

Meden School Curriculum Planning							
Subject	D&T	Year Group	7	Sequence No.	Module 5	Topic	Textiles – fabric container

Retrieval	Core Knowledge	Student Thinking
What do teachers need to retrieve from students before they start teaching new content ?	What specific ambitious knowledge do teachers need to teach students in this sequence of learning?	What real life examples can be applied to this sequence of learning to aid the development of our students thinking, encouraging them to see the inequalities around them and 'do something about them!'
<p><u>The following knowledge and understanding should be retrieved;</u></p> <ul style="list-style-type: none"> - From KS2 students should have encountered the use of a “wider range of materials and components including...textiles...” and “...understand how key... individuals in design and technology have helped shape the world” (KS2 D&T NC). Review pupil’s familiarity with fabrics (calico and poly-cotton), zip and embroidery thread components as well as the role and influence of fashion designers on the fashion we wear. 	<p><u>The following ambitious knowledge needs to be taught;</u></p> <ul style="list-style-type: none"> o The role that a fashion designer has in influencing what we wear and what’s ‘popular’ in fashion. (when consumers make fashion purchases, the choices that they make have already filtered down from high-end fashion brands such as the Alexander McQueen brand, or Stella McCartney. What we purchase in stores has been inspired by what was seen on these catwalk/ runway shows, even if it’s just by the colour. Pupils may have seen The Devil Wears Prada – there’s a scene which references this. o The influence of Alexander McQueen on the British fashion industry (as a result of McQueen’s often ‘shocking’ and ‘controversial’ designs ((e.g. extremely low-slung trouser silhouettes/skull-prints), British fashion became more daring (low-cut hipster trousers became popular/ skull prints were printed and repeated everywhere) and some of the specific decoration techniques we’re using that he used in his collections (spray painting - spray-painted dress S/S 1999 and tie dye A/W2010). o How a catwalk show can tell a narrative for dramatic effect. https://www.youtube.com/watch?v=ErE7O5NceGQ) robotic arms ‘shooting’ spray paint at a defenceless person – students write down their thoughts as to what they’ve just seen. 	<ul style="list-style-type: none"> - Look at what fashion designers do for a living, what courses and training Alexander received. Look at examples of jobs and careers (both locally and further afield) that make use of sewing and textiles skills that students are learning now. - The concept of ‘fast fashion’ within the fashion industry, and the positives and negatives of this. Discuss shops like Primark and Misguided which many believe contribute to ‘fast-fashion’. - The reasons why the clothing industry is reported as being the 2nd most pollutive in the world. Watch a clip from this Stacey Dooley documentary about how ‘thirsty’ cotton production is. https://www.youtube.com/watch?v=zOe_M3GutdY - Discuss the positives and negatives of buying and wearing clothes made from cotton in light of the information watched in the video. - What is the cost of the clothing industry on the environment?

<ul style="list-style-type: none"> - From KS2 students should have used "...a wider range of tools and equipment to perform practical tasks..." which in most cases includes basic hand-sewing techniques including; threading a needle with embroidery thread and creating a running stitch. - From KS2 Art and design, students should be familiar with some colour-mixing theory. This will be of benefit when deciding which colours they want to use with their tie dye. For example, if blue and yellow are desired, the resulting fabric is likely to end up green. (KS2 Art & Design NC) - Regardless of KS2 experience, students will have a broader understanding about the role of fashion and how it influences society – most likely in their awareness of fashion brands, and fashion trends including textiles techniques (tie-dye/ 	<ul style="list-style-type: none"> o How the resist dyeing technique of tie dye is successfully created on fabric, with a practice opportunity to apply elastic bands to calico. Also, the concept of 'resist-dyeing' vs other forms of dyeing fabric like wood-block printing. Resist dyeing - Elastic bands are wrapped around specific areas of the fabric (like a hair tie). When the fabric is dampened, and comes into contact with the dyes, the dye cannot always penetrate the bound areas. When they're removed, a ring design is left, as well as a design left by the different colour dyes. Wood-block printing – there are no 'resist' areas – dyes (or inks) have the opportunity to penetrate and colour the fabric anywhere. The block will have a relief pattern which, when inked and pressed over the fabric, marks a design. o How to iron fabric correctly, and why it's important (especially for the next decoration technique). When the iron is hot, apply gentle pressure to the fabric to remove creases. Creases need removing to improve the quality of the fabric, and to ensure the spray paint can be applied as neatly and evenly as possible. Any creases stop the paint from penetrating effectively. o How to insert pins through fabric correctly. Insert the sharp side of pin through the fabric. Gently bend the fabric slightly so the sharp end can come out the other side. Both the pin head and the sharp end of the pin is visible if done correctly. o The concept of positive/ negative space. Pupils will be required to print a suitable image and cut out the positive space only. After the remaining negative space is pinned onto the fabric by the student, the teacher spray-paints the work. Positive space is the main focus/ object of the picture. Negative space is the background area. Students sketch/ print a simple positive/ negative space image. They carefully cut the positive space only (students may need to fold the paper and cut a little snip in the positive space. They can then access the positive space and cut it out only. The teacher will black out any remaining negative spaces 	
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<p>spray painting - but perhaps not onto fabric), and the use of components such as zip fastenings on their bags/ coats.</p> <p>- Once delivery of the module is underway there are retrieval opportunities – pupils learn the principles of positive/ negative space during the spray-painting process (slide 27/28). This knowledge needs to be recalled later in the module when completing the applique design as it uses the same principles (slide 50 to end).</p>	<p>before it's spray painted on top of the tie dyed fabric. The negative space resists the paint revealing the positive space having been coloured.</p> <ul style="list-style-type: none"> ○ How to thread up and use a needle to perform a running/ laced/ cross stitch (as per their ability). Measure an arm's length of embroidery thread. Trim the end of the embroidery thread. Push the eye of the needle over the end to thread the needle. Tie a knot in the long end of the thread. Push the needle up through the fabric from the wrong to right side. Estimate roughly 1cm in front following a straight line and push the needle down through the fabric. Repeat these steps to stitch a line. ○ How to successfully 'tie off' their stitching once they've sewn to the end of the line. Reinforce the fact that if this isn't done correctly, their stitching will unravel. Sew the final stitch 3 times (in the exact same place). This will secure the thread so it can't unravel. ○ How to tie a secure knot at the 'long end' of the thread only. Reinforce the fact that if this isn't done correctly, the thread will pull out of their fabric and no stitches can be created. Manipulate the thread into a 'bow' or an overlapping circle. Push the end of the thread through the middle of the circle and pull. ○ How to successfully apply pins to secure fabric to a zip component. (same procedure as previously described. Students must make sure that 3 layers have been secured together – the 2 layers from the folded edge of the fabric and the zip. Pins/ fabric must not overlap the zip teeth or it won't open and close properly.) ○ How to create an applique design using the principles of positive/negative space. (This time, the positive space is sewn onto their fabric. The positive space object can be pinned onto a piece of felt fabric in a corner as to not waste fabric. Cut around the shape. Pin to pencil case. Sew around the object using a running stitch.) ○ The concept of sewing the fabric container together with right sides together (and an open zip). Explain to students 	
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	<p>that this is necessary in order for the raw edges (<i>frayed, un-finished edge</i>) to eventually be on the inside of the fabric container after turning it through via the opened zip. The teacher guides the pupil on the sewing machine. All edges except the zip edge of the fabric container are sewn together roughly 1.5cm away from the raw edge. The zip must be left half open so it can be turned inside out once the stitching is complete.</p> <ul style="list-style-type: none">○ How to operate a sewing machine (under direct supervision of the teacher) by applying pressure to the foot pedal. The machine will already be set up to sew. <p>❖ The practical outcome is an assessment opportunity.</p> <p>❖ The End of Module Test will be an assessment opportunity.</p>	
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