Textiles Technology
Years 7–10

Advice on Programming and Assessment

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1 Introduction

This support document has been designed to help teachers understand key aspects of the new *Textiles Technology Years 7–10 Syllabus* and to provide guidance for implementation. The document shows how these aspects can be incorporated in teaching and learning programs, and how these programs are underpinned by the principles of *assessment for learning* (*Textiles Technology Years 7–10 Syllabus*, p 42).

The document provides advice about constructing a program that will cover the scope of Textiles Technology for a stage. It sets out a process for planning and sequencing units of work, and developing teaching and learning activities.

The sample stage program plans and the sample units of work in this document demonstrate ways in which teachers can build a teaching and learning program and develop units of work to ensure coverage of the scope of the syllabus.

The document contains two Stage 5 sample units of work:

- *Time for Bed*. This unit occurs early in the Stage 5 Textiles Technology course. In this unit students deconstruct various items of sleepwear and consider how functional properties and aesthetic aspects relate to the end use of a textiles item. Students design, produce and evaluate embellished hand-felted slippers and pyjamas using a commercial pattern.
- *The World is a Stage*. This unit occurs midway through the Stage 5 Textiles Technology course. In this unit students explore the work of theatrical designers investigating how historical, cultural and contemporary sources of inspiration influence the designer's work. Students design, produce and evaluate a theatrical costume or accessory.

These sample units can be used as models for planning units of work. They include:
- relevant outcomes and content
- assessment activities that have been designed and integrated into the units of work
- different types of possible feedback
- a variety of teaching and learning experiences
- opportunities for student reflection.

An assessment activity from each unit has been selected to show how assessment can fit into teaching and learning sequences. They are described in some detail to illustrate the process of *assessment for learning*. Teachers would not provide this level of detail in day-to-day classroom situations. The units of work and activities may be modified or amended to suit the needs, interests and abilities of students.

For a small percentage of students with special education needs who are undertaking Life Skills outcomes and content, support materials will be provided which will assist in the development of a meaningful and relevant program of study related to the *Textiles Technology Years 7–10 Syllabus*. Units of work adapted for students undertaking Textiles Technology Life Skills will be included in a consolidated document that will be distributed to schools early in 2004.

2 Establishing a Scope and Sequence Plan

A scope and sequence plan provides an overview of the units of work to be taught and details the placement, sequence and duration of units. When establishing a scope and sequence plan for Textiles Technology a number of factors should be considered.

Syllabus requirements

- All outcomes are to be addressed by the end of a course.
- Students undertaking the 100-hour course are required to:
  - complete a minimum of two units of work developed from different focus areas
  - complete all content from project work and content from areas of study appropriate to the project and focus area selected
  - study a minimum of one textiles designer.
- Students undertaking the 200-hour course are required to:
  - complete a minimum of four units of work covering a minimum of three focus areas
  - complete all content in each area of study and project work
  - study a minimum of two textiles designers.

Project work

There are two components of project work: the development of practical skills and documentation of work. Project work forms the basis of every unit of work and students will complete a textile item in each unit. Project work develops skills in designing, producing and evaluating.

Documentation is used as a tool for student learning, providing the student with a means of recording all aspects of the design process used. The documentation will provide evidence of student investigation and research, sources of inspiration and generation of ideas, experimental work undertaken and the development of creative design skills, collection of resources and the production and evaluation of project work. Students may document project work in a variety of ways. These may include the use of a digital portfolio, design folio, diary, journal, workbook or any other appropriate method.

Further considerations

Teachers also need to consider:

- the specific needs, interests, previous experiences and abilities of students
- areas of community significance
- the most effective utilisation of existing and available resources
- the range of experiences and project work undertaken during the course to ensure an increase in challenge and sophistication
- the relevant guidelines and directives of their education authorities and/or schools so that teaching programs developed recognise and reflect relevant State and Commonwealth legislation, regulations and standards including Occupational Health and Safety, Chemical Safety in Schools and Animal Welfare guidelines. Teachers need to be aware of activities that may require notification, certification, permission, permits and licences.

2.1 Sample Stage 5 Scope and Sequence Plan

The sample scope and sequence provided is based on a Stage 5, 200-hour program.

In this sample scope and sequence plan shorter units of work have been designed at the beginning of Stage 5 to provide variety in focus areas, learning experiences and project work and to encourage enthusiasm and motivation. Longer units of work have been planned later in Stage 5 to allow for greater depth of study and the opportunity for students to engage in more challenging and sophisticated experiences and project work.

There are opportunities to address aspects of all syllabus outcomes in each unit of work. Alternatively, teachers may choose to place particular emphasis on specific outcomes in individual units of work. Regardless of the approach taken by individual teachers it is essential that all outcomes are addressed by the completion of the course.

Term	Year 9	Year 10
1	**Unit 9.1**: Inspired Bags **Focus Area:** Textiles Arts **Outcomes**: 5.1.2, 5.2.1, 5.2.2, 5.2.3, 5.4.1, 5.5.1, 5.5.2, 5.5.3, 5.6.1	**Unit 10.1**: The World is a Stage **Focus Area:** Costume **Outcomes**: 5.1.1, 5.1.2, 5.2.1, 5.2.2, 5.2.3, 5.3.1, 5.4.1, 5.5.1, 5.5.2, 5.5.3, 5.6.1
2	**Unit 9.2**: Time For Bed **Focus Area:** Apparel **Outcomes**: 5.1.1, 5.1.2, 5.2.3, 5.3.1, 5.4.1, 5.5.1, 5.5.2, 5.5.3, 5.6.1	
3	**Unit 9.3**: The Inside Story **Focus Area:** Furnishings **Outcomes**: 5.1.1, 5.1.2, 5.2.1, 5.2.2, 5.4.1, 5.5.1, 5.5.2, 5.5.3, 5.6.1	**Unit 10.2**: Fashion Forecasting **Focus Area:** Apparel **Outcomes**: 5.1.1, 5.1.2, 5.2.1, 5.2.2, 5.3.1, 5.3.2, 5.4.1, 5.5.1, 5.5.2, 5.5.3, 5.6.1
4	**Unit 9.4**: The Great Outdoors **Focus Area:** Non-apparel **Outcomes**: 5.1.1, 5.1.2, 5.2.2, 5.3.2, 5.4.1, 5.5.1, 5.5.2, 5.5.3, 5.6.1	

The highlighted units are included in this document.

2.2 Stage 5 Unit Overviews

The following overviews relate to the units in the sample scope and sequence**.**

Project work must form the basis of every unit. The outcomes linked to project work (5.4.1, 5.5.1, 5.5.2, 5.5.3, 5.6.1) are listed in every unit of work.

By the end of a 100-hour and a 200-hour course, students should have been given opportunities to demonstrate achievement in relation to each of the course outcomes. However, some students may demonstrate achievement in relation to the outcomes quickly, while others may need additional time. Teachers will plan and adjust their teaching/learning programs to cater for these individual differences.

Unit overviews

Unit 9.1	**Name**: Inspired Bags **Focus Area:** Textiles Arts
Unit Description	This unit of work focuses on Textiles Arts and explores the aesthetic aspects of textiles where visual impact is obtained by applying a range of colouration and decoration techniques in both traditional and innovative ways. This introductory unit aims to develop student skills and confidence when generating and applying design ideas. Students examine the work of a range of textiles artists and experiment with a wide variety of colouration and decoration techniques. **Project work involves students using inspiration from diverse sources, applying the creative process to develop and produce personalised bags.** Colouration and decoration techniques are incorporated in the bag design providing students with the opportunity to develop skills and confidence in the application of a range of techniques.

Unit 9.2	**Name:** Time For Bed **Focus Area:** Apparel
Unit Description	Function and performance are important criteria in the design of textile items. In this unit students deconstruct various sleepwear items and consider how functional properties and aesthetic aspects relate to the end use of an item. Students identify component parts of each item, examine materials used in their manufacture and justify their use. Using Information and Communication Technologies (ICT) students investigate the historical development of sleepwear and how designers produce sleepwear as fashion statements in today's market. **Project work involves the design and production of embellished hand-felted slippers and production of pyjamas using commercial patterns.**

Unit 9.3	**Name**: The Inside Story **Focus Area:** Furnishings
Unit Description	We are constantly altering our internal environments to better respond to our needs. In this unit students explore interior design and how it is an extension of personality and a statement about who we are. By examining the work of various interior designers, students can identify styles and a variety of approaches to interior design. Students experiment with the elements of design, using computer based software applications. CAD software allows students to investigate the use of colour, lighting, furnishings and accessories**. Project work involves students designing an interior space to respond to needs and reflect the personality of the user.** A furnishing item is produced as part of this unit.

Unit 9.4	**Name**: The Great Outdoors **Focus Area:** Non-apparel
Unit Description	Outdoors is an important lifestyle focus for many Australians. Activities such as camping, surfing and bush walking have numerous items of clothing, equipment and accessories specifically designed to meet the needs of outdoor activities. This unit of work examines the new and emerging textiles technologies associated with outdoor activities and related accessories and equipment. Students use ICT to investigate recent developments in clothing and textiles equipment and accessories associated with an outdoor leisure pursuit. Students consider the impact of production on the consumer and society**. Project work involves students designing a range of clothing and accessories associated with an outdoors leisure pursuit and producing an item of non-apparel from this range.**

Unit overviews

Unit 10.1	**Name**: The World is a Stage **Focus Area:** Costume
Unit Description	Designing costume for theatre and film presents new challenges and endless creative possibilities. In this unit students examine the work of theatrical costume designers from a variety of films. By investigating how historical, cultural and contemporary sources of inspiration influence the designer students develop an understanding of the creative process. They engage in a mask-making activity to stimulate ideas for their project work. **Project work for this unit requires students to design, produce and evaluate a theatrical costume or accessory from an identified source of inspiration. Students will also document and justify the selection of materials, equipment and techniques.**

Unit 10.2	**Name**: Fashion Forecasting **Focus Area:** Student to negotiate focus area with teacher
Unit Description	From the mass market to specialised niche markets the fashion industry is highly competitive and demanding. There is a wide range of career opportunities from designing to retailing. This unit examines the nature and scope of the fashion and textiles industry and the factors affecting consumer demand, selection and use of textiles. Students will investigate and profile a textiles designer, document the creative process used by the designer and explain the factors affecting their work. **Project work involves students designing, producing and evaluating a textiles item inspired by the work of a focus textiles designer.** Students justify the selection of materials for a textiles item and identify labelling requirements, through the production of labels and a swing tag.

3 Advice on Assessment

3.1 Assessment for Learning

The Board's revised syllabuses advocate *assessment for learning*. Assessment that enhances learning recognises that learners use their current understanding to discover, develop and incorporate new knowledge, understanding and skills. *Assessment for learning* helps teachers and students to know if that current understanding is a suitable basis for future learning.

Assessment occurs as an integral part of teaching and learning. Teacher instruction and assessment influence student learning and learning processes. This involves using assessment activities to clarify student understanding of concepts, and planning ways to remedy misconceptions and promote deeper understanding.

Assessment for learning encourages self-assessment and peer assessment. Students can develop and use a range of strategies to actively monitor and evaluate their own learning and the learning strategies they use.

The feedback that students receive from completing assessment activities will help teachers and students decide whether they are ready for the next phase of learning or whether they need further learning experiences to consolidate their knowledge, understanding and skills. Teachers should consider the effect that assessment and feedback have on student motivation and self-esteem, and the importance of the active involvement of students in their own learning.

By integrating learning and assessment, the teacher can choose which aspects of a student's performance to record. These records can be used to monitor the student's progress, determine what to teach next and decide the level of detail to be covered. At key points, such as the end of the year, this information is also available for the teacher to use to form a judgment of the student's performance against levels of achievement. This judgement can be used to inform parents, the next teacher, and especially the student, of the student's progress. Consequently, teachers using their professional judgement in a standards-referenced framework are able to extend the process of *assessment for learning* into the assessment of learning.

Principles of assessment for learning
Assessment for learning:

AP1 emphasises the interactions between learning and manageable assessment strategies that promote learning

AP2 clearly expresses for the student and teacher the goals of the learning activity

AP3 reflects a view of learning in which assessment helps students learn better, rather than just achieve a better mark

AP4 provides ways for students to use feedback from assessment

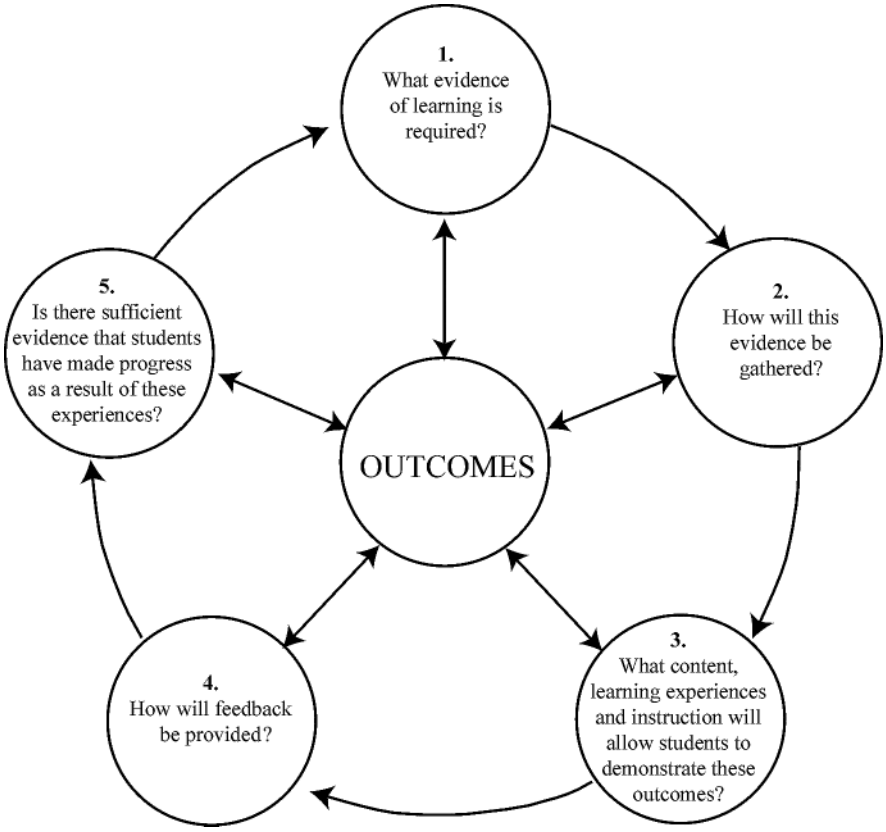
AP5 helps students take responsibility for their own learning

AP6 is inclusive of all learners.

Details on how these principles translate in practice can be found on page 42 of the *Textiles Technology Years 7–10 Syllabus.* One activity in this document has been annotated to show how the principles of *assessment for learning* feature in that activity. It can be found on pp 14–15.

3.2 Planning for Effective Learning and Assessment

The diagram below summarises a model for integrating learning and assessment. It emphasises that outcomes are central to the decisions teachers make about the learning to be undertaken and the evidence of learning that needs to be collected. This evidence enables teachers to determine how well students are achieving in relation to the outcomes and to provide students with feedback on their learning. Evidence of learning assists teachers and students to decide if students are ready for the next phase of learning or if teachers need to adapt programs to provide further learning experiences to consolidate students' knowledge, understanding and skills.



The diagram on the following page shows how this process has been applied in the design of the unit 'The World is a Stage' and the integration of an assessment for learning activity, 'Influences on Costume Design' (pp 35–47).

The first assessment for learning activity focuses on the following 3 outcomes. These outcomes will be further developed as students complete associated project work.

Outcomes

A student:

5.2.1 explains the creative process of design used in the work of textiles designers

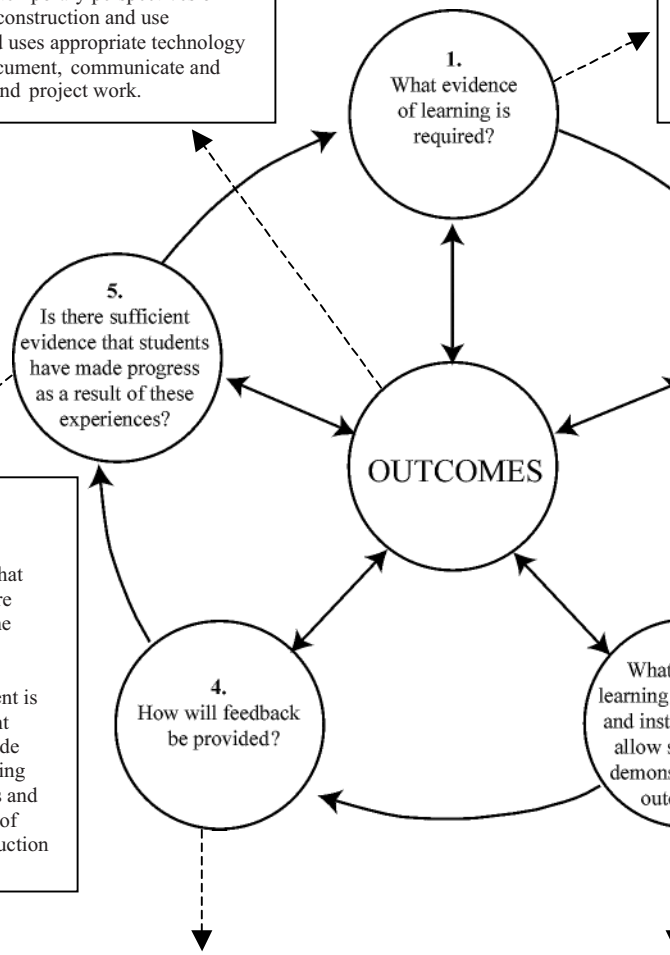
5.3.1 analyses the influence of historical, cultural and contemporary perspectives on textiles design, construction and use

5.4.1 selects and uses appropriate technology to creatively document, communicate and present design and project work.

Criteria for assessing learning

Students will be assessed on their ability to:

- explain the creative process used by theatrical designers to initiate inspiration for costume designs
- produce quality labelled sketches that clearly communicate design work
- identify and describe the historical, cultural and contemporary perspectives that have influenced the final costume design.



Performance

The student's performance in relation to the outcomes will determine the feedback and what further learning experiences are appropriate, that is, whether the student needs further learning experiences in relation to the outcomes or whether the student is ready to engaged with different outcomes. Teachers will provide advice to students on interpreting the work of costume designers and how they can model the work of costume designers in the production of project work.

Description of activity

Students view and discuss the stimulus material provided by the teacher. The stimulus material showcases a collection of costumes from a well-known film and describes how the designer found inspiration for the costumes. Students examine the work of theatrical designers and explore the creative process used in the development of costume designs.

Evidence will be gathered by:

- students sketching and labelling one costume from the collection showcased in the stimulus material
- students describing how historical, cultural and/or contemporary perspectives have influenced the design of the costume.

Feedback

Teacher provides written feedback to students on the clarity and accuracy of their sketched costume and labelling of design features. The teacher would also comment on the student's description of the various perspectives (historical, cultural and contemporary) influencing the final design.

A class discussion could follow which helps students understand the work of the focus designers. Focus questions could include: What sort of message is the designer communicating when they create a costume for a particular character? How do the costumes enhance the character's role? Examples of costumes from other films could also be discussed to reinforce points made.

Context

The unit investigates the work of costume designers and occurs midway through the Stage 5 Textiles Technology course.

During the unit introduction, students discuss a range of well-known films and associated costuming. After viewing stimulus materials students describe how a designer initiates the creative process in the development of a theatrical costume.

This activity will further develop students' understanding of the creative process used by designers and provide a model for their own design activities in the production of a theatrical costume or accessory.

3.3 Designing Effective Learning and Assessment

Designing effective learning experiences requires the selection of activities that develop students' knowledge, understanding and skills and that allow evidence of learning to be gathered. Methods of gathering evidence could include informal teacher observation, questioning, peer evaluation and self-evaluation, as well as more structured assessment activities. Assessment should be an integral part of each unit of work and should support student learning.

When designing assessment activities, teachers should consider whether the activity:

- has explicitly stated purposes that address the outcomes
- is integral to the teaching and learning program
- shows a clear relationship between the outcomes and content being assessed
- allows students to demonstrate the extent of their knowledge, understanding and skills
- focuses on what was taught in class and what students were informed would be assessed
- provides opportunities to gather information about what further teaching and learning is required for students to succeed
- provides valid and reliable evidence of student learning and is fair.

3.4 Annotated Assessment for Learning Activity

The *Assessment for Learning Principles* provide the criteria for judging the quality of assessment materials and practices. The Stage 5 sample assessment activity 'Influences on Costume Design' has been annotated to show these principles.

Sample assessment activity: Influences on Costume Design

Context
This activity is from the first Year 10 unit of work 'The World is a Stage' in Stage 5 Textiles Technology. In this unit students will examine the work of theatrical designers and explore the creative process used in the development of costume designs. Project work for this unit requires students to design, produce and evaluate a theatrical costume from an identified source of inspiration.

AP1 the activity forms part of the learning and has clear links to learning goals
AP1 the activity shows the knowledge, skills and understanding that are being built on
AP3 the activity models an approach that has the activity as an integral component of learning
AP6 the activity is inclusive of gender, ethnicity, and a variety of socio-economic and geographical groupings

Prior to this activity students have discussed a range o
costuming. After viewing stimulus materials students
creative process in the development of a theatrical cos
costume and label design features from the collection
Students will describe how historical, cultural and con
the design of the costume.

Outcomes
A student:

AP1 the activity lists the outcomes to be addressed

5.2.1 explains the cr ed in the work of textiles designers
5.3.1 analyses the influence of historical, cultural and contemporary perspectives on textiles design, construction and use
5.4.1 selects and uses appropriate technology to creatively document, communicate and present design and project work.

AP1 the activity has a clear statement of purpose
AP1 the activity is appropriate for the outcomes being assessed
AP3 the activity has the capacity to engage the learner

Description of activity
Students view and discuss the stimulus material provided
showcases a collection of costumes from a well-known fil
found inspiration for the costumes.
The assessment activity requires students to:

- sketch one costume and label the design features
- explain how the designer uses sources of inspiration and describe how historical, cultural and contemporary perspectives have influenced the design.

AP2 the link between the marking guidelines and/or criteria for judging performance and the outcomes is clear and explicit

Criteria for assessing learning
(These criteria would normally be communicated to students with
Students will be assessed on their ability to:

- explain the creative process used by theatrical designers to initiate inspiration for the costume designs
- produce quality labelled sketches that clearly communicate design work
- identify and describe the historical, cultural and contemporary perspectives that have influenced the final costume design.

AP3 the activity has been designed to target skills and understanding that lead to deeper learning as well as knowledge

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student's work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may be useful.

Range	A student in this range:
8–10 (High)	• identifies sources of inspira… design features have been in… • produces appropriately labe… identifying design features a… • explains historical, cultural … influenced the final costume…
4–7 (Satisfactory)	• identifies sources of inspirat… features incorporated in the … • produces labelled medium c… as historical, cultural and co… • describes historical, cultural and contemporary perspectives, which have influenced the final costume design
1–3 (Progressing)	• identifies some sources of inspiration used by the designer • produces simple sketches with minimal labelling, and limited reference to design features as historical, cultural and contemporary • identifies some historical, cultural, and contemporary perspectives, which have influenced the final costume design.

AP2 the link between the marking guidelines and/or criteria for judging performance and outcomes is clear and explicit
AP2 the language of the marking guidelines and/or criteria for judging performance and the outcomes is clear and explicit
AP4 marking guidelines and/or criteria for judging performance reflect the nature and intention of the activity and will be expressed in terms of the knowledge and skills demanded by the activity
AP4 marking guidelines and/or criteria for judging performance enable meaningful and useful information on performance relative to the outcomes, to be gathered and reported

Feedback

Written comments will inform students about such things as:

- their identification of sources of inspiration used by the designer
- the clarity and accuracy of their sketched and labelled costume, c… features
- their explanations of how various perspectives (historical, cultura… have influenced the final design.

AP5 the activity models ways that self and peer-assessment can be used as a valid means of assessment

A class discussion could follow which helps students further understand the work of the focus designers. Focus questions might include: What sort of message is the designer communicating when they create a costume for a particular character? How do the costumes enhance the character's role? Examples of costumes from other films could also be discussed to reinforce points made.

Future directions

AP2 the activity clearly indicates the knowledge, skills and understanding that are being built on

This activity helps students' understand… signing with textiles. They recognise that designers create innovative costumes using historical, cultural and contemporary sources of inspiration. This knowledge can be further applied as students model the work of costume designers in the production of project work.

Assessment for Learning Principles

The following table shows some of the criteria that have been used to annotate the assessment for learning activity in this document. This list of criteria is not exhaustive; it has been included to provide support in understanding the Assessment for Learning Principles.

It is not envisaged that teachers will use this table as a checklist each time an assessment activity is developed. However, this could be a valuable tool for use in staff development activities.

Assessment principle 1	Related criteria
The activity emphasises the interactions between learning and manageable assessment strategies that promote learning	• The activity has a clear statement of purpose • The activity lists the outcome(s) to be addressed • The activity is appropriate for the outcomes being assessed • The activity forms part of the learning and has clear links to learning goals • The activity shows the knowledge, skills and understanding that are being built on

Assessment principle 2	Related criteria
The activity clearly expresses for the student and teacher the goals of the learning activity	• The link between the marking guidelines and/or criteria for judging performance and the outcomes is clear and explicit • The language of the marking guidelines and/or criteria for judging performance and the outcomes is clear and explicit • The activity clearly indicates the knowledge, skills and/or understanding to be developed

Assessment principle 3	Related criteria
The activity reflects a view of learning in which assessment helps students learn better, rather than just achieve a better mark	• The activity has the capacity to engage the learner • The activity has been designed to target skills and understandings that lead to deeper learning as well as knowledge • The activity models an approach that has the activity as an integral component of the learning

Assessment principle 4	Related criteria
The activity provides ways for students to use feedback from assessment	• Marking guidelines and/or criteria for judging performance reflect the nature and intention of the activity and will be expressed in terms of the knowledge and skills demanded by the activity • Marking guidelines and/or criteria for judging performance enable meaningful and useful information on performance, relative to the outcomes, to be gathered and reported

Assessment principle 5	Related criteria
The activity is designed so as to help students take responsibility for their own learning	• The activity models ways that self and peer-assessment can be used as valid means of assessment

Assessment principle 6	Related criteria
The activity has been designed so as to be inclusive of all learners	• The activity is inclusive of gender, ethnicity, and a variety of socio-economic and geographical groupings

3.5 Sharing Learning and Assessment Intentions

Students must be aware of what they need to do to demonstrate evidence of learning. This information could be conveyed informally or formally by the teacher, as appropriate for the learning activity. Students should be informed of the criteria that will be used to assess their learning. They should be clear about the meaning of the language used, and the subject-specific terminology. They also need to be clear about any sources or stimulus material that are appropriate to the activity.

It may be helpful to give students models of good responses and templates, or procedures to help them demonstrate the extent of their knowledge, understanding and skills.

3.6 Effective Feedback to Students

The aim of feedback is to communicate to students how well their knowledge, understanding and skills are developing in relation to the outcomes. Feedback enables students to recognise their strengths and areas for development, and to plan with their teacher the next steps in their learning. They are then given opportunities to improve and further develop their knowledge, understanding and skills.

Teacher feedback about student work is essential for students and is integral to the teaching and learning process. Student self-reflection and peer evaluation can also provide valuable feedback to students. Students should be provided with regular opportunities to reflect on their learning.

Feedback should:
- focus on the activity and what was expected
- be constructive, providing meaningful information to students about their learning
- correct misunderstandings
- identify and reinforce students' strengths and state clearly how students can improve.

Forms of feedback include:
- oral discussion with class, groups or individual students
- written annotations
- general comments to the class about those aspects of the activity in which students excelled and those aspects that still need addressing
- examples of good responses
- peer evaluation and self-evaluation.

3.7 Recording Evidence for Assessment

Recording student performance needs to be manageable. Teachers should make decisions about which aspects of student performance on an activity should be recorded, and in what format. The teacher can use this information to ascertain students' progress, what needs to be taught next and to what level of detail, and to form a judgement of student achievement at key points.

Record-keeping should reflect the reporting processes of the school and may take the form of individual comments or notations, marks, grades or visual representations for the activities.

A scale such as the one below may be a useful way to summarise the extent of students' learning. This example shows how individual students performed on the same assessment activity.

Student	Activity 1 – Influences on Costume Design		
A			x
B	x		
C		x	
D		x	
E		x	
F	x		
	Progressing	Satisfactory	High

This method can be adapted to capture evidence of an individual student's strengths and weaknesses on various elements of one activity, or the performance of a particular student, class, group or cohort of students, across a range of assessment activities.

4 Programming Units of Work

The *Textiles Technology Years 7–10 Syllabus* promotes an approach to programming which has the outcomes as the focus. The sample units of work in Section 5 have been developed using the following process:

Step 1
a) Select the focus area. Focus areas are intended to encourage students to engage with a range of textile items and cater for a variety of student's interests.
b) Decide on the project work which will form the basis of each unit of work
c) Select outcomes that will be addressed in the unit of work.

Step 2
Decide on the specific evidence of learning to be observed through the teaching, learning and assessment activities. This evidence will enable judgements to be made of student achievement in relation to the outcomes and identified content.

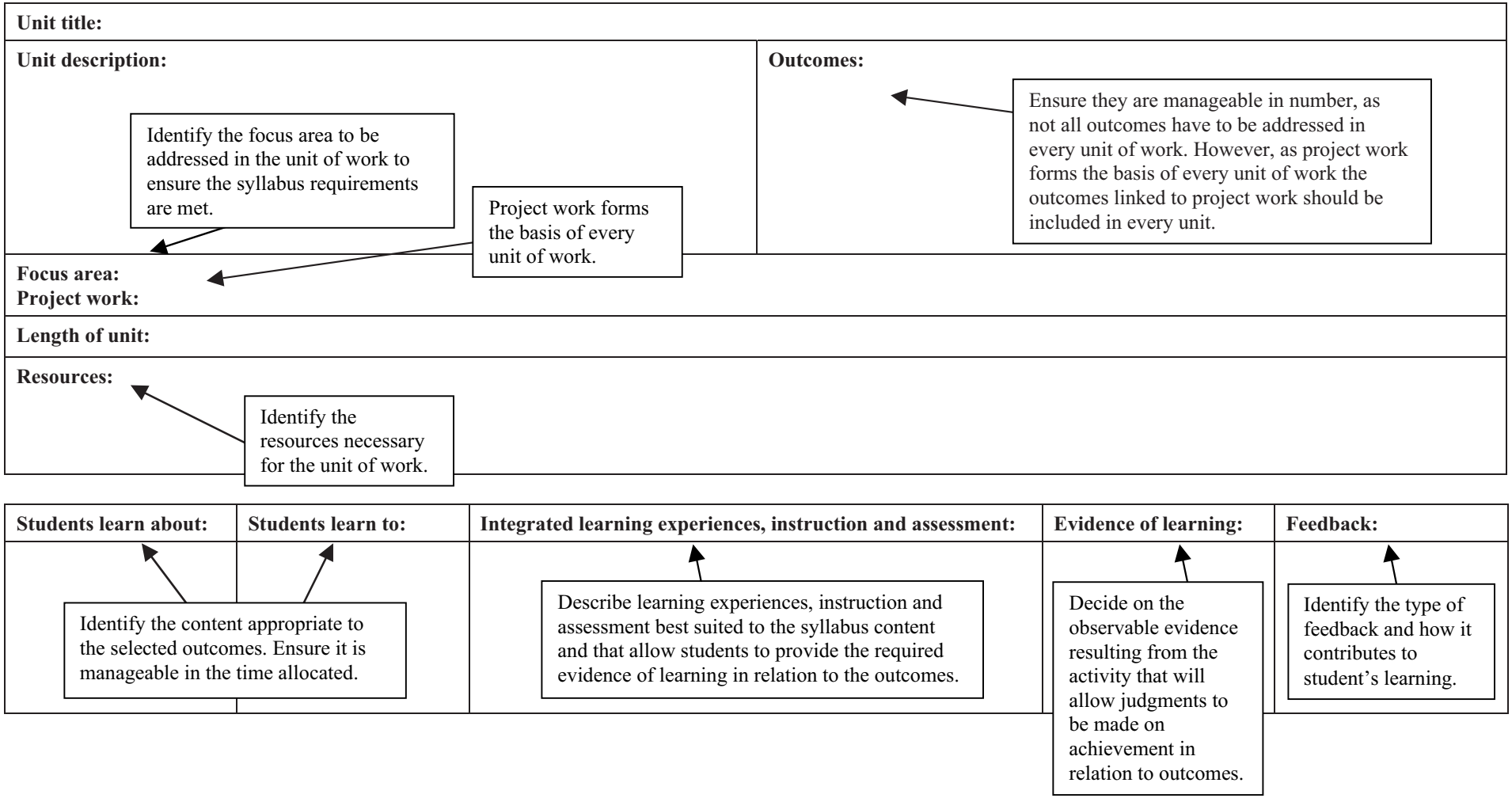
Step 3
a) Select the relevant syllabus content (ie identifying what students are going to 'learn about' and 'learn to'). Content from the 'learn about' and 'learn to' columns are selected and organised into a logical sequence. The amount of content selected should be manageable in the time allocated to the unit.
b) Plan the teaching and learning strategies for the identified content and decide on the assessment for learning strategies that provide the evidence of learning. *Assessment for learning* activities occur as a normal part of the teaching process. Strategies should include a range of student-centred experiences that promote the development of knowledge, skills and understanding. Teachers should ensure that practical experiences occupy the majority of class time.

Step 4
Plan feedback, which provides students with the necessary information and direction to progress their learning. Teachers should consider how to maximise feedback in the context of the teaching, learning and assessment activities, and how feedback contributes to student learning.

Step 5
Reflect on previous steps and evaluate the degree to which the unit has remained focused on the outcomes.

4.1 Sample Unit Proforma

Teachers can design unit proforma that best meet their specific needs and circumstances. This sample unit proforma provided below has been annotated to highlight characteristics of each section.



5 Sample Units of Work

The sample units of work that follow are designed to assist teachers in planning for the implementation of the *Textiles Technology Years 7–10 Syllabus*. The units provide programming ideas for selected syllabus content.

The sample units provide opportunities for students to engage in questioning and dialogue, self-assessment, peer assessment and reflection. Through these activities students can become clear about their own learning, understanding and needs.

The sample units show ways in which teachers can meet the needs, interests and abilities of their students, while assessing their progress towards a demonstration of outcomes. The sample units also illustrate ways in which assessment activities may be integrated into the teaching and learning sequence. They will assist teachers to understand the importance of:

- being explicit about the outcomes and content they are addressing
- being explicit about the evidence required to demonstrate student learning
- providing meaningful feedback to students
- adapting teaching and learning programs to students' demonstrated needs
- having a sound basis for modifying future teaching and learning programs (in light of students' demonstrated needs).

Note that the assessment activities are described here in some detail to illustrate the process of *assessment for learning*. Teachers would not provide this level of detail in day-to-day classroom situations.

5.1 Stage 5 Sample Unit of Work: Time For Bed

<table>
<tr><td colspan="2">Unit title: Time for Bed</td></tr>
<tr><td>Unit description:
Function and performance are important criteria in the design of textile items.
In this unit students deconstruct various sleepwear items and consider how functional properties and aesthetic aspects relate to the end use of an item. Students identify component parts of each item, examine materials used in their manufacture and justify their use. Using Information and Communication Technologies (ICT) students investigate the historical development of sleepwear and how designers produce sleepwear as fashion statements in today’s market. Project work involves the design and production of embellished hand-felted slippers and production of pyjamas using commercial patterns.</td><td>Outcomes
A student:
5.1.1 explains the properties and performance of a range of textile items
5.1.2 justifies the selection of textile materials for specific end uses
5.2.3 investigates and applies methods of colouration and decoration for a range of textile items
5.3.1 analyses the influence of historical, cultural and contemporary perspectives on textile design, construction and use
5.4.1 selects and uses appropriate technology to creatively document, communicate and present design and project work
5.5.1 critically selects and creatively manipulates a range of textile materials to produce quality textile items
5.5.2 selects appropriate techniques and uses equipment safely in the production of quality textile projects
5.5.3 demonstrates competence in the production of textile projects to completion
5.6.1 evaluates textile items to determine quality in their design and construction</td></tr>
<tr><td colspan="2">Focus area: Apparel
Project work: Hand-felted slippers, pyjamas using commercial patterns
Length of unit: 10 weeks</td></tr>
<tr><td>Resources:
• stimulus materials – magazines and catalogues illustrating sleepwear and associated accessories
• various fabric samples, including examples of woven, knitted and non-woven
• pic glasses
• examples of felted products including hand-felted slippers
• felting materials and embellishment materials
• slipper patterns, suitable to be made from felted materials
• various samples of sleepwear – to be deconstructed</td><td>Useful websites:
• www.cyberfibres.rmit.edu.au/links.htm (an online registry of Australian Fashion and Textile and Design)
• www.feltcrafts.co.nz
• www.feltmaking.dk/english
• www.allfibresarts.com/cs/feltinghtm</td></tr>
</table>

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment	Evidence of learning:	Feedback:
<u>Textiles and Society</u> **Contemporary perspective of textiles** • factors affecting consumer demand, selection and use of textiles such as – social trends in society – marketing strategies – gender – age – cost – design and construction qualities of textile items – ethical and environmental qualities	• examine a variety of factors that affect consumer demand, selection and use of textiles • evaluate marketing strategies (including internet) used by at least two different textile-based companies • examine how textiles are used to reinforce stereotypical understandings of what it means to be 'acceptable'	**Introduction** Teacher • introduces the unit 'Time for Bed' and explains project work for this unit • discusses the slogan 'Sleepwear as a fashion statement' Students • create a collage depicting the slogan 'Sleepwear as a fashion statement' • discuss sleepwear depicted in collage and the marketing of sleepwear • visit www.cyberfibres.rmit.edu.au/links.htm (an online registry of Australian Fashion and Textile and Design) and investigate one designer that works in the area of sleepwear and their current marketing strategies • complete designer profile and give a brief oral presentation to class	Oral responses and discussion demonstrate students' understanding of textile as a design medium Students' collages show their ability to identify sleepwear as a fashion and functional textile item Oral responses and discussion demonstrate students' understanding of marketing strategies employed in the fashion industry including the reinforcement of stereotypical images	Teacher provides oral feedback during discussion Teacher and students provide oral feedback as collages are created Teacher provides oral feedback to students during fashion marketing discussion
<u>Design</u> **The practice of textile designers** • textiles as a design medium • textile designers across the focus areas	• define design in the textile context • identify textile designers in selected focus areas • explore textile applications across the focus areas		As students investigate they demonstrate their skills in using ICT Students' written responses and oral presentation show their ability to identify designers within a given focus area	Teacher provides oral feedback to students on their research skills and use of internet

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment	Evidence of learning:	Feedback:
<u>Textiles and Society</u> **Historical perspective of textiles** • design features characteristic of textile items throughout history	• recognise design features of textile items from different periods in history and identify these design features in contemporary designs	**Historical perspectives** Teacher • describes sleepwear across various historical periods • divides class into small working groups and allocates a historical period to each group • provides students with questions which will guide their historical research Students • form groups and research, using various ICT, sleepwear styles from allocated historical period • identify and discuss the design features of the various garments • label garments identifying design features and historical period from which they originate • compile a written report responding to the research questions provided by the teacher	Student discussion and responses show their ability to identify design characteristics of textile items throughout history Group work activity demonstrates students' research skills using ICT and their ability to play a productive role in a group setting	Teacher provides oral feedback during discussion Teacher provides written feedback to students on group investigation report
<u>Properties and performance of textiles</u> **Performance of textile items** • end uses of textile items and performance criteria	• identify the performance criteria of textile items and link to end use	**Slipper deconstruction** Teacher • explains the concept of 'performance criteria' Students • discuss 'what do we expect from a textile item such as a slipper, what function do slippers serve?' • list the properties of a typical pair of slippers • divide the list into functional properties and aesthetic aspects	Students responses to teachers' questions demonstrate their ability to identify performance criteria for a given textile item	Teacher provides oral feedback during discussion

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment	Evidence of learning:	Feedback:
• design features of textile items	• sketch and label design features of the textile items	Teacher • explains the concept of deconstruction • provides the class with a pair of commercially manufactured slippers • explains to students the deconstruction activity and issues the accompanying worksheet		
• the component parts of a variety of textile items from a range of focus areas • notions required for the textile item	• deconstruct a textile item to its component parts • examine textile items and identify notions used	Students • form groups and complete the deconstruction activity. The details of the deconstruction activity are provided at the end of the unit: **Sample assessment for learning activity: Slipper Deconstruction** • examine, sketch and label the slippers • describe performance criteria, making a distinction between functional properties and aesthetic aspects of the item • deconstruct the slippers by carefully separating the component parts. • identify and list the component parts and materials used • justify the use of materials according to the slippers' performance criteria	Students' written responses demonstrate their ability to explain the properties and performance of a textile item, distinguishing between functional properties and aesthetic aspects of the item. They also demonstrate their ability to justify the use of particular materials according to the intended end use of the item	Teacher provides written feedback to students' deconstruction activity
• sequence of construction	• outline the sequence of construction of textile items	Teacher • discusses with students the manufacturing process used in the production of the slippers • outlines the sequence of construction steps applied in the manufacture of the slippers		
• techniques of manufacture • pattern shapes and markings	• identify techniques of manufacture of textile items • draw the pattern shapes used to construct items and label pattern markings	Students • draw a flow chart showing the sequence of construction steps to manufacture slippers • draw and label the pattern shapes of the slippers component parts	Students' flowcharts show their understanding of the textile manufacturing process	Teacher assesses students' flowcharts and provides oral feedback

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment	Evidence of learning:	Feedback:
<u>Properties and performance of textiles</u> **Fabric**		**Hand felting and embellishment**		
• common fabric names eg denim, organza, jersey, polar fleece, felt	• recognise and name fabric(s) used in textile items	Students • examine fabric samples (knitted, woven and non-woven) using a pic glass and discuss how fabric structures vary • categorise samples into one of the three common fabric structures • label and name fabric samples with teacher's guidance	Students' classification of fabric samples demonstrates their understanding of fabric structures	Teacher assists students to classify fabric samples providing oral feedback
• common fabric structures including – knitted – woven – non-woven	• identify fabric structure(s) using appropriate technology	Teacher • explains felting properties of the wool fibre and the process of felting • provides samples of felted fabric and items • provides written instructions on felt making • discusses the hand-felted slipper brief to be completed by students		
		Students • discuss the felting process and the hand-felted slipper brief • examine felt products • visit websites such as www.feltcrafts.co.nz, www.feltmaking.dk/english, and www.allfibresarts.com/cs/feltinghtm • complete felting experiments	Student discussion and experimental work demonstrates students' understanding of the felting process and use of felted items	Teacher provides oral feedback as students complete their felting experiments
<u>Project Work</u> **Designing**				
• generating and developing ideas	• generate and develop design ideas using sketching and rendering techniques	Teacher • provides a selection of slipper patterns • provides materials for felt-making and instructs students on various colouration and decoration techniques that can be incorporated in the process or used as embellishment once the felt has been formed • instructs and guides students to complete the felt-making activity		

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment	Evidence of learning:	Feedback:
• communication and presentation of design ideas – visual and graphical – written – verbal	• use a variety of techniques to communicate and present the development of design ideas including Information and Communication Technologies (ICTs)	Students • select a slipper pattern • sketch and label proposed slipper design, and identify and justify colouration and decoration techniques to be used • discuss slipper design proposal with teacher and peers • complete felt-making activity, producing felt suitable for sketched slipper design	Students' sketches show their ability to generate, develop and communicate design ideas	Teacher and peers assess students' sketches and provide oral feedback
• selection of appropriate materials	• identify aesthetic and functional performance criteria for textile materials of a textile item • justify the selection of materials for a textile item		Felt-making activity demonstrates students' ability to select appropriate materials and follow a set procedure	Teacher assists students during the felt-making activity providing constant oral feedback to students during the process
<u>Project Work</u> **Producing**		**Construction of slippers**		
• management of project work	• plan and organise the stages involved in the design and production of a textile item to ensure quality completion	Teacher • outlines the sequencing of construction for the production of students' slippers • discusses the slipper deconstruction activity students previously completed • discusses suitable materials to be used in the construction of the slippers in addition to the hand-produced felt		
• using commercial patterns or simple pattern production – notion requirements – fabric requirements – instruction sheet – pattern markings and layout – modifications of patterns	• interpret, modify and use commercial patterns and/or produce simple patterns for a textile item	• instructs students on how to use their selected slipper pattern, including notions, fabrics, instruction sheets and pattern markings Students • develop a procedural text or flow chart using a word-processing application to illustrate the order in which they will construct their slipper • work independently to interpret their chosen patterns ensuring felt produced is suitable for the chosen pattern • consider additional materials that will be required to produce the slipper, for example suitable materials for linings or sole	Students' project plans indicate their understanding of the planning and sequencing required in the development of project work to meet given timeframe	Teachers assess students' project plans and provide suggestions for amendments as required

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment	Evidence of learning:	Feedback:
• calculating textile requirements considering spatial concepts • sequencing of construction for a textile item • safe use of a variety of textile equipment • techniques such as – weaving – felting – knitting – colouration and decoration – joining materials – edge finishes – closures – hems	• calculate quantity and cost of requirements for a textile item • plan and document a procedure for the construction of a textile item using a word-processing application • select and safely use textile equipment to construct a quality textile item • experiment with, select and use techniques to ensure quality textile items	• calculate quantities required and estimate cost of fabric and notions • engage in the selection and use of appropriate textile equipment to construct a quality textile item • experiment and select construction techniques that will be used in the construction of the slippers – seams and seam finishes, additional decorations or embellishments • submit completed slippers and accompanying documentation	Materials selection, equipment use and application of techniques in the production of the hand-felted slippers demonstrate students' skill level and project work management skills	Teachers assist students during the slipper making activity by providing constant oral feedback to students during the process
<u>Properties and performance of textiles</u> **Performance of textile items** • end uses of textile items and performance criteria	• identify the performance criteria of textile items and link to end use	**Pyjamas deconstruction** Teacher • discusses the performance criteria of sleepwear including function, properties and aesthetic aspects • provides each group with a piece of sleepwear apparel	Students' responses to teacher's questions demonstrate their ability to identify performance criteria for a given textile item	Teacher provides oral feedback during discussion

Students learn about:	**Students learn to:**	**Integrated learning experiences, instruction and assessment**	**Evidence of learning:**	**Feedback:**
• design features of textile items • notions required for the textile item • sequence of construction • techniques of manufacture • pattern shapes and markings	• sketch and label design features of the textile items • examine textile items and identify the notions used • outline the sequence of construction of textile items • identify techniques of manufacture of textile items • draw the pattern shapes used to construct items and label pattern markings	Students • brainstorm ideas and list a set of performance criteria for sleepwear • divide the list into functional properties and aesthetic aspects • form groups and examine allocated sleepwear apparel • sketch and label the sleepwear apparel, identifying functional properties and aesthetic aspects • describe performance criteria, making a distinction between functional properties and aesthetic aspects of the item Teacher • discusses with students the manufacturing process used in the production of the sleepwear • prompts students to predict the sequence of construction steps applied in the manufacture of the sleepwear Students • draw a flow chart illustrating the sequence of construction steps applied in the manufacture of their allocated sleepwear apparel • predict, draw and label the pattern shapes of the sleepwear component parts	Students' written responses and sketches demonstrate their ability to explain the properties and performance of a textile item, distinguishing between functional properties and aesthetic aspects of the item Students' flowcharts show their understanding of the textile manufacturing process	Teacher provides written feedback to students' deconstruction activity Teacher provides oral feedback as students assess flowcharts

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment	Evidence of learning:	Feedback:
<u>Project Work</u> **Designing** • sources of inspiration	• identify and creatively document sources of inspiration for a textile project	**Sleepwear story** Teacher • describes the 'Sleepwear Story' brief (ie students are to produce a piece of sleepwear apparel using a commercial pattern: the chosen piece must coordinate with the hand-felted slippers previously produced)		
• generating and developing ideas	• generate and develop design ideas using sketching and rendering techniques	Students • collect possible sources of inspiration for the 'Sleepwear Story' and develop initial ideas including labelled sketches • discuss with teacher their preliminary design ideas and make necessary adjustments	Students demonstrate their ability to generate and develop design ideas by collecting and organising sources of inspiration and graphically depicting initial design ideas Labelled sketches indicate students' ability to communicate and present design ideas	Teacher provides oral feedback to individual students as they identify sources of inspiration and begin development of initial design ideas Teacher assesses the sketch and labelling and provides oral feedback
• communication and presentation of design ideas – visual and graphical – written – verbal	• use a variety of techniques to communicate and present the development of design ideas including Information and Communication Technologies (ICTs)	• create a storyboard using a variety of media (eg materials, notions, felted samples, students' sketches, fashion illustrations) to communicate their final design ideas • sketch a final production illustration showing front and back views • label sketch identifying design features including functional properties and aesthetic aspects of the final design		
• selection of appropriate materials	• identify aesthetic and functional performance criteria for textile materials of a textile item • justify the selection of materials for a textile item			

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment	Evidence of learning:	Feedback:
<u>Project Work</u> **Producing** • management of project work	• plan and organise the stages involved in the design and production of a textile item to ensure quality completion	**Construction of pyjamas** Students • develop a procedural text or flow chart to demonstrate the order in which sleepwear will be constructed. Plans should include timeframes Teacher • instructs students on how to use and read a commercial pattern, including notions, fabrics, instruction sheets and pattern markings	Students' project plans indicate their understanding of the planning and sequencing required in the development of project work to meet given timeframe	Teacher provides oral feedback to individual students in sequencing construction and timeframes
• using commercial patterns or simple pattern production – notion requirements – fabric requirements – instruction sheet – pattern markings and layout – modifications of patterns	• interpret, modify and use commercial patterns and/or produce simple patterns for a textile item	Students • work independently to interpret their chosen patterns, including notions, fabric requirements, instruction sheets and pattern markings • using information provided with commercial pattern, calculate quantities required and estimate cost of fabric and notions • engage in the selection and use of appropriate textile equipment to construct a quality textile item • experiment and select construction techniques that will be used in the construction of the sleepwear: seams and seam finishes, colouration, decoration and embellishments, closures (zippers, Velcro, buttons etc) and hems • submit completed sleepwear and accompanying documentation	Selection of textile materials and suitable techniques for their design indicates students' understanding of their designs, performance criteria, and individual design constraints	Teacher provides oral feedback to individual students on the selection of materials, techniques and equipment for project work
• calculating textile requirements considering spatial concepts	• calculate quantity and cost of requirements for a textile item		Production of sleepwear including selection and safe use of equipment demonstrates students' competence in the completion of a textile project	Teacher provides oral feedback to individual students as they complete the production of their sleepwear
• sequencing of construction for a textile item	• plan and document a procedure for the construction of a textile item using a word-processing application			
• safe use of a variety of textile equipment	• select and safely use textile equipment to construct a quality textile item			

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment	Evidence of learning:	Feedback:
• techniques such as – weaving – felting – knitting – colouration and decoration – joining materials – edge finishes – closures – hems	• experiment with, select and use techniques to ensure quality textile items			
<u>Project Work</u> **Evaluating**		**Evaluation of sleepwear**		
• evaluation of the quality of textile items in relation to – design – functional requirements – aesthetic aspects – construction – fabric selection – notions used	• establish criteria for evaluation of textile items • evaluate the textile items during designing and producing using techniques such as self-evaluation, peer evaluation	Teacher • leads discussion about the development of criteria to evaluate sleepwear and slippers. To determine the quality of the sleepwear and slippers they must be evaluated in terms of design, functional and aesthetic requirements and construction Students • develop a checklist of criteria which will be used to evaluate the quality of their final product • participate in peer and self-evaluation of sleepwear and slippers using the criteria that they have established	The development of a checklist for their individual project to assess quality demonstrates students' knowledge and understanding of performance criteria Participation in peer and self-evaluation demonstrates students' ability to identify strengths and areas for development in future project work	Teacher provides written feedback to students on the completion of their project work Oral peer evaluation given on completion of project work

5.1.1 Sample assessment for learning activity: Slipper Deconstruction

Context
This activity is from an early Year 9 unit of work, Time for Bed, in Stage 5 Textiles Technology. It will assist students to develop an understanding of the link between the performance criteria and the selection of materials for a textiles item.

Prior to this activity students have sketched and labelled a pair of commercially-produced slippers provided by the teacher showing the front, back and top views. Students will complete a deconstruction activity, listing the main component parts of the slippers and identifying the materials used. Students will describe the properties of the materials and justify their selection.

Project work for this unit requires students to design, produce and evaluate hand-felted slippers.

Outcomes
A student:
5.1.1 explains the properties and performance of a range of textile items
5.1.2 justifies the selection of textile materials for specific end uses.

Description of activity
The teacher has provided the class with a pair of commercially produced slippers for the deconstruction activity. Students have sketched and labelled the slippers. The teacher explains the term 'performance criteria' and differentiates between functional properties and aesthetic aspects of textile items.
This assessment activity requires students to:
- explain the performance criteria of the slippers, making a distinction between functional properties and aesthetic aspects
- deconstruct the slippers by separating the component parts
- identify the component parts of the slipper
- describe the properties of the materials used, justifying their selection according to the slippers' performance criteria.

Criteria for assessing learning
(These criteria would normally be communicated to students with the activity.)
Students will be assessed on their ability to:
- explain the performance criteria of the commercially manufactured slippers, and distinguish between functional properties and aesthetic aspects.
- identify the main parts of the slippers
- identify the material used for each part and describe the properties of the materials used
- justify the selection of materials, using appropriate textiles terminology, clearly linking to performance criteria explained previously.

Guidelines for marking
The following guidelines for marking show one approach to assigning a value to a student's work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments / notations may all be useful.

Range	A student in this range:
8–10 (High)	• explains performance criteria typical of a pair of commercial slippers, making a clear distinction between functional properties and aesthetic aspects • justifies performance criteria according to expected use • identifies all of the main component parts of the slipper (ie upper, inner sole, sole/base, lining) • accurately identifies the variety of materials used in the manufacture of the slippers and explains the properties of materials, justifying their selection by clearly linking to performance criteria previously explained • uses correct terminology, demonstrating an extensive understanding of textile materials and their use
4–7 (Satisfactory)	• describes performance criteria typical of a pair of commercial slippers, making some distinctions between functional properties and aesthetic aspects • justifies performance criteria according to expected use • identifies the main parts of the slipper (ie upper, inner sole, sole/base, lining) • identifies materials used in the manufacture of the commercial slippers and describes the properties of materials justifying their selection by linking to performance criteria previously described • uses terminology indicating a sound understanding of textile materials and their use
1–3 (Progressing)	• identifies some performance criteria typical of a pair of commercial slippers. Some attempt at justification of performance criteria attempted with teacher's support • lists some of the parts of the slipper (ie upper, inner sole, sole/base, lining) • identifies some materials used in the manufacture of the commercial slippers and describes some properties of materials used in the manufacture of the slippers, making limited links to performance criteria previously identified • uses limited terminology indicating a developing understanding of textile materials and their use.

Feedback

Written changes will inform students about such things as their:

- understanding of performance criteria and their ability to differentiate between functional properties and aesthetic aspects of the slippers
- understanding of materials and their properties to address performance criteria of the slippers
- use of appropriate/correct textile terminology.

This may be followed by the teacher leading a class discussion on predicting the performance criteria of other textile items, materials used in textile items and justification of their use. Teacher may also discuss the use of textile terminology to enhance written responses.

Future directions

After this activity students will begin the process of designing and producing their own pair of hand-felted slippers. This activity should prepare them by ensuring they understand performance criteria and can differentiate between functional properties and aesthetic aspects of textiles items. Students should be capable of making informed choices about suitable materials when designing and manufacturing their slippers.

5.2 Stage 5 Sample Unit of Work: The World is a Stage

<table>
<tr><td colspan="2">Unit title: The World is a Stage</td></tr>
<tr><td>Unit description:
Designing costume for theatre and film presents new challenges and endless creative possibilities. In this unit students examine the work of theatrical costume designers from a variety of films. By investigating how historical, cultural and contemporary sources of inspiration influence the designer students develop an understanding of the creative process. They engage in a mask-making activity to stimulate ideas for their project work. Project work for this unit requires students to design, produce and evaluate a theatrical costume or accessory from an identified source of inspiration, documenting and justifying the selection of materials, equipment and techniques.</td><td>Outcomes
A student:
5.1.1 explains the properties and performance of a range of textile items
5.1.2 justifies the selection of textile materials for specific end uses
5.2.1 explains the creative process of design used in the work of textile designers
5.2.2 generates and develops textile design ideas
5.2.3 investigates and applies methods of colouration and decoration for a range of textile items
5.3.1 analyses the influence of historical, cultural and contemporary perspectives on textile design, construction and use
5.4.1 selects and uses appropriate technology to creatively document, communicate and present design and project work
5.5.1 critically selects and creatively manipulates a range of textile materials to produce quality textile items
5.5.2 selects appropriate techniques and uses equipment safely in the production of quality textile projects
5.5.3 demonstrates competence in the production of textile items to completion
5.6.1 evaluates textile items to determine quality in their design and construction</td></tr>
<tr><td colspan="2">Focus area: Costume
Project work: Theatrical costume or accessory
Length of unit: 20 weeks</td></tr>
<tr><td colspan="2">Resources:
• videos or DVDs which illustrate examples of theatrical costumes such as Star Wars Episode One: The Phantom Menace
• www.starwars.com/episode-I (costume design)
• images of national costumes
• samples of colouration and decoration techniques
• examples of various theatrical costume and accessories: these may be from amateur production, children’s ‘dress up’ clothes, dance costumes etc
• fabric samples, including natural, manufactured and blended fibre content</td></tr>
</table>

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment:	Evidence of learning:	Feedback:
<u>Design</u> **The practice of textile designers** • textiles as a design medium • textiles designers across the focus areas	• define design in the textile context • identify textile designers in selected focus areas • explore textile application across the focus area	**Introduction** Teacher • describes the use of costume in a range of settings Students • brainstorm and mindmap the use of costume in various settings, such as movies, theatre, street theatre, TV, dance, festivals, Mardi Gras, national dress • discuss how costume design is used as a visual means of communication in a variety of performance settings • view video extracts and discuss setting, portrayal of character, type of performance, colour usage, style, decorative techniques	Oral responses and discussion demonstrate students' understanding of the textile focus area Costume	Teacher gives oral feedback during discussion
• the creative process when designing with textiles – researching – observation – brainstorming – sharing of ideas – visualising, generating and developing ideas • historical, cultural and contemporary sources of inspiration used by textile designers	• identify examples of creative and innovative textile design • use ICTs to explore the creative approaches used by a variety of textile designers • recognise historical, cultural and contemporary sources of inspiration used by textile designers and evident in a variety of textile items	**Influences on costume design** Teacher • describes how historical, cultural and contemporary sources of inspirations have influenced the designer in the creative development of the costumes Students • view extracts from the video *Stars Wars Episode One: The Phantom Menace* and explain the influences evident in costuming • visit www.starwars.com/episode-I, sketch and label one of the costumes, and identify historical, cultural and contemporary influences incorporated in the design. This activity is modelled in detail at the end of the unit: **Sample assessment for learning activity: Influences on Costume Design** • display the sketches for peer assessment	As students investigate they demonstrate their skills in using ICT Student sketches and labelling show ability to clearly communicate the designer's work and identify design features. Written responses demonstrate students' understanding of influences on design and the creative process used by the designer	Teacher provides oral feedback as students use ICT Teacher assesses student labelled sketches and written responses, providing written feedback

Students learn about:	**Students learn to:**	**Integrated learning experiences, instruction and assessment:**	**Evidence of learning:**	**Feedback:**
• factors affecting design – functional requirements – aesthetic aspects	• explain the factors affecting the design of one item of a designer's work			
• the creative process when designing with textiles – researching – observation – brainstorming – sharing of ideas – visualising, generating and developing ideas	• identify examples of creative and innovative design • use ICTs to explore the creative approaches used by a variety of textile designers	Students • brainstorm a wide range of movies/theatrical/dance productions such as *Moulin Rouge*, *Chicago*, *Matrix*, *Beauty and the Beast*, *Lion King* • form groups and research a production using the internet, identifying the production setting, key costumes, costume designers, creative influences, design features, elements of design • present an oral and visual presentation • peer assess presentations	Group work activity demonstrates students' research skills using ICT and their ability to accept a role within a group setting Oral presentations demonstrate their ability to interpret research and effectively communicate findings to an audience	Teacher moves between groups and provides feedback to students on group work skills and use of ICT Both teacher and peers assess oral presentations. Groups are provided with written feedback on their communication skills
• features of design in the construction of textile items	• identify features of design evident in construction across the focus areas			

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment:	Evidence of learning:	Feedback:
Project Work **Designing**		**Mask making activity**		
• sources of inspiration	• identify and creatively document sources of inspiration for a textile project	Teacher • explains the role of traditional costume as a means of cultural expression Students • collect images of a range of traditional costumes (including Indigenous), and in groups discuss the significance of costume in the culture and identify important design features • compare a traditional costume from a selected culture with contemporary fashion and identify the similarities • using features of a traditional costume as inspiration, design a mask that will incorporate a range of textile materials and decoration techniques • sketch and render their design, documenting the link between mask design and cultural inspiration	Students' responses as part of the class discussion show students' ability to recognise cultural influences on costume Sketches completed by students demonstrate their ability to communicate design ideas and incorporate cultural influences in their mask design	Teacher provides oral feedback on students' sketches
• generating and developing ideas	• generate and develop design ideas using sketching and rendering techniques			
• communication and presentation of design ideas – visual and graphical – written – verbal	• use a variety of techniques to communicate and present the development of design ideas including Information and Communication Technologies (ICTs)			
• selection of appropriate materials	• justify the selection of materials for a textile item	Students • brainstorm techniques used to colour and decorate textile materials • experiment with a range of colouration and decoration methods and document results • select a range of materials and techniques suitable for the production of their mask design	Documentation of colouration and decoration techniques and selection of suitable materials for mask activity demonstrates their ability to generate, develop and communicate textile design ideas	Teacher provides oral feedback on their documentation of the development of their mask design
Project Work **Producing**				
• management of project work	• plan and organise the stages involved in the design and production of a textile item to ensure quality completion	Students • produce their design using a variety of materials, colouration and decoration techniques	Equipment use and application of techniques in the production of the mask demonstrates students' skill level and project work management skills	Teacher assesses student mask activity, providing written feedback

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment:	Evidence of learning:	Feedback:
<u>Properties and Performance of Textiles</u> **Performance of textile items** • end uses of textile items and performance criteria • design features of textile items • techniques of manufacture	• identify the performance criteria of textile items and link to end use • sketch and label design features of textile items • identify techniques of manufacture of textile items	**Performance criteria of costumes** Teacher • provides one sample costume to be viewed by the class • instructs students regarding design features and construction techniques appropriate to the focus area of costume, using the sample costume as stimulus • classifies design features of the sample costume identifying functional requirements and aesthetic aspects, revising performance criteria of textile items, and linking this to the end use of the item Students • examine a range of costumes and identify the design features of the sample costume in terms of functional requirements and aesthetic aspects • sketch and label the design features of the sample costume • compile a summary table detailing design features and construction techniques for the costume	Prompting by teacher during discussion encourages students to recall prior knowledge of functional and aesthetic aspects of design and demonstrate their understanding of performance criteria of textile items Students' sketches and written worksheet responses show student ability to identify costumes' design features and the use of various construction techniques Group work activity encourages students to link and justify the use of various design features, materials and construction techniques to the intended end use of the costume	Teacher gives oral feedback during discussion Teacher assesses the sketches and written responses from students and provides written feedback

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment:	Evidence of learning:	Feedback:
Properties and Performance of Textiles **Fabric** • common fabric names eg denim, organza, jersey, polar fleece, felt	• recognise and name fabric(s) used in textile items	**Fabric portfolio** **Fabric study** Students • identify a range of fabrics suitable for constructing costumes (eg lurex, taffeta, tulle, satin, lycra, felt), relating fabrics to the range of costumes previously analysed in terms of design features and performance criteria • explain the relationship between fabric properties, functional properties and aesthetic aspects of costumes • develop a fabric sample portfolio recording fabric name, fabric structure, and common end uses • experiment and document the characteristics of each fabric, as part of the fabric sample portfolio	Student fabric portfolio demonstrates student's ability to recognise and name various fabric types Experimental work demonstrates student's ability to identify fabric properties and make links to suitable end uses	Teacher provides oral feedback during class discussion Teacher provides oral feedback during experimental work
• common fabric structures including – knitted – woven – non-woven	• identify fabric structure(s) using appropriate technology			
Properties and Performance of Textiles **Yarn** • structures and properties of yarns including: – staple spun – filament	• identify the yarn structure used in textile items	**Yarn study** Teacher • describes staple spun and filament yarns • explains the relationship between the structure of yarns , functional properties and aesthetic aspects of the fabric • deconstructs fabric samples identifying yarn types Students • examine and deconstruct various fabric samples with the aid of pic glasses and identify and document the yarn structure as part of the fabric portfolio	As students deconstruct fabric samples they demonstrate their ability to identify yarn types	Teacher provides oral feedback during deconstruction activity

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment:	Evidence of learning:	Feedback:
<u>Properties and Performance of Textiles</u> **Fibre** • types of fibres: – natural – manufactured – fibre blends	• examine and/or test textile materials to identify the fibre(s) used in textile items	**Fibre study** Teacher • explains how textile fibres are classified • demonstrates identification tests (eg burning) to analyse fibre content of fabric samples • describes fibre blends and their purpose Students • experiment to identify fibres • document observations • record as part of the fabric portfolio.	As students deconstruct fabric samples and conduct experimental work they demonstrate their ability to identify and name fibre types The development of the student fabric portfolios demonstrates students' ability to observe and record information relevant to the design and construction of theatrical costumes	Teacher provides oral feedback during deconstruction activity Teacher provides written feedback to students on fabric portfolios

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment:	Evidence of learning:	Feedback:
<u>Design</u> **The practice of textile designers** • factors affecting design: – functional requirements – aesthetic aspects	• explain the factors affecting the design of one item of a designer's work	**Group activity – excursion** Teacher • organises an excursion for the class to view a range of theatrical costumes. The excursion could be a theatrical performance, a local costume hire, theatrical organisation or costume department • instructs students on an activity to be completed as part of the excursion Students • select one costume from the collection, sketch and label it • record the following information – What setting is the costume intended to be used in? – What character is intended to wear the costume? Give a brief profile of this character. – What are the functional properties and aesthetic aspects of the costume? – How do the design features of the costume help portray the character or aid the performance? – What is the intended life span of the costume? – What fabrics, embellishments, notions and construction techniques are incorporated in the costume and why?	Completion of excursion activity including both written and graphical responses indicates the students' level of understanding of concepts covered throughout this unit including performance criteria, design inspiration and linking design features to intended end use	Teacher provides written feedback to students on their excursion activity
<u>Project Work</u> **Designing** • sources of inspiration • generating and developing ideas	• identify and creatively document sources of inspiration for a textile project • generate and develop design ideas using sketching and rendering techniques	**Costume brief** Teacher • discusses 'costume' brief with students • explains to students that they are to design and create a costume or accessory from either an historical, cultural or contemporary source of inspiration. The costume accessory may be suitable for film, theatre, dance, festival, child's party. • leads a brainstorming activity with students identifying various themes the item may be based on • discusses initial student design ideas with individual students	Students demonstrate their ability to generate and develop design ideas by collecting and organising sources of inspiration and graphically depicting initial design ideas	Teacher provides oral feedback to individual students as they identify sources of inspiration and begin developing initial design ideas

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment:	Evidence of learning:	Feedback:
	• use a variety of techniques to communicate and present the development of design ideas including Information and Communication Technologies (ICTs)	Students • collect possible sources of inspiration for costume brief and develop initial ideas including draft sketches • discuss with teacher their preliminary design ideas for the brief taking into consideration factors such as timeline, skill level and available resources Teacher • leads a brainstorming activity to determine aesthetic and functional performance criteria suitable for costume design		
• selection of appropriate materials	• identify aesthetic and functional performance criteria for textile materials of a textile item • justify the selection of materials for a textile item	Students • brainstorm and list functional properties and aesthetic aspects suitable for costume design • sketch and develop ideas for the costume or accessory, briefly communicating the link between their source of inspiration and costume design ideas • prepare individual oral presentations of design development and the chosen final design for the costume brief, supported by both graphical and written documentation. The following aspects should be addressed in the student presentation – What is the purpose of the costume or accessory? – Who will wear or use the costume or accessory? – How does the costume or accessory help portrayal of the character or aid the performance? – What is the setting? – What is the intended life span of the costume? – What are the functional and aesthetic features? – What fabrics and techniques are to be used and why? – How is your source of inspiration evident in the final design?	Students' oral presentations addressing various aspects of their design demonstrate their understanding of performance criteria and the focus area Costume Labelled sketches indicate students' ability to communicate and present design ideas	Teacher continues to provide oral feedback to individual students as they continue the development of their design ideas Teachers and peers provide oral feedback to students as they give oral presentations detailing final design for their costume or accessory

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment:	Evidence of learning:	Feedback:
Project Work **Producing**				
• management of project work	• plan and organise the stages involved in the design and production of a textile item to ensure quality completion	Students • develop a step-by-step plan or flow chart using a word-processing application to demonstrate the order in which they will construct their costume or accessory. Plans should include timeframes Teacher • instructs students on how to use and read a commercial pattern, including notions, fabrics, instruction sheets and pattern markings	Students' project plans indicate their understanding of the planning and sequencing required in the development of project work to meet given timeframe	Teacher provides oral feedback to individual students assisting with the sequencing of construction and timeframes
• using commercial patterns or simple pattern production – notion requirements – fabric requirements – instruction sheet – pattern markings and layout – modifications of patterns	• interpret, modify and use commercial patterns and/or produce simple patterns for a textile item	Students • work independently to interpret their chosen patterns, including notions, fabric requirements, instruction sheets and pattern markings • using information provided with commercial pattern, calculate quantities required and estimate cost of fabric and notions • experiment and select construction techniques that will be used in the construction of the costume – seams and seam finishes, colouration, decoration and embellishments, closures (zippers, Velcro, buttons etc) and hems • construct a quality item by selecting and using appropriate textile equipment	Selection of textile materials and suitable techniques for their design indicates students' understanding of their design's performance criteria and individual design constraints	Teacher provides oral feedback to individual students on the selection of materials, techniques and equipment for project work
• calculating textile requirements considering spatial concepts	• calculate quantity and cost of requirements for a textile item		Production of costume or accessory including selection and safe use of equipment demonstrates students' competence in the production of a textile item to completion	Teacher provides oral feedback and assists individual students as they complete the production of their costume or accessory
• sequencing of construction for a textile item	• plan and document a procedure for the construction of a textile item using a word-processing application			
• safe use of a variety of textile equipment	• select and safely use textile equipment to construct a quality textile item			

Students learn about:	Students learn to:	Integrated learning experiences, instruction and assessment:	Evidence of learning:	Feedback:
• techniques such as – weaving – felting – knitting – colouration and decoration – joining materials – edge finishes – closures – hems	• experiment with, select and use techniques to ensure quality textile items			
<u>Project Work</u> **Evaluating** • evaluation of the quality of textile items in relation to – design – functional requirements – aesthetic aspects – construction – fabric selection – notions used	• establish criteria for evaluation of a textiles item • evaluate the textile items during designing and producing using techniques such as self-evaluation, peer evaluation	Teacher • leads discussion about the development of criteria to evaluate costume or accessory. In order to determine the quality of the costume or accessory it must be evaluated in terms of design, functional and aesthetic requirements, and construction Students • develop a checklist of criteria which will be used to evaluate the quality of their final product • participate in peer and self-evaluation of costume or accessory using the criteria that they have established	The development of criteria checklist for their individual project to assess quality demonstrates students' knowledge and understanding of performance criteria Participation in peer and self-evaluation demonstrates students' ability to identify strengths and areas for development in future project work	Teacher provides written feedback to students on the completion of their project work Oral peer evaluation given on completion of project work

5.2.1 Sample assessment for learning activity: Influences on Costume Design

Context
This activity is from the first Year 10 unit of work, The World is a Stage, in Stage 5 Textiles Technology. In this unit students will examine the work of theatrical designers and explore the creative process used in the development of costume designs. Project work for this unit requires students to design, produce and evaluate a theatrical costume from an identified source of inspiration.

Prior to this activity students have discussed a range of well-known films and associated costuming. After viewing stimulus materials students will describe how a designer initiates the creative process in the development of a theatrical costume. They will sketch one theatrical costume and label design features from the collection showcased in the stimulus material. Students will describe how historical, cultural and contemporary perspectives have influenced the design of the costume.

Outcomes
A student:
5.2.1 explains the creative process of design used in the work of textile designers
5.3.1 analyses the influence of historical, cultural and contemporary perspectives on textile design, construction and use
5.4.1 selects and uses appropriate technology to creatively document, communicate and present design and project work.

Description of activity
Students view and discuss the stimulus material provided by the teacher. The stimulus material showcases a collection of costumes from a well-known film, describing how the designer found inspiration for the costumes.
The assessment activity requires students to:
- sketch one costume and label the design features
- explain how the designer uses sources of inspiration and describe how historical, cultural and/or contemporary perspectives have influenced the design.

Criteria for assessing learning
(These criteria would normally be communicated to students with the activity.)
Students will be assessed on their ability to:
- explain the creative process used by theatrical designers to initiate inspiration for the costume designs
- produce quality labelled sketches that clearly communicate design work
- identify and describe the historical, cultural and contemporary perspectives that have influenced the final costume design.

Guidelines for marking
The following guidelines for marking show one approach to assigning a value to a student's work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may be useful.

Range	A student in this range:
8–10 (High)	• identifies sources of inspiration used by the designer, explaining how design features have been incorporated into a costume • produces appropriately labelled high quality sketches clearly identifying design features as historical, cultural and/or contemporary • explains historical, cultural and/or contemporary perspectives, which have influenced the final costume design
4–7 (Satisfactory)	• identifies sources of inspiration used by the designer, describing design features incorporated in the costume • produces labelled medium quality sketches identifying design features as historical, cultural and/or contemporary • describes historical, cultural and/or contemporary perspectives, which have influenced the final costume design
1–3 (Progressing)	• identifies some sources of inspiration used by the designer • produces simple sketches, with minimal labelling and limited reference to design features as historical, cultural and/or contemporary • identifies some historical, cultural, and/or contemporary perspectives, which have influenced the final costume design.

Feedback

Written comments will inform students about such things as:

- their identification of sources of inspiration used by the designer
- the clarity and accuracy of their sketched and labelled costume, clearly identifying design features
- their explanations of how various perspectives (historical, cultural and contemporary) have influenced the final design.

A class discussion could follow which helps students further understand the work of the designers. Focus questions might include: What sort of message is the designer communicating when they create a costume for a particular character? How do the costumes enhance the character's role? Examples of costumes from other films could also be discussed to reinforce points made.

Future directions

This activity helps students' understanding of the creative process when designing with textiles. They recognise that designers create innovative costumes using historical, cultural and contemporary sources of inspiration. This knowledge can be further applied as students model the work of costume designers in the production of project work.