Enter stage left – textile technology – Stage 5 program

## Summary

Costumes can refer to many items of dress and adornment. ‘Enter stage left’ introduces students to cultural and historical perspectives of textiles technology and design. Students design, produce and evaluate a historical, cultural, theatrical or contemporary costume and accessory and supporting documentation.

## Duration

10 weeks

## Outcomes

* **TEX5-2** justifies the selection of textile materials for specific end uses
* **TEX5-3** explains the creative process of design used in the work of textile designers
* **TEX5-4** generates and develops textile design ideas
* **TEX5-6** analyses the influence of historical, cultural and contemporary perspectives on textile design, construction and use
* **TEX5-8** selects and uses appropriate technology to creatively document, communicate and present design and project work
* **TEX5-9** critically selects and creatively manipulates a range of textile materials to produce quality textile items
* **TEX5-10** selects appropriate techniques and uses equipment safely in the production of quality textile projects
* **TEX5-11** demonstrates competence in the production of textile projects to completion
* **TEX5-12** evaluates textile items to determine quality in their design and construction
* Related Life Skills Outcomes: TEXLS-1, TEXLS-2, TEXLS-3, TEXLS-4, TEXLS-5, TEXLS-6, TEXLS-7, TEXLS-8

[Textile Technology 7-10](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/technologies/textiles-technology-2019) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2019

## Unit overview

Students explore textiles as a medium for self-expression and investigate the design features of textile items from a range of cultural groups. Students develop an understanding of ethical responsibilities surrounding intellectual property, including Indigenous cultural and intellectual property.

Students explore the historical, technological and social circumstances that have impacted the development of textiles by investigating the industrial revolution and its impact on the design and production of textiles. Students then look at fashion throughout history and how it has influenced contemporary fashion.

Students design, produce and evaluate a historical, cultural, theatrical or contemporary costume and accessory and supporting documentation.

## Resources overview

The resources and links listed below are referenced within the program but is not an exhaustive list of resources available. Teachers can add to these resources as needed.

### Physical resources

* Student and teacher booklets
* Sewing equipment, notions, threads, fabric, sewing machine

#### Websites

* [Traditional dress around the world](https://www.roughguides.com/gallery/traditional-dress/)
* [Jodie Hiltons fashion Illustrations](http://www.jodiehilton.com/painting/illustration/)
* [Explore Traditional Clothing From Around The World](https://artsandculture.google.com/theme/-gLSnpTzzdkwJw)
* [South Australia state theatre company (general resources)](https://statetheatrecompany.com.au/education-program/)
* [Careers in costume design](https://gooduniversitiesguide.com.au/careers-guide/browse/theatrical-costume-maker-and-designer)
* [Paperbark – the history of indigenous textiles](http://archive.maas.museum/hsc/paperbark/history.html)
* [Paperbark – contemporary indigenous textiles](http://archive.maas.museum/hsc/paperbark/contemporary.html)
* [Fashion and cultural appropriation](https://www.abc.net.au/life/cultural-appropriation-and-fashion/10501010)
* [20th Century clothing](https://www.dkfindout.com/us/history/fashion/20th-century-fashion)
* [History of fashion](https://sway.office.com/jhM3gUQwFqUJLgmr?accessible=true) (Sway presentation)
* [Fashion timeline](https://www.preceden.com/timelines/5602-timeline-of-historical-periods)

#### YouTube videos

* [Authentic Andean Textiles](https://www.youtube.com/watch?v=7tvtoR34ZBQ) (duration 5:09)
* ‘[The Steam Machine Changes the World’](https://www.youtube.com/watch?v=cPIcoaWPcIg) (duration 9:17)
* [‘The industrial loom](https://www.youtube.com/watch?v=TyhDkd8Iabs)’ (duration 6:36).
* 100 years of fashion playlist’ [youtube.com/playlist](https://www.youtube.com/playlist?list=PL1TPHg7HzcUosdBrWFVwZK6jKfN1nljfS)
* [How a Costume Designer Creates an Iconic Look’](https://www.youtube.com/watch?v=48mrV0VZsWc) (duration 10:19).

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| **Content** | **Teaching and learning** | **Evidence of learning**  | **Adjustments and registration** |
| **Week 1*** Identify the features evident in the design and construction of textile items across the focus areas, Apparel, Furnishings, Costume, Textile Arts and Non-apparel
 | **Teacher*** Outline classroom expectations and lesson organisation.
* Introduce the unit by discussing the use of costumes in today’s society. Costumes can be used as a medium of self-expression for different cultural groups; they can be used to convey time and place in film and theatre and can be used to represent the values and traditions of society.
* Costumes for stage or TV have specific functional and aesthetic requirements that differ from everyday textiles. Identify cultural and historical aspects related to costumes.

**Students*** Complete brainstorm in student booklet.

**As a Class*** Class discussion – classifying costumes

**Teacher*** Gives verbal feedback and elaborates on content raised by students. Teacher suggests possible options for multiple classifications of costume (for example a 1920’s flapper dress is a historical costume that could also be classified as a theatrical costume when used in the film or TV, such as the movie interpretation of ‘The Great Gatsby’).

**Students*** Complete classification of costumes table in booklet.

**Optional extension*** Students to research each category of costume and create an image collage that represents each category (historical, cultural, theatrical and contemporary)
 | * Students’ responses demonstrate an understanding of:
	+ the use of costumes in today’s society
	+ cultural and/or historical aspects to costume design
	+ the classification of costumes.
* Students' justification of the classification of costumes demonstrates an understanding of features present in the textile item and its significance
 |  |
| **Week 2*** Identify the features evident in the design and construction of textile items across the focus areas:
	+ Apparel,
	+ Furnishings,
	+ Costume,
	+ Textile Arts
	+ Non-apparel
 | **Students*** Research contemporary and theatrical costumes. Students are to give a brief description and outline of the performance criteria for each. Students are to find images of each type of costume and identify the aesthetic and functional aspects of each design.
* Students should give an explanation as to why the functional aspects of the design are appropriate for the costume classification.

**Optional adjustment*** Teacher to give students an image of a costume and discuss the functional and aesthetic aspects of the design.
 | * Students are able to outline the performance criteria for contemporary and theatrical costumes.
* Students’ responses demonstrate an understanding of:
	+ the aesthetic and functional aspect of both contemporary and theatrical costumes
	+ the suitability of costumes for end use
 |  |
| * Explore textiles as a medium of self-expression
 | **Teacher*** Introduce the concept of textiles as a medium of self-expression.

**As a class*** Discuss textiles as a medium of self-expression.
* Throughout history, textiles have reflected what is happening in society at the time. Textiles are used in different cultures not only as practical items but as a medium for self-expression. Cultures from around the world have developed their unique textiles. Their clothing suits their lifestyle and climate and the designs and patterns reflect aspects of their culture or social rank in society.
 | * Students’ responses demonstrate an understanding of the use of textiles as a medium of self-expression.
 |  |
| * Explore textiles as a medium of self-expression
* Describe how people from a range of cultures including Aboriginal and/or Torres Strait Islander Peoples use textiles as an expressive and functional medium
* Investigate the design features of textile items from a range of cultural groups
 | **As a Class*** Discussion – cultural costume. Teacher leads class to discuss how cultures use textiles as a medium of self-expression. Cultural costumes express the identity of each culture. Cultural costumes can be worn to express a common belief or to create a sense of belonging and as such may be worn to celebrations or special events.
* Brainstorm influences on cultural costumes, students to make notes in booklet.

**Students*** Conduct research and complete research activity in booklet – investigating design features of a range of cultural group’s traditional costume.

**Optional adjustment*** Teacher to give students an image of a costume and discuss the functional and aesthetic aspects of the design

**Optional extension*** Students to research a cultural group in-depth and prepare a multimedia presentation and present to the class.
* Students watch YouTube video on Andean textile production and outline traditional Andean textile production.
 | * Students’ responses demonstrate an understanding of:
	+ how textiles can be used as a medium for self-expression
	+ the purpose of particular design features within cultural costumes
	+ the influences on cultural costumes
* The design features present in a range of cultural costumes.
 |  |
| * Describe how people from a range of cultures including Aboriginal and/or Torres Strait Islander Peoples use textiles as an expressive and functional medium
* Investigate the design features of textile items from a range of cultural groups
 | **As a Class*** Class discussion – sub-culture and costume. Teacher leads class to discuss how sub-cultures use textiles a medium of self-expression, for example goth, emo, Lolita subcultures.

**Students*** Complete research activity ‘sub-culture costume’ in booklet – investigating design features of a range of sub-cultural group’s attire.

**Optional adjustment*** Teacher to give students an image of a sub-cultural costume and discuss the functional and aesthetic aspects of the design
 | * Students’ responses demonstrate an understanding of:
	+ how textiles can be used as a medium for self-expression
	+ design features used within sub-cultural costumes and the purpose of it as a medium for self-expression
 |  |
| **Week 3*** Describe how people from a range of cultures including Aboriginal and/or Torres Strait Islander Peoples use textiles as an expressive and functional medium
 | **As a class*** Discuss textiles designed and used in Indigenous Australians. Indigenous Australians made textile items from animal and plant fibres found in the environment around them. They made functional items such as baskets and nets and ceremonial items such as head dress.
* View a range of textile items made by Indigenous Australians

**Students*** Complete research activity in booklet – textiles by Aboriginal and Torres Strait Islander Peoples.
 | * Students’ responses demonstrate an understanding of textiles designed and used by Indigenous Australians.
 |  |
| * Identify design features and manufacturing techniques of textile items
* Identify a range of textile designers and their applications across focus areas
 | **As a class*** Discuss how Aboriginal and Torres Strait Islander Peoples still use their traditions techniques but have also included other textiles techniques, such as screen printing and hand painting fabrics

**Student*** Research designers and/or producers of contemporary Aboriginal textiles and prepare a fact sheet. Include information on a business that is producing Aboriginal textile items – such as Tiwi designs or Magpie Goose.
 | * Students’ responses demonstrate an understanding of how Aboriginal and Torres Strait Islander Peoples still use their traditions techniques but have also included other textiles techniques, such as screen printing and hand painting fabrics.
 |  |
| * Understand ethical responsibilities surrounding intellectual property, including Indigenous cultural and intellectual property
 | **As a class*** Discuss the ethical responsibilities of fashion designers regarding the intellectual property of Aboriginal artists.

**Students*** Make notes in booklet – ‘ethical responsibilities of designers’

**Optional extension*** Students to write a summary discussing the difference between cultural appropriation and cultural influence. Students could read the ABC article ‘[Cultural appropriation and fashion’](https://schoolsnsw-my.sharepoint.com/personal/laura_powers1_det_nsw_edu_au/Documents/Desktop/COSTUME%20UNIT/abc.net.au/life/cultural-appropriation-and-fashion).

**Optional adjustment*** Define collaborate. Students then brainstorm/list ways designers could collaborate with Aboriginal artists
 | * Students’ responses demonstrate an understanding of the ethical responsibilities of designers in regards to intellectual and cultural property (such as payment for work acknowledgment, attribution and giving back to the community).
 |  |
| * Describe how people from a range of cultures including Aboriginal and/or Torres Strait Islander Peoples use textiles as an expressive and functional medium

Identify aesthetic and functional performance criteria of textile items | **Students*** Select a cultural group and conduct research and identify design features of their traditional costume.
* Sketch a design of the culture’s traditional costume. Label the sketch with aesthetic and functional items and write a short paragraph explaining the cultural significance of the costume.
* Share labelled sketches, identify and discuss interesting design features present.
 | * Students’ sketches demonstrate their knowledge of cultural costumes
* Students articulate how the design features of the costume they have sketched are related to the aspects of tradition for that culture.
 |  |
| **Week 4*** Identify aesthetic and functional performance criteria of textile items
* Research and communicate information about the creative processes used to design textile items
 | **Teacher*** Introduce how historical costume represents a time, place, social class and culture. It is usually easily identifiable and has a unique silhouette. Use images of historical fashion (found online) to illustrate discussion.

**As a Class*** Brainstorm what should be considered when designing a costume and students make notes in booklet – ‘historical costume’.
 | * Students articulate the considerations that should be given when designing a historical costume.
 |  |
| * Explore the historical, technological and social circumstances that have impacted on the development of textiles
* Explore the impact of technology on design and production of textiles
 | **As a class*** Discuss – historical technological and social impacts on the development of textiles
* Watch ‘[The Steam Machine Changes the World’](https://www.youtube.com/watch?v=cPIcoaWPcIg) (duration 9:17) and [‘the industrial loom](https://www.youtube.com/watch?v=TyhDkd8Iabs)’ (duration 6:36).

**Students*** Answer questions ‘the textile industry and the industrial revolution’ in booklet

**Teacher*** Check for understanding through discussion/questions

**Optional extension*** Students write an essay outlining the historical technological and social impacts on the development of textiles.

**Optional adjustment*** Students identify and list the technological developments in the textile industry. Teacher then leads discussions on how these developments influence society.
 | * Students’ responses demonstrate an understanding of:
	+ the developments within the textile industry
	+ how the developments occurred and the impact on the industry
	+ the impact of changes in society on the fashion industry
 |  |
| * Describe characteristics of design features from different time periods throughout history
 | **As a class*** View Sway presentation ‘[history of fashion’](https://sway.office.com/jhM3gUQwFqUJLgmr?accessible=true) and discuss social aspects present at different periods that may have impacted on fashion at the time, as well as highlighting particular design features inherent in each period.

**Students*** Make notes in booklet regarding the fashion of different periods throughout history – from ancient times to the 1900s.

**Optional extension*** Students create a multimedia presentation explaining the changes to fashion throughout history.

**Optional adjustment*** Students are given a copy of the PowerPoint ‘history of fashion’ and are to label aesthetic and functional design features on the images within the PowerPoint.
 | * Students’ responses demonstrate an understanding of the design features present in each historical time period.
* Students are able to give an explanation as to the social and/or technological reasons for these design features present.
 |  |
| **Week 5*** Describe characteristics of design features from different time periods throughout history
 | **Teacher*** Show a video or two from ‘[100 years of fashion playlist’ youtube.com/playlist](https://www.youtube.com/playlist?list=PL1TPHg7HzcUosdBrWFVwZK6jKfN1nljfS) and discuss the design features present.
* Allocate a decade (from 1900 to 2010) to each student to conduct research in the fashion of that decade.

**Students*** Research fashion for the allocated decade and complete worksheet ‘20th century fashion silhouettes’ in booklet. Share information with the class.

**Teacher*** Collect student notes, photocopy and distribute to class so that each student has notes on fashion through every decade.

**Optional extension*** Students create a multimedia presentation of fashion throughout the 20th Century.

**Optional extension*** Students are divided into 5 groups. Each group is given a focus area and is to research and create a presentation. This should be based on the trends throughout history for their designated focus area.

**Optional adjustments*** Students are given a fill in the blanks worksheet to complete.
 | * Students’ responses demonstrate an understanding of specific design features for each decade.
* Students’ are able to articulate the design features evident in fashion for each decade in the 1900s.
 |  |
| * Identify historic design features in contemporary design
 | **As a class*** Discuss historical influence on contemporary fashion. Use images of historical and contemporary fashion (found online) to illustrate the discussion.

**Students*** Create a multimedia presentation analysing four current fashion images in terms of their historical inspiration.

**Optional adjustment*** Students find four pictures of contemporary fashion. Teacher and students discuss the historical influence present in each image
 | * Students’ responses demonstrate an understanding of historical silhouettes and design features that are used in contemporary designs.
* Students articulate the historical design influence on several current fashion trends.
 |  |
| **Week 6*** Identify and creatively document sources of inspiration for a textile project
* Generate and develop design ideas using drawing and rendering techniques
* Use a variety of techniques to communicate and present the development of design ideas
* Identify aesthetic and functional performance criteria of textile items
* Experiment with textile materials to determine which are most appropriate for a textile item
* Justify the selection of materials for a textile item
* Establish criteria for evaluation of a textile item
1. Plan and organise the stages involved in the design and production of a textile item to ensure quality completion
 | **Teacher*** Introduce practical project – refer students to the ‘practical project’ in the booklet.

**Students*** Document the designing stage of their project. Students may document project work in a variety of ways which may include a digital portfolio, design portfolio, diary, journal, workbook or any other appropriate method.
* Students to refer to ‘practical project checklist’ in booklet.
* Purchase/select fabric.

**Students:** * demonstrate safe use of equipment while accurately transferring the pattern and markings to fabric, and cutting out their pattern pieces.

**Optional adjustment*** Teacher designates a specific costume for students for them to design and produce (for example, a contemporary dance costume bodice with a tutu or mask).

**Optional adjustment**Teacher provides a scaffold for supporting documentation for students to complete. | * Students’ labelled drawing and rendering demonstrate their intended design and how it links to their design inspiration.
* Students' selection and justification of fabric and notions demonstrates an understanding of:
	+ the function criteria of a costume
	+ the properties and performance of fibres, yarns and fabrics
* Students are able to formulate a plan of action that accounts for the time they have available.
* Students are able to explain the correct and safe use of sewing equipment.
* Students are observed during practical activities using sewing equipment safely.
 |  |
| * Explore the creative design approaches used by a variety of textile designers
* Identify a range of textile designers and their applications across focus areas
* Investigate historical, cultural and contemporary sources of inspiration used by textiles designers
 | **Teacher*** Discuss the role of a costume designer – a person who creates the clothes and costumes for theatre, film, television, dance and other performances.

**As a class** * Watch ‘[How a Costume Designer Creates an Iconic Look’](https://www.youtube.com/watch?v=48mrV0VZsWc) (duration 10:19).

**Students**Answer questions in booklet – ‘costume designers’ | * Students’ responses demonstrate an understanding of:
	+ the role of a costume designer
	+ sources of inspiration for a costume designer
 |  |
| * Explore career opportunities and pathways in the textiles industry
 | **Teacher*** Introduce information from state theatre company on the role of a costume designer.

**Students*** Use the information presented to answer questions in booklet – ‘what is the role of a costume designer’.

**Students*** Research careers in costume design and write responses in ‘costume design as a career’.
 | * Students outline the career of a costume designer and demonstrate an understanding of the role, responsibilities and career opportunities of costume designers.
 |  |
| **Weeks 7 – 10*** Interpret, modify and use commercial patterns and/or produce simple patterns for a textile item, including notions, fabric requirements, instruction sheet, pattern markings and layout
* Calculate quantity and cost of requirements for a textile item, considering spatial concepts
* Plan and document a procedure (sequence) for the construction of a textile item
* Select and safely use textile equipment to construct a quality textile item
* Experiment with, select and apply techniques to ensure quality textile items
* Identify the labelling requirements of textile items
* Design and produce a product label and swing tag for textile items produced in project work
* Evaluate the designing and producing of a textile item using a variety of techniques including self-evaluation and peer evaluation
1. Use feedback from evaluation to modify project work and ensure a quality result
 | **Project work****Teacher*** **Guide students as they develop and construct their costume and accessory**

**Students*** Produce and evaluate a costume and accessory with supporting documentation.
* The supporting documentation could be an electronic portfolio, or paper-based and should include:
	+ Design inspiration
	+ Generation and development of design ideas (labelled sketches with explanation)
	+ Experimentation and justification of fabrics, notions and techniques
	+ Management of project
	+ Construction and decoration process
	+ evaluation

**Optional adjustment*** Teacher articulates specific costume to design and produce (for example, a contemporary dance costume of a bodice and mask).

**Optional adjustment*** Teacher provides a scaffold for supporting documentation for students to complete.

**Teacher:*** Guides the students on peer evaluation of each other’s work, demonstrating the process involved and giving the students explicit instructions on the types of feedback they can give.

Students* Perform a peer evaluation of each other’s work.
* Perform a self-evaluation using the criteria for evaluation they develop previously.
 | * Students are able to explain the correct and safe use of sewing equipment.
* Students are observed during practical activities using sewing equipment safely.
* Students use and alter a commercial pattern or draft their own to produce a costume.
* Students complete a costing and materials lists accurately reflecting the project being produced.
* Students demonstrate an understanding of the manufacturing procedure by creating a sequence of construction.
* Students select the correct tools and equipment for the production of their costume
* Students create a swing tag and label for their costume containing all relevant information required.
* Students effectively evaluate the success of their own and other students' projects using the criteria for evaluation they wrote.
* Students document project work and show evidence of:
	+ investigation and research undertaken
	+ sources of inspiration
	+ generation and development of ideas
	+ experimental work
	+ development of creative design skills
	+ collection of resources used to create their costume and accessory
	+ producing and evaluating project work
 |  |

## Evaluation

Evaluation of learning activities should be an ongoing process that happens throughout the delivery of this unit. Teachers should document their evaluation of learning activities throughout the program. The space provided below is to evaluate the overall unit of work.

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