A1dM/edit?usp=sharing) with visual examples. T asks Ss what the purpose of each element creates in a garment.</p>	<p>Assessment</p> <p>- Exit ticket: Which element of design is the most important and why?</p> <p>Ensure Ss understand the assessment task.</p> <p>Assess Ss ability to identify and analyse elements of design.</p>

		<p>Ss work in pairs and receive a photo (https://docs.google.com/document/d/1Pk6Eub33AX_bmNkFew8rCKY21zO9uhtOcNN3uQKeGTy/edit?usp=sharing) of a textile item from a design focus area (apparel, furnishings, costume, textile arts, non-apparel) and identify and analyse how two elements of design are applied. 2. This activity directly aligns with the topic ‘Design’ in the NSW Stage 6 Textiles & Design syllabus (NESA, 2013), as it focuses on the elements of design. The application of applying analysis design skills to identify real-world textile items ensures the learning is engaging, familiar and relevant to the industry.</p> <p>Ss are given a worksheet with a collection of 2024 Met Gala outfits https://tpd.edu.au/product/met-gala-lookbook-2024/?srsltid=AfmBOorsLNGCc-NiWwSPaEwgTltbdCRcsc6w9riGC58xRz1XD9EltfUd and are to examine the outfits and analyse the use of each element of design in the garment. Ss then get into groups and share their findings on each outfit.</p> <p>Ss write a reflection in their notebook on which element of design they find the most intriguing/important in fashion.</p>	
Principles of design (Proportion, Balance, Rhythm, Emphasis, Contrast, Harmony, Unity)	<ul style="list-style-type: none">- Analyse how design principles impact fashion aesthetics <p>describe and analyse elements and</p>	<p>- Mini critique session: Students analyse a Met Gala outfit using the principles of design</p> <p>T shows a PowerPoint (https://docs.google.com/presentation/d/1Ep_nZLCAW-Mvovrf2nudbP2frYY57a3bsuRt21-OTnA/edit?usp=sharing), outlining</p>	<p>- Written response: How does proportion impact a garment’s success?</p> <p>Ensure Ss can apply principles of design to outfits.</p>

		<p>principles of design for one item in each focus area:</p> <ul style="list-style-type: none">– apparel– furnishings– costume– textile arts– non-apparel	<p>the principles of design. T incorporates outfits from real-world applications as well as contrasting outfits e.g. proportionate vs unproportionate outfits.</p> <p>Ss work in pairs and receive a photo of a textile item from a design focus area (apparel, furnishings, costume, textile arts, non-apparel) and identify and analyse how two principles of design are applied.</p> <p>Ss go back to the Met Gala worksheets from the previous lesson and re-examine the outfits, identifying and analysing the principles of design. Ss answer worksheet questions such as “which principles of design are the most evident?” and “is unity necessary to make an outfit successful?”</p> <p>T instructs Ss to use the internet (https://au.pinterest.com/voguemagazine/the-met-gala/) to find their top three favourite Met Gala outfits. Ss then complete a half page written analysis for each outfit, answering:</p> <ul style="list-style-type: none">• Why they chose the outfit?• What elements and principles of design does the outfit have?• What makes it visually appealing?• Would you change anything? Why? <p>Ss then pair up and compare their choices and answers.</p>	<p>T assess if Ss can accurately use critical and creative thinking, analysis, and justification in combination with elements and principles of design.</p>
	Differentiation	<p>Ss requiring support will be provided with a worksheet with pre-filled examples to guide them, as well as sentence starters. Ss will have the choice to hand write, or type on computer. GAT Ss can compare Met Gala outfits from different time periods and any trends in elements of design. Voice-to-text software will support Ss in completing folio reflections if handwriting or typing is difficult.</p>		
3	Fashion Communication and Design Sketching			

	<p>Students learn about:</p> <p>Fashion drawing: figure sketching, rendering using a range of appropriate media – industry production drawing specifications: correct dimensions and proportions, accurate details on drawings and pattern pieces</p>	<p>Students learn to:</p> <p>Develop fashion sketches that communicate design intent</p> <p>Develop competence in graphically communicating design ideas</p>	<p>Integrated Teaching and Learning Activities:</p> <ul style="list-style-type: none"> - Sketching tutorial: Proportions for figure drawing - Marker rendering activity: Experiment with shading and highlighting techniques <p>T explains the importance of fashion sketches in textiles with examples from previous HSC folios (https://texstyle-exhibition.com.au/2021/projects/), as well as fashion illustrations, technical drawings, and industry-standard sketches.</p> <p>Class discussion about the reason why designers may use fashion sketches before creating a garment.</p> <p>T shows a video (https://www.youtube.com/watch?v=uUNMHFSsBk) on the Smartboard about how to correctly draw fashion sketches and proportionates. Ss follow along with the video and draw their own sketches with different poses.</p> <p>T then shows video (https://www.youtube.com/watch?v=iyJhm7yJTSw&ab_channel=SuperThimble) on shading and highlighting an outfit including cross-hatching, blending etc. Ss are given outlines of garments and are to experiment with rendering techniques to create different looks.</p>	<p>Assessment</p> <ul style="list-style-type: none"> - Teacher review of first draft sketches with feedback for improvement <p>T observes Ss understanding of the importance of sketching for the communication of designs.</p> <p>T assesses Ss ability to follow the tutorial and sketch both fashion sketches and rendering techniques.</p> <p>Ss review their sketches.</p>
	<p>Written – criteria for effective communication:</p>	<p>Justify design decisions in written descriptions</p>	<p>- Writing workshop: How to describe a textile design using formal language</p>	

	<p>appropriate text type and font, use of space, audience, purpose, context</p>	<p>Develop skills in communicating ideas using a variety of verbal and written methods for appropriate applications, including computer-based technologies</p>	<p>- Folio entry task: Describe how chosen Met Gala look influences their project</p> <p>T introduces Ss to textile folios and discusses the purpose and need. https://michellegray5.wixsite.com/mtpfolioguidelines</p> <p>T shows examples of previous HSC textile folios (https://texstyle-exhibition.com.au/2021/projects/) on the Smartboard, going through each and pointing out what makes a folio successful (e.g. easy readability, not cluttered, consistent fonts, clear headings and subheadings, visual and written balance).</p> <p>T tells Ss to begin putting information into their folio such as their reflections from previous lessons.</p> <p>Ss are given multiple HSC folio pages from various bands and are to assess and analyse what makes them successful or not.</p> <p>T introduces Ss to textile industry terminology. T shows Ss the correct way to write design descriptions, e.g. instead of saying “The shirt was lopsided and had sparkles,” it would be “The garment features an unbalanced, asymmetrical silhouette with metallic embellishments, creating a futuristic look.”</p> <p>Ss are given sentences written with informal language and are to rewrite them with correct textile terminology. https://docs.google.com/document/d/1XelAcQnyo7NmqzsW0ShP5rXGPQ5ZT4zOoPkyLJSfQE/edit?usp=sharing</p> <p>Ss select one of their favourite Met Gala outfits from the previous lesson that they would like to use for their assessment task.</p>	<p>- Peer feedback on clarity of written descriptions</p> <p>T checks for understanding of what makes a successful folio.</p> <p>T assesses Ss ability to write formally with correct terminology.</p> <p>T observes Ss font choices, title page layout, and spacing.</p> <p>T reviews reflections/statements for clarity, justification, and terminology.</p> <p>Ss critique each other’s reflections.</p>
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		<p>Ss begin to plan their folio based off their inspiration. Using their preferred software (Illustrator, Word, Canva, etc.), Ss choose which fonts to use for titles, descriptions, annotations, and begin to create their title page with images of their Met Gala look to set the scene for the folio.</p> <p>Ss use their Met Gala look and write a statement/reflection on the reasoning behind their choice, how it influences their design choices and which elements and principles of design they will use from the outfit in their own project.</p> <p>Ss swap their reflections and give peer feedback such as “Does this statement justify design choices clearly?” and “Is it written with correct terminology and well-structured?”</p> <p>Prior to using AI, the Ss engage in a class discussion on the ethical implications of AI-generated designs, considering originality, ownership, and the impact on creative industries.</p> <p>Ss use their statement and input it into DALL-E, an AI image generator, and generate images of potential ideas. Ss save these images into their folio. 7. The use of DALL-E (OpenAI, 2023b) as a digital resource allows students to generate ideas and communicate concepts efficiently while exploring an innovative digital tool, useful for future industry-developments (Luckin, 2018). This multimodal resource also provides differentiation for diverse learners as they can utilise a different form of learning.</p>	
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			T reminds Ss about expectations for safety when using AI and to never input personal information.	
	Differentiation	Ss who need support will be given pre-drawn fashion templates half-drawn and a physical step-by-step drawing process. Ss can also use digital sketching methods if preferred like on an iPad. Ss who need extra help with writing will be given examples and sentence starters. EAL/D Ss are provided with bilingual glossaries for textile vocabulary.		
4	Pattern Use and Concept Development			
	Students learn about: Using and modifying commercial pattern Production techniques and machinery skills, including: – seams, seam finishes Interpreting, using and modifying patterns	Students learn to: Read, interpret, and prepare a commercial pattern for garment construction Select and use appropriate manufacturing techniques to assemble textile products	Integrated Teaching and Learning Activities: - Teacher demonstration: How to read and cut out a pattern - Hands-on activity: Students practice identifying pattern symbols, grainlines, seam allowances - Group task: Label different parts of a pattern <i>Sewing seams and edges practice</i> T gives a demonstration to Ss about how to read and cut a pattern. T explains: <ul style="list-style-type: none">- Grainlines and fabric alignment- Symbols/notches- Cutting layout- Seam allowances T gives a live demonstration of marking and cutting out a pattern of a shirt as well as simple modifications like extending sleeve length or shirt width. Class discussion about the importance of aligning a pattern correctly and marking out all details.	Assessment - Observation checklist: Are students correctly identifying pattern symbols and grainlines ? T observes if Ss understand the importance of correctly using patterns. T assesses Ss ability to identify key pattern markings and their function. T checks Ss accuracy with marking and cutting a pattern.

			<p>Ss are given assorted pattern pieces (https://www.teacherspayteachers.com/Product/Fabric-Anatomy-Pattern-Symbols-Bundle-FCS-FACS-9438206) and work in pairs to identify pattern symbols and grainlines on the piece. Ss then fill out a worksheet, describing the purpose of each pattern marking on a pattern.</p> <p>Ss use a small pattern piece to mark out and cut their own pattern of a simple pouch.</p> <p>T displays a video (https://www.youtube.com/watch?v=AC38yqMxMns&t=93s) on the Smartboard about different seams, finishes, and closures:</p> <ul style="list-style-type: none"> - Plain seam - French seam - Overlocked seam - Zig zag stitch finish - Overlock finish - Closures <p>Ss then use sample pieces of fabric and complete these seam finishes using a sewing machine and overlocker to the correct seam allowance and stitch length, measuring with a ruler.</p> <p>With the previous pouch pattern they cut, Ss follow instructions (https://mellysews.com/sew-zipper-pouch/) and use seams/seam finishes to sew the pattern.</p>	<p>T checks Ss sample seams for correct stitching and finishing.</p> <p>Ss self-reflect on their lesson.</p>
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			<p>Ss complete a reflection entry in their notebook/folio, answering questions such as:</p> <ul style="list-style-type: none"> - What challenges did you face with reading/interpreting patterns? - What seam or seam finishes do you feel most confident? - What do you need to work on to ensure your final project is successful/constructed well? 	
	<p>Design adaptation & modification</p> <p>Documentation – generation and communication</p> <ul style="list-style-type: none"> - of ideas <p>object drawing: views of items from different perspectives, including orthogonal (2D) and</p> <ul style="list-style-type: none"> - pictorial (3D) representations 	<p>Sketch and plan three customisation ideas for their garment</p> <p>Apply the elements and principles of design to the analysis and development of the project</p>	<p>- Students develop three design concepts inspired by their Met Gala look</p> <p>- Peer feedback session: Students present ideas & receive critique orthogonal (2D) and pictorial (3D) garment sketches.</p> <p>T gives a short PowerPoint on the role of mood boards in the design process and how they are used to generate ideas. T shows examples of mood boards and sketches/the final product which was created.</p> <p>T gives brief instructions on how to source images using correct sites to avoid plagiarism, respect intellectual property and maintain safety.</p> <p>Ss use the internet and chosen Met Gala outfit to create a mood board for their project. Ss focus on:</p> <ul style="list-style-type: none"> - Elements and Principles of design - Colour, silhouette (shirt, shorts, tote bag), texture <p>T uses a projector to show orthogonal and pictorial sketches to show how to draw a garment/accessory. T demonstrates how to translate a mood board into sketches and ideas using a PowerPoint and then projecting a paper onto to the board, showing real-time sketching and idea generation, highlighting how they are translating the elements and principles of design etc. into ideas.</p>	<p>- Peer feedback and folio reflection: Which customisation idea best represents my chosen inspiration?</p> <p>T reviews mood boards to ensure Ss understand the task and that they clearly reflect their chosen Met Gala outfit.</p> <p>T checks sketches for representation of ideas.</p> <p>Ss reflect on peer's designs and provide feedback.</p> <p>Ss reflect on their own sketches.</p>

			<p>Ss develop three rough design concepts, focusing on their chosen garment (shirt, shorts, tote bag). Ss consider silhouette and proportion, surface design, colour, and function and aesthetics. Ss annotate their sketches.</p> <p>Ss swap their sketches and mood board with a partner and answer questions:</p> <ul style="list-style-type: none">- Do the sketches reflect the mood board and which does it best, why?- What elements could be improved? <p>Ss then generate two more sketches, taking into consideration the feedback.</p> <p>Ss document in their folio about the feedback they received and how this impacted their designs.</p>	
	Differentiation	Ss needing additional support will receive simplified pattern-reading instructions and one-on-one guidance from the T. Ss with fine motor skill issues can get help threading the machine from the T or if there are any assistive tools available. Ss will also be given pre-drawn croquis templates to draw their sketches on.		
5	Exploring Textile Manipulation Techniques			
	<p>Students learn about:</p> <ul style="list-style-type: none">- Textile decoration (Fabric painting, Appliqué, Pleating)	<p>Students learn to:</p> <p>Experiment with different textile manipulation techniques</p>	<p>Integrated Teaching and Learning Activities:</p> <ul style="list-style-type: none">- Hands-on workshop: Experiment with fabric painting, pleating, and appliqué	<p>Assessment</p> <ul style="list-style-type: none">- Written evaluation: Which technique works best for your garment and why?

	<p>– surface decoration or design that enhances the appearance of textile related items</p> <p>– generation and communication of ideas</p>	<p>Apply the elements and principles of design to the analysis and development of the project</p> <p>Select, analyse and record design</p>	<p>- Textile swatch book: Students test techniques on scrap fabric & evaluate effectiveness</p> <p>T gives an overview of various surface design and fabric manipulation techniques then shows images and descriptions (https://gamma.app/docs/The-Art-of-Surface-Design-lbe9wm4b9d0dcio):</p> <ul style="list-style-type: none"> - Dyeing (specifically liquid radiance) - Painting (fabric paint, digital printing) - Embellishment (appliqué, embroidery, beading, distressing) - Pleating (knife pleats, box pleats) - Gathering (shirring, ruching) - Structural (darts, fabric slashing) <p>T gives a safety induction on the use of chemicals (dyeing and painting), needles, sharp tools, and heat. Ss work in groups to complete a risk assessment of this equipment.</p> <p>Ss experiment with some of these techniques and rotate between four stations:</p> <ul style="list-style-type: none"> - Test fabric painting on fabric - Dye test fabric using liquid radiance - Practice appliqué and embroidery techniques - Create pleats in fabric <p>4. This demonstrates effective structured pedagogical sequencing of content as students experiment and interact with surface design techniques prior to selecting and applying them to their final design (Vygotsky, 1978). This ensures progressive skill-building through</p>	<p>T observes Ss understanding of different surface design and fabric manipulation techniques.</p> <p>T observes Ss techniques in the rotations and offers guidance.</p> <p>T checks swatches and ensures Ss have tested, documented, and reflected on each.</p>
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		<p>experiential learning, allowing students to gain confidence, familiarity, and mastery with techniques (Kolb, 1984).</p> <p>Ss create a textile swatch booklet. Ss attach each fabric to a page and write a reflection underneath, following prompts such as:</p> <ul style="list-style-type: none"> - What technique was the easiest/hardest? - How do you think each technique impacts the final design? - What effect does each technique give? - How would these techniques impact your final garment? <p>Ss finalise their sketches and annotate which surface design and fabric manipulation methods they will include. Ss analyse and justify how the chosen techniques reflect the elements and principles of design of the Met Gala outfit and the mood board.</p>	
<p>Material selection & suitability</p> <p>Those appropriate to fabrics, using woven, non-woven and knit materials with light, medium and heavy weight fabrics</p>	<p>Choose appropriate fabric and materials for their design</p>	<p>- Fabric swatch analysis: Students test fabric drape, texture, and weight</p> <p>- Decision-making activity: Justify material choices in folio</p> <p>Ss decide which fabric/materials they will use in their project and why.</p> <p>Ss use their final sketch and consider how they will alter their pattern e.g. extending length</p> <p>T introduces the idea of how different fabrics are used for functional needs and to portray different aesthetic ideas.</p> <p>T passes around swatches of different fabric and a worksheet (https://docs.google.com/document/d/1aTI7Kzo1yFYsvYh2juDjRsv4dkJr6BGdHQB5vg8JRCE/edit?usp=sharing).</p>	<p>- Folio entry: Why did I choose this material, and how will it impact my garment?</p> <p>T checks Ss fabric evaluations and understanding.</p> <p>T reviews folio entries and choices of fabric to ensure they are appropriate.</p>

			<p>Ss analyse each swatch and write what they think the fabric is, what it may be used for, characteristics (flowy, stiff), and its impact (elegance, industrial, royalty, etc.).</p> <p>Ss rotate between different fabric testing stations. Ss are to use a large piece of fabric and drape it over a mannequin in different locations and assess its characteristics. Ss scrunch the fabric, test the opacity, stretch it, feel the weight. Ss write in their notebook, reflecting on which properties make the fabric suitable or unsuitable for their design.</p> <p>Ss reflect on the ethics of the fabrics:</p> <ul style="list-style-type: none"> - Where is this fabric sourced from? - What is the environmental impact of this textile? - How does this compare to more sustainable alternatives? <p>Ss select their final fabric choice for their Met Gala inspired project.</p> <p>Ss write a justification in their folio, focusing on:</p> <ul style="list-style-type: none"> - How does this fabric align with my design concept? - Why did I choose this fabric? - How does this fabric impact the functionality and aesthetic? - What would happen if I chose another fabric? - How does my fabric choice impact sustainability? <p>5. This activity promotes higher-order thinking as students are required to analyse, evaluate, and justify their fabric choices, aligning with Bloom's Taxonomy (Bloom, 1956). Students develop their critical thinking and decision-making skills as they have to reflect on design choices, sustainability, and fabric suitability.</p>	<p>Ss reflect on the ethical considerations behind textiles and material choices.</p> <p>Ss self-reflect on their choice.</p>
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	Differentiation	Ss requiring support will be given step-by-step instruction sheets and videos as well as pre-cut fabric samples or assistance using any tools. Ss can explore textile techniques from different cultures, such as Japanese shibori dyeing, Indian block printing, or Indigenous Australian weaving. GAT Ss may extend their folio by researching innovative sustainable materials and proposing alternative fabric choices based on ethical and environmental considerations. They can also explore more complex textile manipulation or combine design techniques.		
6	Apparel Construction			
	Students learn about: Fabric preparation & cutting techniques	Students learn to: Cut fabric accurately using a pattern layout plan	Integrated Teaching and Learning Activities: - Students cut their garment pieces following their pattern layout T explains why designers modify patterns and how it impacts design. T gives examples of how Ss may modify their design: <ul style="list-style-type: none">- Lengthening or shorting hemlines- Adding or removing lining- Changing necklines or sleeves- Adjusting width Ss then take into consideration their final sketch and determine which pattern modification they will use to achieve their idea. Ss write a brief justification as to their modification choices. Ss sketch their design following an industry-standard production drawing, including: <ul style="list-style-type: none">- Correct dimensions and proportions- Accurate details on drawings and pattern pieces- Annotate the features using textile terminology	Assessment - Checklist: Did students follow proper cutting technique and accuracy ? <ul style="list-style-type: none">- T reviews Ss justifications for achievable modifications.- T assesses sketches for correct dimensions and accuracy.- T checks accurate fabric marking and cutting.

			<p>8. This activity allows students to implement the textile vocabulary they learnt through annotating, as well as applying numeracy skills to sketch correct dimensions, proportions, and scale. The use of ICT can also be present as some students may opt to sketch using devices and digitally render their drawings.</p> <p>T reviews each Ss sketch to ensure accuracy for dimensions before Ss begin cutting.</p> <p>Ss create a toile and use calico to mark and cut out their modified pattern. Ss begin roughly sewing the toile.</p> <p>T tells Ss they are to hand their folio in at the end of the next lesson as a checkpoint.</p>	
	Sewing seams, hems, and finishing edges	Apply basic sewing techniques to garment assembly	<p>- Students sew their first seam following teacher instructions</p> <p>- Troubleshooting session: Address common sewing errors</p> <p>Ss continue creating their toile, ensuring they calculate fabric requirements prior to cutting to avoid wasting excess fabric.</p> <p>Once Ss have completed their toile, they try it on mannequin or themselves and then complete a reflection:</p> <ul style="list-style-type: none"> - What modifications did you make and why? - Was the creation of your toile successful/did it go to plan? - Will you use the same pattern, or will you adjust, what and how? <p>Ss also receive peer feedback, focusing on fit and proportion, any noticeable construction issues, successfulness of modifications.</p>	<p>- Teacher observation & feedback on stitching quality</p> <ul style="list-style-type: none"> - Ss self-reflect on their pattern and modification choices. - Ss engage in peer feedback. - T reviews the Ss toile and determines if the Ss can begin their final garment. - T checks revised sketches for

		<p>If Ss are making further adjustments, they are to redo their industry-standard sketch with correct numerical dimensions.</p> <p>T reviews the Ss toile, pattern, and previous samples (seams), the Ss are allowed to begin their final project.</p> <p>Ss cut out their finalised pattern on their chosen fabric and begin constructing their garment.</p> <p>T walks around the room and helps any Ss who are stuck.</p> <p>T reminds Ss to take photographs of their progress throughout and continue writing reflections at different stages of their construction.</p> <p>Ss are to hand in the current state of their folio, including mood board, research, sketches, reflections, and fabric experiments.</p>	<p>accuracy and correct adjustments.</p> <ul style="list-style-type: none">- T ensures Ss are marking fabric and cutting correctly.
	Differentiation	<p>Ss needing support will be given pre-cut modified templates for cutting, or pre-cut fabric, while advanced Ss can modify their garment further or draft the entire pattern. Ss can be provided with checklists and structured breakdown tasks such as a visual checklist of step-by-step adjustments. Ss who experience sensory overload will have access to noise-cancelling headphones, and designated quiet areas will be available during construction activities, being mindful of safety. 10. Pre-cut templates support students with cognitive and physical challenges, ensuring they can equitably participate (Florian & Black-Hawkins, 2011). Providing materials for students such as pre-cut fabric can assist students from low socio-economic backgrounds who may not be able to afford suitable materials. Furthermore, sensory accommodations like noise-cancelling and quiet spaces can benefit diverse learners through an inclusive environment (Florian, 2014).</p>	
7	Assembling the Garment		

	Students learn about: Assembly techniques & pattern adjustments	Students learn to: Continue sewing garment & modify where necessary	Integrated Teaching and Learning Activities: - Guided sewing session: Students assemble garment pieces - Problem-solving session: Adjustments for fit and construction challenges Ss continue constructing their project piece. T walks around to provide assistance and feedback on Ss progress. At the end of the lesson, T provides overall feedback on the Ss folio progress. If needed, T goes up to specific Ss who are falling behind and reminds them to work on their folio or they may have to call parents.	Assessment - Teacher checklist: Are seams and stitching even and well-constructed?
	Textile decoration application	Apply their chosen textile technique onto their garment	- Hands-on session: Students add surface designs . Once Ss are at the stage of surface design, Ss are to begin incorporating surface design techniques into their garment. T walks around and assists Ss who need help and provides feedback. Ss keep a log in their folio on their progress with photos.	- Student self-assessment: How does my decoration reflect my inspiration?
	Differentiation	Ss who need support will be given one-on-one T support. Alternative decoration techniques may be provided to Ss who cannot work with the required tools. Ss can receive a step-by-step checklist with progress tracking visuals, supporting learners who require additional organisation and executive function scaffolding. Ss seeking an additional challenge may incorporate advanced finishing techniques, such as couture-style draping or intricate embellishments, into their garment construction.		
8	Customisation and Evaluation			

	<p>Students learn about:</p> <p>Textile decoration and embellishments</p>	<p>Students learn to:</p> <p>Apply final customisation techniques to their garment</p> <p>Refine and troubleshoot any design elements</p>	<p>Integrated Teaching and Learning Activities:</p> <ul style="list-style-type: none"> - Hands-on session: Students refine their customisation using pleating, appliqué, fabric painting, or embellishments <p>Ss continue working on their garments, applying their chosen surface design techniques or finishing details.</p> <p>T walks around and assists Ss with any problems and provides feedback.</p> <p>Ss check their folio documentation to ensure they have been correctly documenting their progress and evaluating each lesson.</p>	<p>Assessment</p> <ul style="list-style-type: none"> - Teacher check-in: Ensure students are successfully integrating customisation techniques - Folio entry: What final modifications am I making? Why? <p>T observes and ensures Ss are successfully constructing their garment and applying correct surface design techniques.</p>
	<p>Folio documentation & tracking progress</p>	<p>Evaluate their progress so far, identify areas for improvement, and plan next steps</p>	<ul style="list-style-type: none"> - Folio Review Session: Students complete a checklist review of their folio. - Self-Assessment Task: Students rate themselves on their progress. - Peer Feedback Exercise: Swap folios with a partner and give feedback. <p>Ss engage in a folio review session. Ss complete a checklist of what they have completed in their folio so far (e.g. sketches, mood board, fabric selection, modifications, construction progress, reflections).</p> <p>Ss rate each section on their progress:</p> <ul style="list-style-type: none"> - Going well - Needs improvement - Not completed 	<ul style="list-style-type: none"> - Folio checkpoint submission: Students submit their folio so far for teacher review - Exit slip: What is one thing I need to focus on improving before I finish my garment? <p>Ss engage in self-reflection as they review their own folios.</p>

			<p>Ss swap their portfolio with a partner and provide feedback including positive and constructive criticism and what could be made clearer.</p> <p>T walks around to table groups and discusses any concerns or challenges with Ss about the folio. T looks at each folio and provides comments and feedback.</p> <p>Ss then focus on their current garment and evaluate how their progress is going and if there is anything they want to change or modify so far.</p> <p>Ss gain peer feedback about the current design of their garment, focusing on questions like:</p> <ul style="list-style-type: none">- Does this design show consideration of sustainability, ethical sourcing, or cultural respect?- Is this garment designed to last, or could certain elements be improved for better longevity and wearability?- Is this a timeless design, or does it rely on short-term fashion trends?- Are there any areas where the design could be improved for better visual impact?	<p>T assesses Ss ability to provide peer feedback on the folio and garment.</p> <p>Ss engage in peer feedback through folio and garment considerations.</p>
	Differentiation	Ss needing support will receive one-on-one help from the T. Ss can also be provided structured self-reflection sheets with guiding questions.		
9	Implementing Evaluation and Final Construction			
	<p>Students learn about:</p> <p>Revising and improving textile products</p>	<p>Students learn to:</p> <p>Implement changes based on their own evaluation and</p>	<p>Integrated Teaching and Learning Activities:</p> <p>- Hands-on session: Students continue working on their garment.</p>	<p>Assessment</p> <p>- Teacher observation: Are students applying feedback effectively?</p>

		feedback from peers/teacher	<p>Ss review their evaluation from the previous lesson and work on any alternations or modifications to ensure their garment aligns with their overall ideas.</p> <p>T walks around the classroom, observing how Ss are applying their feedback.</p> <p>T provides guidance where necessary.</p> <p>Ss write a reflection in their folio with photos:</p> <ul style="list-style-type: none">- What alterations did you make?- Did it improve function or aesthetics? <p>6. This self-assessment reflection allows students to track their own progress, recognise the impact and reasons behind design choices, identify areas for improvement, and refine their work prior to submission (Sadler, 1989)..</p>	<p>Ss reflect on their changes and progress of their garment.</p> <p>T ensures Ss are on track with their construction and alterations.</p>
Hemming, closures, and garment finishing techniques	Apply final construction steps , including hemming, attaching closures, and reinforcing stitching	<ul style="list-style-type: none">- Guided final sewing session: Students finish any their garment.- Quality control session: Checklist review—ensuring all necessary garment features are completed <p>Ss complete final construction tasks such as hemming, adding fastening, or stitching.</p> <p>T gives Ss a checklist:</p> <ul style="list-style-type: none">- Are all seams finished correctly and zigzagged or overlocked?- Are closures securely attached?- Are all hems neatly sewn and even?- Is the garment wearable?	<p>T ensures each garment meets quality standards.</p> <p>Ss reflect on the completion of their garment.</p> <p>Peer feedback session.</p>	

			<p>T checks each garment, ensuring it fits the checklist.</p> <p>Ss swap their garment with a partner and provide feedback on the quality and function and aesthetics.</p>	
	Differentiation	<p>- Offer one-on-one teacher guidance for students needing additional support</p> <p>- Provide step-by-step troubleshooting sheets for common garment fixes</p> <p>Ss requiring help will be given one-on-one help from the T. Ss will be provide step-by-step troubleshooting sheets and videos for common mistakes.</p>		

1 0	Finalising the Folio and Submission			
	<p>Students learn about:</p> <p>Connecting theory to design The importance of evaluating work</p>	<p>Students learn to:</p> <p>Ensure the folio documents the full design process and links practical work to textile theory Evaluate their work</p>	<p>Integrated Teaching and Learning Activities:</p> <ul style="list-style-type: none"> - Folio review session: Students check their work against a checklist to ensure all sections are complete - Short written task: How did I apply design elements and principles in my work? - Teacher check-ins: Individual feedback on missing sections <p>Ss who have not finished their garment continue working on the final touches and construction.</p> <p>Ss are to check their folio against the checklist from one of the previous lessons to ensure all sections are complete except for the final evaluation.</p> <p>T gives Ss a worksheet (https://docs.google.com/document/d/1bk13hXGCuQU14pjsZsrD9gcMADsdJGS-kAIEHH5190Y/edit?usp=sharing), focusing on key evaluation questions and guiding Ss through the process of writing an evaluation/reflection for their folio.</p> <p>T reviews responses and provides feedback on accuracy and depth.</p>	<p>Assessment</p> <ul style="list-style-type: none"> - Folio check-in with teacher - Short written response on theory application <p>T ensures each Ss is on track with their folio.</p> <p>Ss reflect and evaluate their garment and design process.</p>

	<p>Editing and refining work Evaluating final folio and project</p>	<p>Review and finalise the folio for submission</p>	<ul style="list-style-type: none"> - Final folio editing session: Students proofread and refine their work - Peer review: Students swap folios and check for missing sections - Self-reflection: What did I learn from this project? <p>Ss transfer the evaluation from their worksheet into a more refined version in their folio.</p> <p>Ss proofread their folios ensure explanations are clear with correct terminology, images and sketches are labelled, evaluations and reflections are provided throughout, there are no typos or incorrectly written sentences, the pages are spaced out and match the aesthetic of their garment.</p> <p>Ss swap their folios with a partner and check for clarity, completeness, professional, and look, and then provide feedback.</p> <p>Ss answer questions about their folio to ensure they have completed it correctly and to a high standard:</p> <ul style="list-style-type: none"> - Does your folio clearly communicate your design process? What could be improved? - How well does your folio reflect your creative decision-making and problem-solving? - What feedback did you receive on your folio, and how did you apply it? <p>Ss complete a self-reflection task on the project:</p> <ul style="list-style-type: none"> - What did I learn from this project? - What skills have I developed? - How could I improve my next design project? 	<ul style="list-style-type: none"> - Folio submission - Self-reflection task handed in <p>Ss self-check their folio based off checklist.</p> <p>T reviews folios for depth of work and accuracy.</p> <p>Ss complete a self-reflection task.</p>
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			Ss submit their final garment and folio.	
	Differentiation	Ss who need help will be provided with sentence starters or more scaffolded responses. T can provide a more detailed editing checklist for Ss needing structure. Ss requiring additional time or alternative submission methods will be provided with individualised support, ensuring equitable access to assessment tasks. Ss who experience challenges with written communication may submit their folio reflections as an audio recording or video explanation instead of a written document.		