

NHSG Key Stage 3 Unit Overview for Y8 Bag project



Scheme of Learning	
<p>Learning outcome.</p>	<p>End product; The aim of our Y8 textile practical curriculum is for students to develop their fine motor skills and expand their confidence in controlling the sewing machine. Pupils experiment with dip dye, repeat and stencil printing to create a bag.</p> <p>Subject content; Knowledge and understanding of textile embellishment are developed by creation of a textile art piece (a bag) from a blank canvas fabric. Surface pattern and decoration is produced via dye, print and machine embellishments. Students begin to learn structure and construction to make a 3D product (including 'bagging out' technique with an upcycled lining).</p> <p>Skill set; The ability to learn creativity is often imperfect and outcomes are reached through taking informed risks. Dye and print can be unpredictable and this then informs and directs the art piece. The best results are achieved 'working into' these designs which requires the development of mixed media skills and experimentation of textile techniques. Students are usually used to perfection.</p>
<p>Key Questions</p>	<p>Key question;</p> <ul style="list-style-type: none"> • How do you produce painted concepts? E.g. dip dye, stencil print, repeat block print. • How do you expand your machine skills? E.g. embroidery stitches. • How do you thread a sewing machine? • How do you programme different stitch settings on the sewing machine? • How do you safely use a craft knife? • What are the safety procedures in the textile rooms? E.g. Using hot irons/ sharp tools etc. • How do you use various equipment? e.g. sewing machine, iron, craft knife, printing table • Why are textiles processes executed in a certain order? E.g. to create a layered textile, or safety ensuring work is dry before contact with electrical equipment. Improved organisation, plan work to ensure progress on sub-components).
<p>Knowledge What key concepts are covered? What key skills are developed? What key terminology is learned (i.e. glossary)?</p>	<p>Knowledge: Creation of a bag.</p> <p>Key Concepts Begin with plain white fabric, decorate fabric paint/ stitch techniques, construct 3D bag</p> <p>Skills include: Dying fabric review of vibrancy due to time and fibre absorption, accuracy utilising fine motor skills via stencil and stamp creation for printing. Measurement accuracy in construction of gusset to create a 3D bag. Machine technical skills with embroidery stitches to build on year 7 applique and couching knowledge. 'Bagging out' technique utilising upcycled fabric to create the lining of the bag.</p>



	<p>Terminology Fibre absorption (in dying fabric), stencil print, freezer paper, repeat block print, appliqué, couching, gusset, bagged out, upcycling, modelling, quality control (QC).</p>
Ongoing Assessment	<p>Self-marking using assessment criteria grid: Practical evaluations ask pupils to consider their accuracy in execution of techniques, e.g. print perfection or seam measurement/ stitch tension etc. and then reflect on what they could do to improve: Preparation, being equipped, Independence, Time management, careful precision to produce professional quality. Always starting from a real image- not relying on imagination for inspiration.</p> <p>Misconceptions in practical lessons:</p> <ul style="list-style-type: none"> • Remembering to put freezer paper shiny side down to avoid sticking to the protection cloth between the iron and bag. • Remembering which way is up on the bag to ensure image is printed the correct direction. • Printing the bag still folded, forgetting to ensure single layer at all times. • Putting the bobbin in the wrong direction (anti clockwise). • Checking stitch settings are correct and testing on scrap cloth to avoid jamming the machine. • Not realising the seam allowance 15mm line is marked on the sewing machines. • Putting the straps on incorrect direction during the bagging out procedure. • Remembering to have right sides together when stitching bag to lining
Key Assessment	<p>Practical skills are formally assessed in Y8 by the final bag product.</p> <p>Key Question. Can you recall the stages to dip dye, block or stencil print or construct a bag? Progress can be seen as students become increasingly independent in lessons and do not have to rely on teachers and peers so much as the term continues. Halfway through the lesson rotation students can be observed working at their own pace in the bag task, printing/ decorating and constructing. Often groups will form on different processes to support one another, as if a textile production line, this helps in terms of space and equipment usage.</p> <p>End of term theory test Students are awarded a grade for their final bag. They have a checklist to review the standard of their product, reviewing quality control.</p>



<p>Clear sequencing of content</p>	<p><u>Rationale</u> Theory discussions lead into practical's e.g. artist analysis informs design idea inspiration.</p> <p>Practical's using more complex techniques are developed from year 7 existing textile knowledge. Now dip dye and fibre absorption discussions, printing techniques and a selection of stitch settings are made to produce more interesting machine stitches, this culminates to inform the concept of a layered textile created in mixed media, leading into Art Textiles GCSE.</p> <p>The bag construction technical skills, order of make and fibre knowledge support learning towards the Product Design GCSE.</p>
<p>Links to Careers</p>	<p><u>Careers</u></p> <ul style="list-style-type: none"> • Design; Fashion, textile, costume. • Technologists; fibre, developer, researcher, fabric, garment. • Buying; fashion • Media; Fashion and textiles journalism/ PR/marketing • Historian; fashion/textiles <p>Skills Practiced in textiles – fine motor development vital for many careers e.g medicine</p>
<p>Diversity and Inclusion</p>	<p><u>Diversity and Inclusion</u></p> <ul style="list-style-type: none"> • Selection of a bag final product is gender neutral. • The subject matter is global endangered animals. <p>Artists are selected from varied backgrounds as a starting point for this project;</p> <ul style="list-style-type: none"> • Sindiso Khumalo- South African • Dedrick Brackens -LGBTQ+, African American • Nicola Brogano- European • Lyn Al-Young- Indigenous Australian <p>Global cloth/ garment production discussions. Including ethics with affordable fast fashion.</p> <p>Diversity and Inclusion- students work at their own pace to develop their individual skills, demonstrating differentiation by outcome. Fine motor skills are utilised, clear slow step by step instructions aid students with individual their own challenges.</p>

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Additional support	<p>The booklet and PowerPoint are available on SharePoint.</p> <p>A teaching step by step bag construction teaching aid is available and shown in class. This is left out at the front of the room as lessons progress to check next steps.</p> <p>Method sheet is visible in student's booklet.</p> <p>Posters and guides are displayed in T2 on the walls.</p>
Challenge	<p>Practical challenge arises in the complexity of the students design and the skill required to deliver a high-quality product that matches their initial design ideas. For example, a complex bag design would show increased depth of detail on the bag e.g applique, stencilling, couching and/or adding hand embroidery details.</p>