



MINISTRY OF EDUCATION

Clothing and Textiles

for Senior High Schools

TEACHER MANUAL

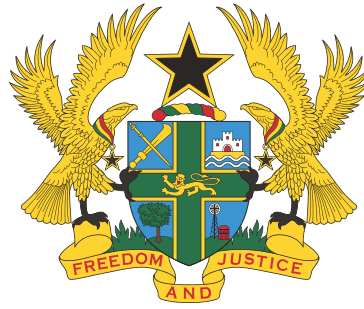


YEAR TWO



NATIONAL COUNCIL FOR
CURRICULUM & ASSESSMENT
OF MINISTRY OF EDUCATION

MINISTRY OF EDUCATION



REPUBLIC OF GHANA

Clothing and Textiles

for Senior High Schools

Teacher Manual

Year Two



**NATIONAL COUNCIL FOR
CURRICULUM & ASSESSMENT
OF MINISTRY OF EDUCATION**

CLOTHING AND TEXTILES TEACHER MANUAL

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SUMMARY SCOPE AND SEQUENCE

S/N	STRAND	SUB-STRAND	SENIOR HIGH SCHOOL								
			YEAR 1			YEAR 2			YEAR 3		
			CS	LO	LI	CS	LO	LI	CS	LO	LI
1.	Psychosocial Aspect of Clothing	Understanding concepts and Principles of clothing.	2	2	6	2	2	5	1	1	3
		Wardrobe Planning and Appearance Management practices.	2	2	4	2	2	4	1	1	3
2.	Textiles in Clothing	Characteristics of Fibres and Fabrics Functionality.	2	2	4	2	2	4	1	1	4
		Fibres and Fabrics in Clothing Construction.	2	2	4	2	2	6	-	-	-
3.	Clothing and Textiles Production Technology	Clothing Construction Processes	3	3	11	2	2	6	1	1	3
		Fashion Design and Garment Construction technology.	3	3	9	3	3	10	1	1	3
Total			14	14	38	13	13	35	5	5	16

Overall Totals (SHS 1 – 3)

Content Standards	32
Learning Outcomes	32
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INTRODUCTION

The National Council for Curriculum and Assessment (NaCCA) has developed a new Senior High School (SHS) curriculum which aims to ensure that all learners achieve their potential by equipping them with 21st Century skills, competencies, character qualities and shared Ghanaian values. This will prepare learners to live a responsible adult life, further their education and enter the world of work.

This is the first time that Ghana has developed an SHS Curriculum which focuses on national values, attempting to educate a generation of Ghanaian youth who are proud of our country and can contribute effectively to its development.

This Teacher Manual for Clothing and Textiles is a single reference document which covers all aspects of the content, pedagogy, teaching and learning resources and assessment required to effectively teach Year Two of the new curriculum. It contains information for all 24 weeks of Year Two including the nine key assessments required for the Student Transcript Portal (STP).

Thank you for your continued efforts in teaching our children to become responsible citizens.

It is our belief that, if implemented effectively, this new curriculum will go a long way to transforming our Senior High Schools and developing Ghana so that we become a proud, prosperous and values-driven nation where our people are our greatest national asset.

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SECTION 1: FIGURE TYPES IN RELATION TO DRESS SENSE

Strand: Psychosocial Aspect of Clothing

Sub-Strand: Understanding Concepts and Principles of Clothing

Learning Outcome: Analyse how figure types influence clothing selection and make appropriate choices for different body shapes

Content Standard: Demonstrate knowledge and understanding of the relationship between clothing selection and figure types

Sub-Strand: Understanding Concepts and Principles of Clothing

Learning Outcome: Apply the principles of clothing design to enhance different figure types.

Content Standard: Demonstrate the ability to apply design principles in clothing selection for different figure types.

Hint



- Assign **Group Project** by **Week 2**. This should be submitted after **Week 10**. Refer to **Appendix A** at the end of section 1 and **Teacher Manual and Assessment Toolkit** pages 27–29 for more information on **Project-Based Assessment**.
- Assign **Portfolio Assessment** for the Academic Year by **Week 3**. Portfolio should be submitted by **Week 22**. Refer to **Appendix B** at the end of section 1 and the **Teacher Assessment Manual and Toolkit** pages 22–25 for more information on how to organise **Portfolio Assessment**.

INTRODUCTION AND SECTION SUMMARY

The section aims to develop learners' skills in creating and evaluating garments, considering both aesthetic and functional aspects. Key areas of focus include understanding human figure types and utilising standard body measurements to create well-fitting and flattering clothing. Learners are to be guided to identify various body shapes, such as tall and thin, tall and plump, short and thin, short and plump, tall with large hips, tall with large bust, short with large hips, etc. Learners will also understand how different clothing styles and designs can enhance or balance these figures. The minimum competencies required of a learner in this section include the ability to make informed decisions about garment construction and selection and to also appreciate the fact that clothing complements the wearer's body shape. Lessons cover the

principles of dress sense, including how to use colour, pattern and texture to create visually appealing and proportionate outfits.

The weeks covered by the section are:

Week 1: Figure Types

Week 2: How Clothing Styles Enhance Various Figure Types

Week 3: Recommended Appropriate Clothing Choices for Different Figure Types

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs a variety of pedagogical exemplars to make the lesson delivery learner focused. A few of the pedagogical exemplars used in this section include Problem-based Learning, Group or Collaborative Learning, Experiential Learning, Structured Talk for Learning, to mention but a few. The teacher is however expected to explore and apply other pedagogical exemplars suitable for each focal area and not to limit themselves to those mentioned in the section only. The teacher is equally encouraged to incorporate the cross-cutting issues such as GESI, SEN, SEL, the 21st Century skills, Core National Values and ICT in the lesson delivery, to make it more interactive, inclusive and learner-centred.

ASSESSMENT SUMMARY

The assessment framework for this section ensures that learners are evaluated on both their theoretical understanding and practical application of key concepts. By focusing on human figure types and standard body measurements, the assessments aim to validate knowledge of how to enhance and balance different body shapes through appropriation of clothing choices. It seeks to measure learners' ability to take accurate body measurements and apply these in creating well-fitting garments. The assessment also targets learners' practical skills in garment construction. The teacher should vary the assessment strategies to allow learners of different Depth of Knowledge (DoK) and experiences to be able to respond to the assessment. The assessment should also be aligned with the learning activities, the learning indicators as well as the pedagogical exemplars, to create a synergy between them. Specific examples of the assessment tasks have been outlined in the section to assist the teacher.

WEEK 1: FIGURE TYPES

Learning Indicators

1. Describe different figure types
2. Take body measurements and apply them in selecting suitable clothing for different figure types

FOCAL AREA 1: THE CONCEPT OF FIGURE TYPES IN CLOTHING SELECTION

1. The concept of figure types

Within the clothing and textiles industry, the shape of a female body is called her figure. The name given to the shape of a male body is physique. Body size is usually measured at the chest or bust, waist and hip. However, the proportion of the part gives a better indication of shape. This relationship among the different areas of the total human form is called body build. Body build, figure or physique come in different types, and it is important to know your figure type and how it affects clothing design. Figure types are size categories determined by weight and body proportions. Examples of the different figure types are: Tall and thin, tall and plump, short and thin, short and plump, tall with large hips, tall with large bust, short with large hips and short with large bust.

- i. **Tall and thin:** This figure is the ideal “model” shape for wearing clothes by western standards. The figure is well-proportioned and well-developed in all body areas. It is the tallest type and could be considered the average figure. This type of figure can wear misses’ pattern garments.
- ii. **Tall and plump:** This type of figure has a statue-frame look. It has a tall and heavy body build which needs a careful choice of style to enhance the figure. This type of figure could probably wear the women’s pattern size.
- iii. **Short and thin:** short and thin people are small in appearance. They have shorter waist length than any other type of figure. Even at their mature stage they look like a teenager or junior petite. Short and thin people may wear either a teen or junior petite pattern.
- iv. **Short and plump:** The short and plump figure is fully developed but shorter. It has a larger waist in proportion to bust than other mature figure types. It will fall within women’s and half size patterns.
- v. **Tall with large hips:** This figure has large or heavy hips in proportion to the rest of the body. Tall people with large hips usually have longer waists and narrower shoulders than other figure types.
- vi. **Tall with large bust:** This figure has a large upper body in proportion to the rest. This type of figure usually has a smaller hip as compared to the bust, making the lower part of the body narrower. A carefully selected style is needed to flatter this figure, people in this category can decide to use any of the measurements from the seven standard figures which is nearest to their measurements.

- vii. Short with large hips:** This type of figure is usually described as 'A' shape. It has narrow shoulders with large hips. Since it gives a short and heavy appearance, choice of garment should give illusion of height and slimness. This figure can use the closest measurement and proportion from the measurement chart to obtain a better fit.
- viii. Short with large bust:** People who are short but have large busts are almost the same as short and plump figures. The only difference is that one has a larger bust over the other. Despite the heavy upper body this figure has a larger waist to carry the heavy bust. A person with such a figure can decide to use measurements close to his or her own measurements and proportion for a better fit.

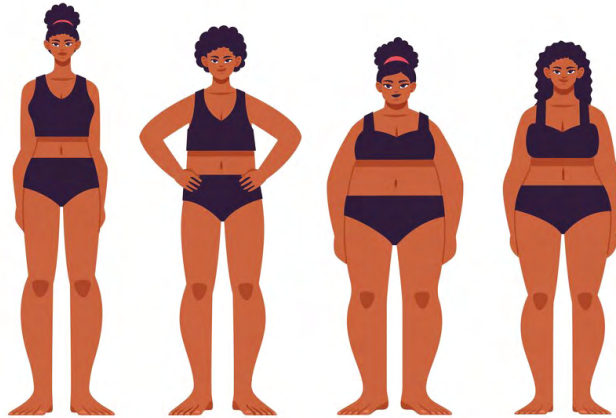


Figure 1: *Various figure types*

2. Measurements required in determining figure types

The main criteria for determining one's figure type are height and width or girth. These two measurements may be used to determine both figure type and size. For example, a tall and thin person may fall within size 12 while a short and plump person may fall within size 16.

Learning Tasks

1. Identify different body types and describe the various figure types.
2. Identify measurements required in determining figure types.
3. Compare your body to the various figure types. Describe which figure type you are and why you fall within this category.

Pedagogical Exemplars

Structuring Talk for Learning: In mixed gender/random groups, use pictures/photos/videos to observe and describe different figure types.

E.g.

- Tall and thin
- Tall and plump
- Short and thin
- Short and plump
- Large and heavy hip

- Large and heavy bust, etc.

Group work and Collaborative learning: In mixed gender groups, identify measurements required in determining figure types.

E.g.

- Height
- Width

Experiential Learning: In mixed gender/random groups

- Examine body proportions and determine figure types using individual and standard body measurements.
- Compare figure types with each other.

Problem based learning: In groups, suggest/select clothing that will enhance the following figure types:

- Short and plump figure
- Very tall and thin
- Heavy bust and hips, etc.

E.g.

Clothing must be designed to suit the figure, either to emphasise or play down figure details in order to enhance the appearance of the person.

Key Assessment

DoK Level 2: Skills of conceptual understanding

- Describe at least three figure types.
- Explain the measurements required in determining figure types.

DoK Level 3: Strategic Reasoning

- Compare different figure types and discuss their advantages and disadvantages in selecting clothing.

FOCAL AREA 2: TAKE BODY MEASUREMENTS AND APPLY THEM IN SELECTING SUITABLE CLOTHING

1. Body proportions and standard figure types

A person's figure is the underlying form on which to base pattern and clothing selections. It has height, width and depth or thickness depending on which figure type it is based. In addition to knowing these measurements, before you choose your figure type, you must analyse your own body proportion and shape, then compare it with the description of the standard figure types. Decide which figure type you most resemble before you choose a pattern size. Most figures fall into one of the seven standard figure types which have specific sizes. The descriptions of the seven standard figure types are as follows.

- i. **Women:** This type of figure is about 165.5cm to 167.64cm tall without shoes. She is larger and more fully mature, about the same size as a Misses because of a fuller back it has a longer back waist length. All measurements are proportionately larger.
- ii. **Misses:** The height is about 162.5 cm to 167.64 cm tall without shoes which is the same height as the women. This is a well-developed figure in all body areas. It is the tallest type of figure and could be considered the average figure.
- iii. **Half-size:** This figure type is about 1.57cm to 1.60cm tall without shoes. A half-size figure is fully developed but shorter. It has a narrower shoulder than the Misses' and a larger waist in proportion to the bust than other mature types.
- iv. **Young junior/Teen:** The teenager is about 1.55cm to 1.60cm without shoes. She could be developing teen or pre-teen figure. She has a very small, high bust and the waistline is larger in proportion to the bust.
- v. **Junior petite:** This type of figure is about 1.50cm to 1.54cm without shoe. Junior petite figure is short, though well-developed, has a small body build. It has a shorter waist length than any other type.
- vi. **Chubby:** The height ranges from 1.27cm to 1.54cm. This figure type is for a growing girl who is over the average weight for her age and height. Both chubby and girl have the same height.
- vii. **Girl:** A girl's figure has a height from 1.26cm to 1.55cm without shoes. This is the smallest of the seven types. The figure is just beginning to develop but needs no under arm dart fitting in dress bodice because the line is not defined.
- viii. **Teen boys:** About 155cm to 179cm tall. This is the young man's figure that falls between Boys' and Men's sizes.
- ix. **Men:** About 175.5cm tall, this is the man of average build.

Table 2: Girls and women's size range charts (in centimetres)

Misses								
Size	6	8	10	12	14	16	18	20
Bust	78	80	83	87	92	97	102	107
Waist	58	61	64	67	71	76	81	87
Hip	83	85	88	92	97	102	107	112
Back waist	Choose the figure with the back waist length nearest to your own.							
Length	39.5	40	40.5	41.5	42	42.5	43	44
Misses' petite								
Size	6mp	8mp		10mp	12mp	14mp		16mp
Bust	78	80		83	87	92		97
Waist	60	62		65	69	73		78
Hip	83	85		88	92	97		102
Back waist	Choose the figure with the back waist length nearest to your own.							

Length	37	37.5		38	39	39.5		40
Young junior/Teen								
Size	5/6	7/8		9/10	11/12	13/14		15/16
Bust	71	74		78	81	85		89
Waist	56	58		61	64	76		69
Hip	79	81		85	89	93		97
Back waist	34.5	35.5		37	38	39		40
Young junior/Teen (Half-size)								
Size	10 ¹ / ₂	12 ¹ / ₂	14 ¹ / ₂	16 ¹ / ₂	18 ¹ / ₂	20 ¹ / ₂	22 ¹ / ₂	24 ¹ / ₂
Bust	84	89	94	99	104	109	114	119
Waist	69	74	79	84	89	96	102	108
Hip	89	94	99	104	109	116	122	128
Back waist	Choose the figure with the back waist length nearest to your own.							
Length	38	39	39.5	40	40.5	40.5	41	41.5
Women's								
Size	30	40	42	44	46		48	50
Bust	107	112	117	122	127		132	137
Waist	89	94	99	105	112		118	124
Hip	112	117	122	127	132		137	142
Back waist	Choose the figure with the back waist length nearest to your own.							
Length	44	44	44.5	45	45		45.5	46

Table 3: Boys and men's measurements (in centimetres)

Teen-boys: About 155cm to 179 cm tall.					Men's: About 175.5cm tall.								
Size	14	16	18	20		34	36	38	40	42	44	46	48
Chest	81.5	85	89	91.5		86	92	96.5	102	107	112	117	122
Waist	68.5	71.5	74	76.5		71	76	81	86	92	99	107	112
Hip (Seat)	82.5	86.5	90.5	94		89	94	99	104	109	114.5	119.5	124.5
Neck Band	34.5	36.5	37	38		36	37	38.5	39.5	41	42	43.5	44.5

2. Rules for taking body measurements

- i. Use a tape measure that doesn't stretch.
- ii. Don't measure over bulky clothes-wear appropriate clothing.

- iii. Don't pull the tape measure too tight.
- iv. Try not to take your own measurements.
- v. Stand accurately when being measured.
- vi. Write down your measurements.

3. Steps in taking body measurements

- i. **Shoulder width:** Measure across the back from the corner of one shoulder to the corner of the other shoulder.
- ii. **Bust:** Measure around the fullest part of the bust.
- iii. **Waist:** Measure the circumference around your natural waist and your lower waist.
- iv. **Hip:** Measure along the circumference of the upper swell of the hip over the pelvic region.
- v. **Sleeve length:** Measure the distance between your shoulder seam and your desired sleeve cuff.
- vi. **Around arm:** Measure the circumference around the thickest part of your upper arm, usually at the bicep.

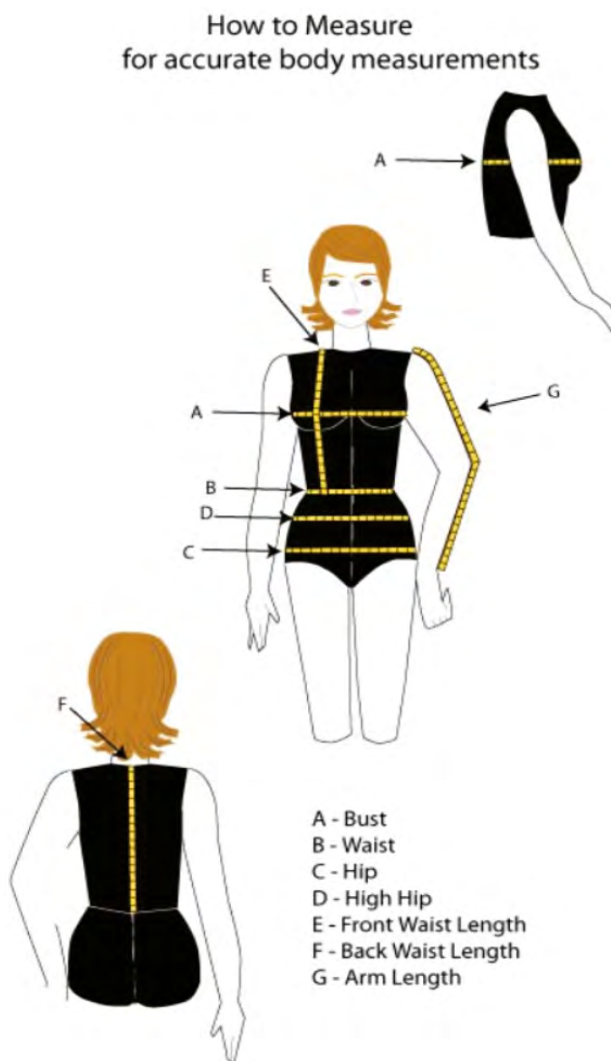


Figure 2: Steps in taking body measurements

Learning Tasks

1. Discuss how different figure types influence clothing selection and utilisation amongst individuals.
2. Take and record measurements of individuals to examine body proportions and determine figure types using standard body measurements.
3. Analyse the various figure types in relation to clothing by relating body measurements to pattern sizes.

Pedagogical Exemplars

Structuring Talk for Learning

- a. In mixed gender/random groups, discuss rules for taking body measurements.

E.g.

- Use a correct tape measure
- Stand upright when being measured
- Record all measurements taken, etc.

- b. Present group reports for whole class discussion.

Group Work and Collaborative Learning

- a. In mixed ability/gender groups, take accurate body measurements of your friends and record:
 - Bust
 - Blouse length
 - Nipple to nipple
 - Hips
 - Slit length, etc.
- b. Use the recorded measurements to
 - Select the most appropriate pattern size.
 - Select clothing from a range of clothing for your friend and yourself.

Key Assessment

DoK Level 2: Skills of conceptual understanding

Using the measurements in the table below, name the most appropriate pattern type for each set of measurements.

Size	10	11/12	46
Bust	83	81	127
Waist	64	64	112
Hip	88	89	132
Length	40.5	38	45
Pattern type			

DoK Level 3: Strategic Reasoning

Discuss the importance of accurate body measurements and how they relate to figure type and garment fit.

DoK Level 4: Extended critical thinking and reasoning

Create a pattern for a garment based on a person's body measurements and figure type.

Hint



The recommended assessment mode for Week 1 is Individual Class Exercise. See Teacher Assessment Manual and Toolkit pages 63- 65 for more information on how to organise an Individual Class Exercise.

WEEK 2: HOW CLOTHING STYLES ENHANCE VARIOUS FIGURE TYPES

Learning Indicator: Analyse how different clothing styles enhance or balance various figure types

FOCAL AREA 1: HOW FIGURE TYPES AFFECT CLOTHING DESIGN

Our choice of clothing can either flatter or ruin appearance; therefore, clothing should be designed to suit various figure types. A short and thin person may require a design which is different from that of a tall and thin person. Clothing should be designed to emphasise or play down figure details to enhance the appearance of the client. Feeling comfortable in your clothes and looking smart in them raises your self-esteem and gives you confidence.

Figure variations

People come in a variety of sizes, shapes and proportions. This brings about figure variations. Figure variations include:

- i. Facial shape E.g. oval, arrow, broad and wide.
- ii. Neck length and width, E.g. short, long, wide and a narrow neck.
- iii. Square or drooping shoulders.
- iv. Large upper arm.
- v. Hunchback and hollow chest.

Learning Tasks

1. Observe displayed images of different body shapes to describe their features.
2. Discuss how clothing choices can enhance or balance figure types.
3. Conduct an interview to find out from individuals how they select and use clothes to enhance their figure type.

Pedagogical Exemplars

Group Work and Collaborative Learning

In mixed ability/gender groups, observe displayed images of different body shapes to describe their features.

Discuss how clothing choices can enhance or balance figure types.

Interact with your group peers and discuss personal preferences and common misconceptions in clothing selection.

Problem based learning

In small groups, select a specific figure type of your choice, conduct an interview to find out from individuals with similar figure type how they select and use clothes.

Present appropriate and inappropriate clothing styles for the figure type chosen for a whole class discussion to compare and refine ideas.

Key Assessment

DoK Level 2: Skills of conceptual understanding

Identify two types of figure variations and give examples of each.

DoK Level 3: Strategic reasoning

Kukua has is tall with large hips. Create a personalised wardrobe plan that includes clothing styles to enhance or balance her figure type.

DoK Level 4: Extended critical thinking and reasoning

Present on how different clothing styles can enhance or balance various figure types.

Hint



Assign Group Project by Week 2. This should be submitted after Week 10. Refer to Appendix A at the end of section 1 and Teacher Manual and Assessment Toolkit pages 27–29 for more information on Project-Based Assessment.

WEEK 3: RECOMMENDED APPROPRIATE CLOTHING CHOICES FOR DIFFERENT FIGURE TYPES

Learning indicators

1. Explain how design principles affect the appearance of different body shapes
2. Recommend appropriate clothing choices for different figure types to achieve a flattering appearance

FOCAL AREA 1: THE IMPACT OF DESIGN PRINCIPLES ON BODY SHAPES

Design principles play a crucial role in creating visually appealing and harmonious compositions in fashion design. By understanding how design principles affect the appearance of different body shapes, designers can create garments that flatter and enhance the wearer's shape. Whether you're an hourglass, pear-shaped, rectangle, inverted triangle, or apple-shaped, there's a design principle that can help you look and feel confident and beautiful.

Design principles and their Impact on body shapes

1. Balance

Balance refers to the distribution of visual elements in a composition. In fashion design, balance can create a sense of harmony and stability. For different body shapes:

- **Hourglass:** Accentuate the waist with belted dresses or tops to emphasise the curves.
- **Pear-shaped:** Balance the hips with A-line dresses or skirts that create a more balanced silhouette.
- **Rectangle:** Add curves with flared pants or skirts to create a more feminine shape.

2. Proportion

Proportion refers to the relationship between the size and scale of different elements. In fashion design, proportion can create a sense of harmony and balance. For different body shapes:

- **Inverted triangle:** Balance the upper body with A-line dresses or skirts that create a more balanced silhouette.
- **Apple-shaped:** Draw attention away from the midsection with V-neck tops or dresses that create a longer, more balanced line.
- **Pear-shaped:** Balance the hips with flared pants or skirts that create a more balanced silhouette.

3. Emphasis

Emphasis refers to the focal point in a composition. In fashion design, emphasis can draw attention to specific areas of the body. For different body shapes:

- **Hourglass:** Emphasise the waist with belted dresses or tops that create a defined silhouette.

- **Rectangle:** Add emphasis to the bust with push-up bras or ruffled tops that create a more feminine shape.
- **Inverted triangle:** Draw attention to the lower body with patterned pants or skirts that create a more balanced silhouette.

4. Harmony

Harmony refers to the visual coherence of a composition. In fashion design, harmony can create a sense of unity and balance. For different body shapes:

- **Pear-shaped:** Create harmony with monochromatic colour schemes that create a sense of balance and stability.
- **Apple-shaped:** Use patterns and textures to create a sense of harmony and visual interest.
- **Rectangle:** Add harmony with flowing fabrics that create a sense of movement and balance.

Learning Tasks

1. Describe how clothing styles impact body appearance.
2. Discuss how applying design principles can enhance different body shapes.
3. Identify design principles in clothing.

Pedagogical Exemplars

Experiential Learning/Problem based learning: In mixed gender/cultural groups, use Open Education Resources (OERs) and other relevant sources to observe images of different body shapes: pear, apple, hourglass, rectangular, inverted triangle to:

1. Describe how clothing styles impact body appearance.
2. Discuss how applying design principles can enhance different body shapes.
3. Identifying design principles in clothing
4. Groups present findings and explain how design principle affects different body shapes.

E.g.

- **Balance:** Refers to the equal distribution of visual weight in a design.
- Effect on body shape.
- Clothing with balanced elements such as A-line skirts for pear-shaped bodies creates a proportionate look.
- Horizontal stripes widen a narrow frame, while vertical lines elongate a short figure, etc.

Emphasis: Highlights a specific part of the body to draw attention.

Effect on body shape

- Strategic use of colour, accessories and patterns directs attention to or away from certain areas of the body.
- A belt on an hourglass figure enhances the waistline

- Bright tops for pear-shaped bodies draw attention upwards, etc.

Key Assessment

DoK Level 2: Skills of conceptual understanding

What design principle can be used to draw attention away from the mid-section of an apple-shaped body?

DoK Level 3: Strategic reasoning

1. Ama has an hourglass shape. Analyse how different design principles can be applied to create a flattering and harmonious outfit for her.
2. How can the principle of balance be used to create a flattering outfit for a pear-shaped body?

DoK Level 4: Extended critical thinking and reasoning

Write a comprehensive essay on how design principles can be used to create flattering and harmonious outfits for different body shapes.

FOCAL AREA 2: RECOMMENDED APPROPRIATE CLOTHING CHOICES FOR DIFFERENT FIGURE TYPES

- Short and plump figure:** People who are short and plump need to choose garments that give the illusion of height. Lots of vertical lines give an impression of height as well as slimness. Vertical seams or darts should be used. High heels give an illusion of height to a short person. Fabric patterns with vertical designs is preferable.
- Tall and thin figure:** This is an ideal shape for wearing clothes by European standards. The garments of this figure can have shaping with tucks, pleats, gathers or shirring. This type of figure can wear almost all fabrics, especially heavier ones, large weaves or motifs, napped and pile surfaces.
- Tall and plump figure:** Garments for this figure should have simple lines and little decoration. The shaping of this body type should be done with seams or darts. Tall, heavy people should avoid loud prints, checks, plaids and stripes. They should also avoid clingy, bulky or heavy fabrics over blouses and untucked shirts should not be worn.
- Short and thin figure:** Garments for this figure should be light weight. Small prints and smooth textures are best. Business suits look nice on short and thin people. Large pockets, collars and heavy looking accessories should not be used. Wide contrasting horizontal bands or belts are not good because they give the impression of reduced height.
- Tall with large hips figure:** This figure has broad hips that are large in proportion to the rest of the body. Choose garments that have vertical lines around the hips and horizontal lines across the bodice. Wear attractive collars and wide shoulder lines, yokes and gathered sleeve tops.
- Tall with large bust:** This figure has a large upper body in proportion to the rest. The hip of such a figure type is usually smaller as compared to the bust. Such figures

should choose simple slim tailored shirts or long jackets with vertical lines or designs over the top. Gathers, pleats or shirring can be used below the waist. Top heavy people should avoid shiny fabric on top, since they give an illusion of width across the chest and the upper arm.

vii. *Short with large hips:* This figure has short upper body and hips that are large and is similar to the short and heavy figure. People who have such figures must choose garments that give an illusion of height. Narrow or straight dresses are good. A dress with long sleeves and closing will give a long vertical image.

viii. *Short with large bust:* This figure has a heavy top. To look tall and reduce size, choose simple styles with vertical tucks or seams from the neckline width slightly down. Straight dresses, dresses with slightly flared hems, deep necklines and ‘V’ shaped yokes will work.

Learning Tasks

1. Create simple outfit sketches based on a chosen figure type.
2. Organise a panel discussion/role-play on best styling techniques for each body shape.
3. Sketch outfit designs for different body shapes, ensuring the use of at least three design principles.

Pedagogical Exemplars

Talk for Learning

In mixed gender/random groups, use different clothing items and experiment with mixing and matching to suit various figure types. Present the reports for whole class discussion.

Group Work and Collaborative Learning

In mixed ability/gender groups, watch videos/observe samples of fashion sketches that illustrate balance, emphasis, and proportion.

Individually create simple outfit sketches based on a chosen figure type.

Organise an exhibition to display the sketches for peer reviews based on effectiveness in enhancing figure types.

Learners take turns trying on or displaying outfits on models, explaining how each design principle was applied.

Experiential Learning/ Collaborative Learning

In mixed ability/ friendship groups organise a panel discussion/role-play on best styling techniques for each body shape.

Individually sketch outfit designs for different body shapes, ensuring the use of at least three design principles.

Recommend appropriate clothing choices for different figure types to achieve a flattering appearance.

Key Assessment

DoK Level 2: Skills of conceptual understanding

Recommend clothing items that would be flattering for a person with a pear-shaped figure type.

DoK Level 3: Strategic reasoning

Conduct a wardrobe audit for a person with an hour-glass figure type and provide recommendations for clothing items that should be added or removed to achieve a flattering appearance.

DoK Level 4: Extended critical thinking and reasoning

Create a fashion illustration that demonstrates a flattering clothing choice for a person with a specific figure type.

Hint



Assign **Portfolio Assessment** for the Academic Year by **Week 3**. Portfolio should be submitted by **Week 22**. Refer to **Appendix B** at the end of section 1 and the **Teacher Assessment Manual** and **Toolkit** pages 22–25 for more information on how to organise Portfolio Assessment.

SECTION 1 REVIEW

This section aims to equip learners with practical skills in garment design and construction while fostering an appreciation for textile selection and dress sense. By understanding human figure types and mastering standard body measurements, learners are prepared to create clothing that is both stylish and well-fitting, catering for diverse body shapes and sizes. This section not only prepares learners for potential careers in fashion and textiles but also enhances their ability to make informed clothing choices in their personal, family and community lifestyles.

Additional Reading/Teaching Learning Materials

1. Realia of different categories of clothing.
2. Videos on classification of clothing, care and maintenance of clothing, wardrobe planning and good grooming.
3. Pictures and charts of clothing, classification and reasons for wearing clothes.
4. Computer, Projector, camera and Smart phones (if possible).
5. Pictures and charts of clothing, classification and reasons for wearing clothes.
6. Textbooks.
7. Google search.
8. Flip charts.
9. Cardboard.
10. Sticker notes pads.



APPENDIX A: INDIVIDUAL PORTFOLIO ASSESSMENT

Refer to the Teacher Assessment Manual and Toolkits Section 7.1 on pages 22-25 for guidelines on portfolio assessment.

1. Learner Task: Collect all your work from the academic year, starting from the beginning of the first semester and compile it into a portfolio to be submitted at the end of week 22 for assessment. Your portfolio should include assignments, projects, practical assessments, reflective pieces, mid-semester and end-of-semester papers. This portfolio will be assessed to evaluate your overall understanding and progress throughout the year.

2. Example of structure and organisation of the Portfolio Assessment

As part of the structure of the portfolio assessment, make sure learners include the following information:

- a. Cover Page which includes the Learner's Name, Form, Subject and period/date.
- b. Table of Contents which has the list of items included with page numbers.
- c. Brief description/background of items such as short description of the Importance of Fashion Shows and background information for each included artefact for exhibition, etc.

3. Example of learners' works to be included in the Portfolio Assessment

- a. Assignments
- b. Projects
- c. Practical work
- d. Reflective Pieces
- e. Mid semester and end of semester papers

4. Sample mode of administration

- a. Explain the purpose and components of the portfolio to the learners and provide examples and templates for each section.
- b. Schedule periodic reviews (E.g. every 3-4 weeks) to ensure learners are keeping up with their portfolios and provide feedback and guidance during these checkpoints.
- c. Provide learners with the scoring rubrics and provide detailed explanation on the rubrics.
- d. Final portfolios are due in week 22 of the academic calendar. Allow a grace period for revisions based on final feedback.

5. Sample mode of submission/presentation

- a. Communicate the final deadline for portfolio submission to all learners to ensure timely and complete submissions.
- b. Learners will submit their completed portfolios either in printed form or through the school's online submission system.

- c. Ensure the portfolio includes all required elements: assignments, projects, practical assessments, reflective pieces, class participation records and a final reflection.
- d. Learners should organise their portfolios clearly and logically, with each component clearly labelled and easy to access.
- e. For digital submissions, learners should upload their portfolios as a single file or in clearly marked folders within the online portal.

6. Sample feedback strategy

- a. Schedule periodic check-ins to discuss progress, set goals and adjust strategies as needed.
- b. Utilise both formative and summative feedback to guide students' development and ensure they understand how to enhance their work continuously.

7. Sample Portfolio Assessment Marking scheme

Learner's works	Score
Assignments/Exercises	10 marks
Projects/Case studies	10 marks
Practical assessment	10 marks
Reflective Pieces	5 marks
Mid-semester and End-of-semester Papers	5 marks
Total marks	40 marks



APPENDIX B: GROUP PROJECT WORK

Assessment task: Analyse how the properties of woven, knitted and non-woven fabrics influence the choice of cutting tools, seam finishes and stitching techniques to ensure high-quality garment production.

1. How to administer the assessment task(s)/item(s) as a subject group.
 - a. Design the project and provides a project description in line with learning outcomes.
 - a. Define specific tasks for learners in groups to be undertaken in developing the project.
 - b. Monitor engagement and participation as you observe learners' interaction with their peers, etc.
2. Providing feedback

Guide learners to reflect on their project-based assessments. Clarify misconceptions and give support to learners, etc.

SCORING RUBRICS

Criteria	Excellent (4)	Good (3)	Satisfactory (2)	Needs Improvement (1)
Understanding of Fabric Properties	Demonstrates comprehensive and accurate understanding of woven, knitted, and non-woven fabric properties.	Shows clear understanding with minor inaccuracies or omissions.	Shows basic understanding; some confusion about fabric types and their properties.	Lacks understanding or provides incorrect descriptions of fabric types.
Analysis of Cutting Tools	Thorough and insightful analysis of how fabric type affects the choice of cutting tools, with specific examples.	Good analysis with relevant examples, though some connections may be less developed.	Basic analysis; connections between fabric type and cutting tools are somewhat unclear.	Poor or missing analysis; lacks connection between fabric type and cutting tools.
Analysis of Seam Finishes	Clearly explains how fabric properties influence appropriate seam finishes, with strong justification.	Provides relevant seam finish choices with moderate justification.	Limited explanation; some mismatches between fabric and seam finish.	Little to no justification for seam finish choice; inappropriate or missing examples.

Analysis of Stitching Techniques	Excellent insight into suitable stitching techniques based on fabric properties; examples are appropriate and well-explained.	Good understanding with appropriate techniques discussed; minor omissions.	Basic understanding; examples may lack specificity or appropriateness.	Minimal or inaccurate discussion of stitching techniques.
Application to High-Quality Garment Production	Connects fabric behaviour to garment quality confidently and clearly; practical implications are well-addressed.	Shows good awareness of how choices affect garment quality.	General mention of quality but lacks detail or depth.	Fails to connect fabric characteristics with garment quality.
Organisation and Clarity	Ideas are very well organised, clearly presented and logically structured.	Mostly organised and clear, with minor lapses in flow or clarity.	Some organisation, but ideas may be disjointed or unclear.	Poorly organised and difficult to follow.

SECTION 2: PLANNING OF WARDROBE AND APPEARANCE MANAGEMENT

Strand: Psychosocial Aspect of Clothing

Sub-Strand: Wardrobe Planning and Appearance Management Practices

Learning Outcome: Apply wardrobe planning principles to create functional and stylish wardrobes that suit individual needs, lifestyles and budgets.

Content Standard: Demonstrate understanding and application of wardrobe management principles to create functional and stylish wardrobes that suit individual needs, lifestyles and budgets.

Sub-Strand: Wardrobe Planning and Appearance Management Practices

Learning Outcome: Evaluate and apply appearance management techniques to enhance personal and professional image.

Content standard: Demonstrate understanding and skills of enhancing personal appearance through effective appearance management.

INTRODUCTION AND SECTION SUMMARY

This section supports learners to explore the efficient and effective planning of wardrobes and appearance management to enhance personal image, confidence, and social interactions. The section guides learners to understand the principles of organising clothing, selecting appropriate attire for different occasions and maintaining a well-balanced wardrobe that meets individual and family needs while minimising waste and maximising utility.

The minimum competencies required of a learner in this section include the ability to make informed wardrobe decisions, manage clothing resources efficiently, and apply appropriate appearance management practices. Learners should also develop skills in decision-making, budgeting and personal grooming. In each focus area, learners will explore the theory behind wardrobe planning and appearance management. They will also take part in individual and group activities to apply these concepts, either during class or for discussion in the next lesson.

The weeks covered by the section are:

Week 4: Wardrobe Planning and its Organisation Techniques

Week 5: Role of Accessories, Hairstyles and Make-up in Enhancing Personal Appearance and Appropriate Dress and Grooming for Different Occasions

SUMMARY OF PEDAGOGICAL EXEMPLARS

The section targets learner-centred lesson delivery under each focal area. To do this, the teacher is expected to explore and apply other pedagogical exemplars suitable for each focal area and not limit themselves to those mentioned in the section. Some of the pedagogical exemplars that could be employed include problem-based learning, collaborative learning, experiential learning, structured talk for learning and group discussions. Additionally, wardrobe planning simulations, case studies on personal appearance management, reflective journaling, fashion role-playing and peer critiques on wardrobe organisation can be incorporated to enhance learners' practical understanding and decision-making skills.

The teacher is also encouraged to incorporate Gender Equality and Social Inclusion (GESI), Special Educational Needs (SEN), Social and Emotional Learning (SEL), 21st-Century Skills, Core National Values, and ICT in lesson delivery. This approach will make learning more interactive, inclusive, and practical, ensuring that learners can effectively apply wardrobe planning and appearance management principles in real-life situations.

ASSESSMENT SUMMARY

There is the need for the teacher to assess learners' knowledge, understanding and skills on the concepts under this section. To effectively do this, the teacher should use varying assessment strategies to unearth learners' Depth of Knowledge (DoK), as outlined in this manual and the SHS/SHTS/STEM Curriculum. It is equally important to align the assessment activities with the learning indicators as well as the pedagogical exemplars, to create a synergy between them.

Teachers are to make choices that will ensure a good mix of high and low levels of assessment to accommodate the diverse abilities of learners. Assessment strategies may include class discussions, wardrobe organisation exercises, budgeting tasks for wardrobe planning, case study analysis on appearance management, role-playing activities on appropriate dressing, presentations on clothing choices for different occasions, peer assessments, and self-evaluations. As a guide, specific examples of assessment tasks have been outlined in the section to assist the teacher.

WEEK 4: WARDROBE PLANNING AND ORGANISATION TECHNIQUES

Learning Indicators

1. *Analyse different types of wardrobes and their suitability for various occasions*
2. *Demonstrate wardrobe organisation techniques*

FOCAL AREA 1: WARDROBE PLANNING

1. The concept of wardrobe

A **wardrobe** refers to the entire collection of clothing, accessories and cosmetics owned by an individual. It includes garments for different occasions, shoes, bags, belts, jewellery, hats, makeup items, and other personal grooming products. Together, these items reflect a person's taste, lifestyle, social roles, and personal grooming habits.

2. **Wardrobe planning** is the thoughtful and deliberate process of selecting clothes, accessories, and cosmetics that are not only stylish and well-designed but also suitable for the present and anticipated needs of an individual, family, or group. It involves making choices that align with fashion trends, personal preferences, functional requirements, and financial considerations. Effective wardrobe planning ensures that every item serves a purpose, matches the wearer's style, and is appropriate for different settings, whether formal, casual, professional, or cultural.

Good wardrobe planning takes into account both aesthetic appeal and practicality. It helps individuals avoid unnecessary purchases, save money and ensure that they always have suitable clothing for various occasions. For families, it helps manage clothing needs for different members efficiently and economically.

3. Factors to consider when planning a wardrobe

Effective wardrobe planning requires careful consideration of various factors to ensure that the selection of clothing, accessories and cosmetics is both functional and aesthetically pleasing. These factors help to create a wardrobe that is not only stylish but also practical, economical and suitable for different occasions and environments.

a. Personal Style and Preferences

The wardrobe should reflect the unique identity, preferences and personality of the individual. Some people may prefer minimalist and classic styles, while others may favour bold colours, trendy cuts or cultural attire. Recognising one's fashion tastes ensures confidence and satisfaction in daily wear.

b. Lifestyle and Daily Activities

The type of activities a person engages in daily greatly influences their clothing needs. A student, for instance, may require comfortable and durable casual wear, while a working professional might need formal or business attire. Considerations should also include religious or cultural dress codes, sports or exercise routines and social engagements.

c. Climate and Seasonal Changes

Clothing should be appropriate for the prevailing weather conditions. In warmer regions, breathable and lightweight fabrics such as cotton or linen are ideal. For colder environments, heavier and insulating materials such as wool and fleece are necessary. A well-planned wardrobe should accommodate seasonal changes, including rainy and harmattan seasons in places like Ghana.

d. Fit, Comfort and Body Shape

Garments must fit the body well and allow for comfort during movement. Poorly fitting clothes can be restrictive or unflattering. Understanding one's body shape helps in choosing designs that enhance appearance and comfort. Additionally, age and physical conditions (E.g. pregnancy, disability) should be considered when selecting clothing styles.

e. Existing Wardrobe Inventory

Before purchasing new items, it is important to assess what is already available in the wardrobe. This helps identify gaps, avoid duplication and make better use of existing garments. Some items may only require restyling or mending rather than replacement.

f. Budget and Financial Resources

The amount of money available for clothing significantly influences wardrobe choices. It is important to plan within one's means by prioritising essential items and avoiding impulse purchases. A well-managed budget can accommodate quality purchases over time rather than excessive spending on non-essentials.

g. Cultural and Social Expectations

In many societies, cultural norms and expectations influence how people dress. Traditional or ceremonial clothing may be required for festivals, funerals, weddings or religious events. It is important to consider social customs and dress codes to maintain respect and appropriateness in different settings.

h. Durability and Care Requirements

When planning a wardrobe, the quality and lifespan of garments should be taken into account. Choosing durable fabrics and well-constructed clothing saves money in the long run. Also, consider how easy it is to wash, dry and maintain the garments. Busy individuals may prefer clothes that require minimal ironing or dry cleaning.

i. Colour Coordination and Versatility

Selecting clothing items that can easily be mixed and matched with others enhances versatility and reduces the need for too many items. Neutral colours and classic patterns often combine well with other pieces, making the wardrobe more functional and adaptable to different occasions.

j. Fashion Trends and Timeless Pieces

While fashion trends can influence choices, it is wise to balance trendy items with timeless wardrobe staples such as a well-fitting jacket, a little black dress or plain

white shirts. This ensures the wardrobe remains relevant across seasons without frequent, costly updates.

k. **Storage Space**

The size and arrangement of available storage, such as wardrobes, closets or drawers, should also guide the number and type of items acquired. Limited space may require fewer but more versatile clothing pieces.

l. **Health and Special Needs**

Some individuals may have allergies to certain fabrics or may require medical clothing (E.g. maternity wear, compression garments). Wardrobe planning should accommodate these specific needs for comfort and wellbeing.

4. **Types of Wardrobes and Their Suitability for Various Occasions**

Clothing plays a vital role in personal appearance, social interaction and functionality. An individual's wardrobe is not just a collection of clothes it reflects their lifestyle, values and the various roles they play in society. To meet the diverse demands of everyday life and special events, wardrobes can be categorised into different types. Each type serves a specific purpose and is suited to particular occasions. Analysing these wardrobe types helps individuals make informed decisions about what to wear and when.

a. **Basic Wardrobe**

Definition: The basic wardrobe consists of essential and versatile clothing items that are worn regularly. These form the foundation of everyday dressing.

Examples: T-shirts, jeans, casual blouses, skirts, black or navy trousers, plain dresses, cardigans, and comfortable shoes.

Suitability: Ideal for daily wear such as going to school, work, shopping, running errands or spending time at home. These items are chosen for their simplicity, durability and ability to be mixed and matched easily.

b. **Formal or Office Wardrobe**

Definition: This wardrobe contains clothing that is appropriate for professional settings and formal environments. The focus is on polished appearance, modesty and authority.

Examples: Tailored suits, formal dresses, long skirts, collared shirts, blazers, dress shoes and ties.

Suitability: Suitable for workplaces, job interviews, official meetings, formal ceremonies and religious functions. These outfits project seriousness, competence and respect for the setting.

c. **Casual Wardrobe**

Definition: Casual clothing offers comfort and relaxation, usually worn in informal settings. The emphasis is on ease of movement and a relaxed appearance.

Examples: Polo shirts, casual trousers, T-shirts, shorts, sneakers, sundresses, slippers and sandals.

Suitability: Ideal for informal outings, hanging out with friends, market visits, casual school days or leisure weekends. These clothes allow freedom and are often more expressive and fashionable.

d. Occasion or Special Event Wardrobe

Definition: This wardrobe includes clothing items reserved for significant social or cultural events. These outfits are usually more elaborate, elegant or symbolic.

Examples: Traditional Ghanaian attire such as *kente*, *agbada* and *lace*; evening gowns, wedding dresses, kaftans and ceremonial suits.

Suitability: Appropriate for weddings, funerals, festivals, naming ceremonies, graduations and religious observances. Such garments express cultural identity, status and celebration.

e. Sports and Activewear Wardrobe

Definition: This wardrobe is made up of clothing designed for physical activity. It prioritises functionality, breathability, and flexibility.

Examples: Tracksuits, leggings, sports jerseys, tank tops, trainers, gym shorts and sweat-wicking tops.

Suitability: Suitable for physical education classes, jogging, exercising at the gym, sports competitions or outdoor training. These clothes support mobility and regulate body temperature.

f. Seasonal Wardrobe

Definition: This includes clothes chosen based on the climatic conditions of the environment. It ensures comfort and protection from the elements.

Examples

- **Hot weather:** Light cotton fabrics, short-sleeved shirts, sleeveless dresses, hats and sandals.
- **Cold weather:** Wool sweaters, jackets, scarves, gloves, thermal innerwear and boots.
- **Rainy season:** Raincoats, umbrellas and waterproof shoes.
- **Harmattan season:** Cardigans, shawls and closed footwear.

Suitability: These outfits help individuals adjust to changing weather, ensuring health, safety and comfort across seasons.

g. Home or Lounge Wardrobe

Definition: This wardrobe consists of relaxed clothing for use at home during rest, sleep or private family time.

Examples: Nightwear (pyjamas and nightgowns), loose house dresses, wrappers, robes, bath slippers and T-shirts.

Suitability: Perfect for bedtime, household chores, relaxing indoors and early morning routines. Comfort and modesty are key in this category.

h. Maternity and Special Needs Wardrobe (optional addition)

Definition: Specially designed clothes to meet unique physical or health needs, such as pregnancy or disability.

Examples: Maternity gowns, elastic waist trousers, clothing with easy fastenings, medical garments and support wear.

Suitability: Appropriate during pregnancy, for people with disabilities or for those recovering from illness or injury. These items provide comfort and ease of dressing.

i. Analysing Suitability for Occasions

Each wardrobe type is suitable for particular occasions and may be inappropriate for others. For example:

- A **formal suit** is perfect for a job interview but unsuitable for a beach outing.
- A **traditional outfit** may be worn for a cultural festival but not ideal for sports activities.
- **Activewear** works for exercise but would not be suitable in a boardroom meeting.
- A **nightgown** is perfect for bedtime but not acceptable in public.

Making appropriate wardrobe choices enhances personal image, builds self-confidence, and shows respect for cultural and social expectations.

Learning Tasks

1. Discuss wardrobe management practices.
2. Identify factors that influence personal and family wardrobe management practices.
3. Discuss examples of well-planned wardrobes and create a checklist of wardrobe essentials.
4. Create a wardrobe planning guide.

Pedagogical Exemplars

Group work/Collaborative Learning Approaches

In mixed ability/gender groups, identify factors that influence personal and family wardrobe management practices.

E.g.

- Economic, lifestyle and occupation
- Climate and environment
- Fashion trends and personal style
- Psychological, socio-cultural and religious beliefs
- Family size, age, gender and structure
- Clothing maintenance and storage space, etc.

Structured Talk for Learning /Experiential Learning Approaches

In groups review samples/charts/videos/posters of wardrobes.

Discuss examples of well-planned wardrobes for different lifestyles.

Create a checklist of wardrobe essentials.

E.g.

Everyday Wear (Casual Outfits)

- T-shirts (plain & patterned) – at least 3
- Jeans or trousers – 2 pairs
- Casual dresses – 2

Formal & Professional Wear

- Dress, shirts or blouses – 2
- Formal dress or suit – 1
- Formal shoes – 1 pair, etc.

Experiential Learning Approach

Individually/in pairs use the checklist to record wardrobe essentials of a selected wardrobe.

In small groups, compare the lists and discuss gaps or missing items in the wardrobes chosen.

In a whole class discussion, reflect on the major findings to create a class-based wardrobe planning guide.

Key Assessment

DoK Level 2: Skills of conceptual understanding

State three reasons for planning a wardrobe.

DoK Level 3: Strategic reasoning

- a. Explain the concept of wardrobe planning (orally or written).
- b. Discuss how to care for and maintain a wardrobe.

DoK Level 4: Extended critical thinking and reasoning

Prepare a well-labelled album on different types of wardrobes using resources available in the community.

FOCAL AREA 2: WARDROBE ORGANISATION TECHNIQUES

Steps to Basic Wardrobe Planning

Planning a basic wardrobe is a practical process that ensures your clothing collection is functional, coordinated and suitable for your daily needs. The following steps provide a

systematic approach to building a wardrobe that reflects your personal style while being cost-effective and versatile.

The key steps to basic wardrobe planning are

- Identify your wardrobe needs.
- Build your core wardrobe.
- Review your wardrobe.
- Optimise and filter out unwanted items.

1. Identify Your Wardrobe Needs

Start by evaluating your daily activities, roles and lifestyle. Consider the type of clothing required for work, school, religious events, leisure, social gatherings and exercise. This helps to outline the categories of clothing you need most and avoid unnecessary purchases.

2. Build Your Core Wardrobe

Focus on acquiring essential items that form the foundation of your wardrobe. These core pieces should be timeless, neutral in colour and easy to mix and match. Examples include plain tops, jeans, a black dress, comfortable shoes, a jacket or blazer and a white shirt.

3. Review Your Wardrobe

Take stock of what you already own. Lay out all clothing items and examine their condition, fit and relevance. This helps identify duplicates, items that no longer serve your style or pieces that can be repaired or repurposed.

4. Optimise and Filter Out Unwanted Items

Sort out clothing that no longer fits, is out of style or has not been worn in a long time. Donate, sell or recycle these items to make room for new and relevant pieces. A well-edited wardrobe is easier to manage and reduces daily stress in outfit selection.

How to Plan a Wardrobe

Effective wardrobe planning goes beyond shopping; it involves understanding your preferences, decluttering, and organising with intention.

a Organise and Sort

Group similar clothing items together for example, all tops in one section, dresses in another, trousers in one drawer, etc. This makes your wardrobe visually organised and simplifies outfit coordination.

b Define Your Style and Assess Your Lifestyle

Reflect on how your fashion sense has evolved. Look at past photos and compare them with recent ones to identify how your style has changed or remained consistent. Consider your lifestyle whether you are mostly formal, active, or casual and choose clothing that aligns with your day-to-day life.

c Define Your Look

Determine which outfits make you feel most confident and comfortable. Focus on styles, colours, and cuts that flatter your body and suit your personal image.

Think about the types of events you attend frequently and build looks to suit those occasions.

d Declutter Regularly

Be honest with yourself about clothing you rarely wear. If you haven't worn an item in over a year, it may be time to let it go. Decluttering frees up space and ensures your wardrobe only contains pieces that you truly use and love.

e Invest Carefully and Intentionally

Avoid impulse buying, even if items are trendy or discounted. Instead, prioritise quality over quantity. Purchase clothing that fits well, is durable, and complements your existing pieces. This results in a more sustainable and purposeful wardrobe.

Wardrobe Designing Tips – Layout

The physical organisation of your wardrobe space is just as important as the clothing itself. A well-designed layout ensures easy access, protects garments from damage and supports efficient storage.

a. Calculate the Number and Type of Clothes

Before arranging, estimate how many tops, bottoms, dresses, shoes and accessories you own. This helps to allocate space appropriately and prevents clutter.

b. Prioritise Space for Dresses or Long Garments

Designate a section with sufficient vertical space for hanging longer items like dresses, robes or coats to avoid creasing and maintain shape.

c. Fold Knits and Sweaters

Avoid hanging knitwear and sweaters, as this can stretch them out. Instead, fold and stack them neatly on shelves or in drawers.

d. Consider Seasonal Storage

Use storage boxes or designated spaces for off-season clothes, such as heavy coats during summer or light cotton wear in harmattan. This frees up space and keeps your main wardrobe current.

e. Create Clear Dividers in Shared Wardrobes

When sharing closet space, use colour coding, labelled sections or dividers to clearly separate each person's items, maintaining order and preventing mix-ups.

f. Include Extra Shoe Storage

Incorporate shoe racks, bins or lower shelves to store footwear neatly. This keeps shoes in good condition and ensures quick access.

Wardrobe Organisation Techniques

Demonstrating wardrobe organisation techniques involves practical strategies that help maintain a neat, functional and accessible clothing space. These techniques go beyond planning and

designing; they focus on day-to-day maintenance, arrangement methods and smart storage solutions.

i. Categorising Clothing by Function and Occasion

An effective way to organise a wardrobe is to classify clothing according to its purpose and the occasion for which it is intended. For instance, clothes can be grouped into categories such as workwear, casual outfits, sportswear, sleepwear and traditional or ceremonial clothing. Within each category, garments may be further sorted by type for example, shirts, trousers, skirts, dresses and jackets. This approach not only brings order to the wardrobe but also helps the individual easily identify and select outfits that are suitable for specific activities or events.

ii. Colour Coordination

Organising garments by colour enhances both the visual appeal and the efficiency of the wardrobe. Clothes can be arranged from light to dark shades or according to colour groups such as neutrals, pastels and bold tones. This method is particularly helpful when trying to put together coordinated outfits, as it makes it easy to identify colours that complement each other. In addition, a colour-coded wardrobe adds an element of aesthetic satisfaction and encourages users to maintain order.

iii. Seasonal Rotation

Wardrobes should be adjusted according to changes in the weather to ensure easy access to seasonally appropriate clothing. This technique involves placing current seasonal garments such as cotton dresses and short sleeves for hot seasons or sweaters and jackets for cold months at the front of the wardrobe or within easy reach. Clothing that is not suitable for the current season should be stored away in labelled boxes, bins or vacuum-sealed bags and placed on higher shelves or under the bed. This technique helps reduce clutter and maximises space.

iv. Use of Storage Aids and Dividers

Incorporating storage tools such as boxes, bins, shelf dividers and drawer organisers helps keep smaller wardrobe items in order. Items like undergarments, socks, scarves, belts and ties can be grouped neatly using these aids. Hanging organisers or transparent pouches are useful for storing accessories such as jewellery, cosmetics and hair accessories. These tools create distinct sections within drawers and shelves, making it easier to find specific items while keeping everything neat and accessible.

v. Vertical and Horizontal Arrangement

Efficient use of space involves making the most of both vertical and horizontal storage options. Vertical space can be maximised by adding extra hanging rods, hooks or wall-mounted storage units. Horizontally, items such as folded shirts, jeans, and sweaters can be stacked neatly on shelves, with the most frequently used garments placed at the top. This dual method ensures that every inch of the wardrobe is well-utilised and that items are arranged in a practical, user-friendly manner.

vi. Labelling Sections

Labelling sections of a wardrobe is especially helpful in shared spaces or when teaching children and teenagers how to manage their clothes. For example, specific areas or drawers can be labelled as “School Uniforms,” “Casual Wear,” “Church Clothes,” or “Traditional Outfits.” These labels act as visual guides and make it easier for the user to return items to their correct place after use. They also encourage orderliness and consistency in wardrobe maintenance.

vii. Hanging Techniques

Proper hanging techniques preserve the shape and quality of garments. It is advisable to use uniform hangers, preferably wooden or padded, to prevent clothes from stretching or developing shoulder marks. Shirts should be buttoned up before hanging, while trousers should be folded neatly over pant hangers. Long dresses, gowns and coats should be hung on long rods to avoid creasing. By applying the right hanging techniques, one can extend the life of garments and maintain their appearance.

viii. Maintain a Regular Cleaning Schedule

Keeping the wardrobe clean and well-organised requires regular maintenance. A cleaning schedule, perhaps monthly or at the start of every season, helps keep the space tidy. During this time, items can be re-folded, shelves dusted, unused or worn-out clothing removed and storage containers wiped down. Regular maintenance prevents clutter from accumulating and keeps the wardrobe fresh, accessible and functional.

ix. Incorporate a Mirror and Lighting

For added convenience and ease when dressing, installing a full-length mirror near or inside the wardrobe can be very helpful. It allows users to see their full outfits, which can aid in making confident styling choices. Adequate lighting whether natural or artificial within or around the wardrobe improves visibility, especially in dark or narrow spaces. A well-lit wardrobe ensures that clothes and accessories are easily located, reducing time spent searching for items.

x. Personalise the System

It is important to personalise wardrobe organisation techniques to match individual habits, preferences, and lifestyle. For instance, a fashion enthusiast might prefer to display accessories and shoes prominently, while a student may want to keep uniforms and school-related clothing in the most accessible part of the wardrobe. Understanding one’s routine and wardrobe priorities helps in creating a system that is both practical and enjoyable to maintain.

Learning Tasks

1. Describe how to select and arrange clothing when planning a wardrobe for a specific group of people.
2. Role-play how a wardrobe is planned, using appropriate clothing items.
3. Demonstrate wardrobe organisation techniques.

Pedagogical Exemplars

Collaborative Learning/Talk for Learning Approaches: Learners work in pairs/groups to describe how to select and arrange clothing when planning a wardrobe for a specific group of individuals. Research the requirements for that specific group, this may be through the internet, videos magazines, journals and provide guidelines for planning their wardrobe.

Present your findings to the whole class.

Experiential Learning Approaches: Invite groups to role-play how a wardrobe is planned, using appropriate clothing items. Encourage learners to share their personal experience with the class.

Project-Based Learning

Using the class-based wardrobe planning guide, assess a personal/family wardrobe and identify missing essential items.

Present your wardrobe and discuss ways to improve the wardrobe within your budget.

Problem-Based Learning and Collaborative Learning

In mixed cultural groups organise a school or community event to promote wardrobe management awareness among individuals and families.

E.g.

- Categorising clothing items.
- Folding and stacking clothes properly.
- Hanging clothes correctly.
- Storing seasonal clothing.
- Organising accessories and footwear.
- Maintaining wardrobe cleanliness, etc.

Key Assessment

DoK Level 1: Recall

Identify at least two guidelines for planning a wardrobe for the following:

- a. Individuals
- b. Family
- c. Selected groups in the society (E.g. students, football team, Actors, dancers and nurses)

DoK Level 2: Skills of conceptual understanding

Discuss how a well-planned wardrobe contributes to confidence and professionalism of individuals, families and groups.

DoK Level 3: Strategic reasoning

Project: Plan a wardrobe for specific individuals and write a report on the activities to be presented using different presentation modes.

Hint



*The recommended assessment mode for Week 4 is **Report Writing**. Refer to DoK assessment Level 3 for a sample task to assign to learners.*

WEEK 5: ROLE OF ACCESSORIES, HAIRSTYLES AND MAKE-UP IN ENHANCING PERSONAL APPEARANCE AND APPROPRIATE DRESS AND GROOMING FOR DIFFERENT OCCASIONS

Learning Indicators

1. *Assess the role of accessories, hairstyles and make-up in enhancing personal appearance*
2. *Demonstrate appropriate dress and grooming for different occasions*

FOCAL AREA 1: THE ROLE OF ACCESSORIES, HAIRSTYLES AND MAKEUP IN ENHANCING PERSONAL APPEARANCE

The importance of good grooming, personal hygiene and clothing maintenance in appearance management

Good grooming

- Enhances self-confidence and self-esteem.
- Creates a positive first impression.
- Promotes personal and professional success.
- Improves social interactions and acceptance, etc.

Personal hygiene

- Prevents body odour and infections.
- Enhances overall health and well-being.
- Reflects a responsible and disciplined personality.
- Contributes to a positive and respectable image, etc.

Clothing maintenance

- Extends the lifespan of clothes.
- Maintains a neat and polished appearance.
- Saves money by reducing frequent clothing replacement.
- Enhances confidence in personal presentation, etc.

Factors that contribute to personal appearance

- Personal grooming and hygiene.
- Accessory and make-up application.
- Posture and body language.
- Health and fitness.

- Personal style and identity.
- Wardrobe management, etc.

Role of accessories, hairstyles and make-up in enhancing personal appearance

Accessories

- Enhancement of outfits.
- Expression of personality.
- Professional and social appropriateness.
- Balance and proportion, etc.

Hairstyles

- Facial enhancement.
- Professionalism and grooming.
- Versatility and trend adaptation.
- Cultural and personal identity, etc.

Make-up

- Highlighting facial features.
- Boosting confidence.
- Adaptation for different occasions.
- Skin enhancement and protection, etc.

Learning Tasks

1. Explain the importance of good grooming, personal hygiene and clothing maintenance in appearance management.
2. Discuss how accessories change the overall look of an individual.
3. Research and discuss the factors that contribute to personal appearance.

Pedagogical Exemplars

Talk for Learning and Problem-Solving Approaches

In mixed gender and cultural groups, think-pair-share to explain the importance of good grooming, personal hygiene and clothing maintenance in appearance management.

Experiential Learning/Group Work

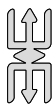
In small groups, study real-life scenarios where grooming affects first impressions.

- Display images of different outfits with and without accessories and discuss how the use of accessories can change the overall look.
- Engage learners to relate the discussion to real-life situations such as job interviews, formal events and informal activities, etc.

In mixed ability/gender/cultural groups, use the snowball strategy to describe the factors that contribute to personal appearance.

Project-Based Learning/ Collaborative Learning: In mixed cultural/gender groups, interview individuals, families and beauticians to assess the role of accessories, hairstyles and makeup in enhancing personal appearance.

Present a written report for peer and teacher assessment.



Note

Emphasise that fashion and beauty should reflect personality and comfort.
Allow learners to explore styles that suit them best to promote self-confidence.

Key Assessment

DoK Level 1: Recall

State two factors that contribute to personal appearance.

DoK Level 2: Skills of conceptual understanding

Explain two reasons why each of the following are important in appearance management:

- a. Good grooming.
- b. Personal hygiene.
- c. Clothing maintenance.

DoK Level 3: Strategic reasoning

Discuss the role of accessories, hairstyles and make-up in enhancing personal appearance.

FOCAL AREA 2: APPROPRIATE DRESS AND GROOMING FOR DIFFERENT OCCASIONS

Dressing and grooming appropriately for different occasions help to create a positive impression, enhance confidence and show respect for the event or setting. Below are guidelines for various occasions:

1. Formal Occasions (Weddings, Business Meetings, Religious Ceremonies, Award Ceremonies)

Dress Code

Men: Dark-coloured suits, dress shirts, ties, polished shoes.

Women: Long or knee-length dresses, skirts with blouses or pant suits, elegant accessories.

Grooming

Neatly styled hair, subtle make-up, well-groomed nails.

Minimal, elegant jewellery.

Clean, polished shoes.

2. Business/Professional Settings (Office Work, Interviews, Conferences)

Dress Code

Men: Suits, shirts, ties (corporate settings); dress pants with a formal shirt (business casual).

Women: Blazers, tailored dresses, skirts or trousers with formal blouses.

Grooming

Well-maintained hairstyle and neatly trimmed facial hair for men.

Light make-up and simple jewellery.

Closed-toe shoes for a professional look.

3. Casual Occasions (Outings, Informal Gatherings, Shopping, Casual Workdays)

Dress Code

Men: Polo shirts, jeans, casual shoes, or sneakers.

Women: Comfortable dresses, skirts, or jeans with stylish tops.

Grooming

Simple hairstyles, light or no make-up.

Comfortable, yet neat footwear.

4. Social Events (Parties, Dinners, Birthdays, Festivals)

Dress Code

Men: Smart-casual shirts, chinos or jeans, loafers.

Women: Stylish dresses, jumpsuits, or elegant tops with skirts/pants.

Grooming

Trendy hairstyles, bolder make-up for evening events.

Accessories to enhance outfits.

5. Religious and Cultural Events (Church, Mosque, Traditional Gatherings, Funerals)

Dress Code

Men: Traditional or conservative outfits (E.g. kaftans, agbada, boubou, suits).

Women: Modest dresses, long skirts, traditional attire, or abayas (if required).

Grooming

Simple, well-kept hairstyles.

Minimal make-up, conservative accessories.

Covered hair if required by religious norms.

6. Sports and Outdoor Activities (Gym, Hiking, Beach, Picnics)

Dress Code

Men & Women: Breathable sportswear, shorts, leggings, sneakers, sandals (for the beach).

Grooming

Hair tied back for comfort.

Minimal or no make-up.

Sunscreen and hydration are essential.

Learning Tasks

1. Demonstrate styling for various occasions. (Hair/make-up).
2. Discuss the importance of appearance management.

Pedagogical Exemplars

Experiential Learning and Collaborative Learning

Organise a session for learners to observe a professional in the beauty and cosmetology industry demonstrate appropriate dress and grooming for different occasions such as formal, casual, business and cultural events.

In pairs/small groups learners practise how styling for various occasions on models' heads or partners. Guide learners to experiment with different hairstyles and apply minimal make-up using safe, skin-friendly products.

Put learners into groups and assign each a category of accessories, hairstyles, make-up research on how individuals and families apply them to enhance appearance.

Talk for Learning Approach: In groups, use the build on what others say technique to discuss the importance of appearance management.

E.g.

- Confidence
- Professionalism
- Overall attractiveness
- Self-esteem etc.

Key Assessment

DoK Level 1: Recall

- a. Define **grooming** in the context of clothing and textiles.
- b. List three factors that influence appropriate dressing for different occasions.
- c. Identify suitable outfits for the following occasions:
 - i. A job interview.
 - ii. A wedding ceremony.
 - iii. A religious gathering.

DoK Level 2: Skills of conceptual understanding

- a. Explain why formal wear is recommended for professional settings.
- b. Compare and contrast casual and business casual dressing.
- c. A person is attending a traditional Ghanaian festival, describe appropriate clothing and grooming choices.

DoK Level 3: Strategic reasoning

- a. Describe the importance of cultural sensitivity in dressing for international events.
- b. Evaluate the grooming practices of healthcare workers and explain their relevance to hygiene and professionalism.
- c. Create a presentation or role-play activity to educate students on dressing etiquette for professional interviews.

DoK Level 4: Extended critical thinking and reasoning

- a. Analyse the impact of inappropriate dressing in a corporate or school environment.
- b. Develop a personal styling guide that provides recommendations for individuals attending different social, religious, and formal events.
- c. Conduct a survey within your school to assess how students dress for different occasions and propose strategies for improvement.

Hint

*The recommended assessment mode for Week 5 is **Group Discussion and Presentations**. See *Teacher Assessment Manual and Toolkit* pages 52 for more information on how to organise this assessment mode.*

SECTION 2 REVIEW

This section supports learners to explore the efficient and effective planning of wardrobes and adopt best appearance management practices to enhance personal image, confidence and social interactions. The section guides learners to understand the principles of organising clothing, selecting appropriate attire for different occasions, maintaining a well-balanced wardrobe that meets individual and family needs while minimising waste and maximising utility and enhances their ability to make informed clothing choices in their personal, family and community lifestyles.

Additional Reading/Teaching Learning Materials

1. Realia of different types of wardrobes
2. Videos on classification of clothing, care and maintenance of clothing, wardrobe planning and good grooming.
3. Pictures and charts of clothing, classification and reasons for wearing clothes.
4. Computer, Projector, camera and Smart phones (if possible).
5. Pictures and charts of clothing, classification and reasons for wearing clothes.
6. Textbooks.
7. Google search.
8. Flip charts.
9. Cardboard.
10. Sticker notes pads.

SECTION 3: FIBRES AND FABRICS IN CLOTHING CONSTRUCTION

Strand: Textiles in Clothing

Sub-Strand: Characteristics of Fibres and Fabrics Functionality

Learning Outcome: Apply understanding of the physical, chemical and mechanical properties of fibres in fabrics construction and their implication in clothing production.

Content Standard: Demonstrate understanding of the physical, chemical and mechanical properties of fabric construction and their implications in clothing production.

Sub-Strand: Characteristics of Fibres and Fabrics Functionality

Learning Outcome: Apply knowledge to analyse how fibre properties influence fabric characteristics and selection of appropriate textiles for clothes and household apparels.

Content Standard: Demonstrate the ability to use different testing techniques to describe the differences between blends and mixtures.

Hint



The recommended mode of assessment for Week 6 is **Mid-semester examination**. Refer to the Appendix C for a Table of Specification to guide you to construct your test items.

INTRODUCTION AND SECTION SUMMARY

This section supports learners to explore the characteristics of different fibres and fabrics and their suitability for various clothing applications. The section guides learners to understand the properties of textile fibres, such as durability, absorbency, elasticity, and thermal conductivity, and how these influence fabric functionalities in clothing and textile products. Learners will also examine how fabric properties affect comfort, maintenance, and performance in different environments.

The minimum competencies required of a learner in this section include the ability to identify different types of fibres and fabrics, analyse their properties, make informed decisions on fabric selection for specific uses, and apply knowledge of fabric functionality in clothing choices and care. At the beginning of each focus area, learners will be introduced to the theory of textile characteristics and fabric functions. They will also take part in individual and group activities to explore these ideas, either in class or for discussion in the next lesson.

The weeks covered by this section are:

Week 6: The concept of fabric and fibre combinations in fabric construction

Week 7: Characteristics of blended and mixed fabrics and test of fabric composition and functionality

SUMMARY OF PEDAGOGICAL EXEMPLARS

The section targets learner-centred lesson delivery under each focal area. To do this, the teacher is expected to explore and apply other pedagogical exemplars suitable for each focal area and not limit themselves to those mentioned in the section. Some of the pedagogical exemplars that could be employed include problem-based learning, collaborative learning, experiential learning, structured talk for learning, and group discussions. Additionally, hands-on experiments and exercises to test fabric properties, fabric identification, fabric performance, textile care, and fabric selection for different purposes can be incorporated to enhance learners' practical understanding and analytical skills.

The teacher is also encouraged to incorporate Gender Equality and Social Inclusion (GESI), Special Educational Needs (SEN), Social and Emotional Learning (SEL), 21st-Century Skills, Core National Values, and ICT in lesson delivery. This approach will make learning more interactive, inclusive, and application-based, ensuring that learners can effectively understand fibre and fabric characteristics and their functionality in clothing and textiles.

ASSESSMENT SUMMARY

There is the need for the teacher to assess learners' knowledge, understanding, and skills on the concepts under this section. To effectively do this, the teacher should use varying assessment strategies to unearth learners' Depth of Knowledge (DoK), as outlined in this manual and the SHS/SHTS/STEM Curriculum. It is equally important to align the assessment activities with the learning indicators as well as the pedagogical exemplars, to create a synergy between them.

Teachers are to make choices that will ensure a good mix of high and low levels of assessment to accommodate the diverse abilities of learners. Assessment strategies may include fabric identification tests, hands-on experiments to analyse fabric properties, presentations on fibre classifications, role-playing activities on textile care practices, research projects on fabric functionality in different environments, peer assessments, and self-evaluations. As a guide, specific examples of assessment tasks have been outlined in the section to assist the teacher.

WEEK 6: THE CONCEPT OF FABRIC AND FIBRE COMBINATIONS IN FABRIC CONSTRUCTION

Learning Indicators




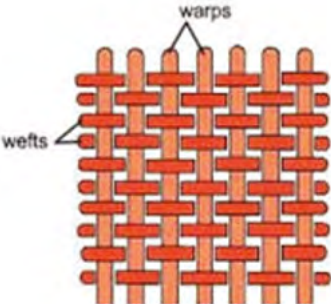
1. Explain the concept of fabric and their uses in clothing construction
2. Analyse fibre combinations in fabrics construction

FOCAL AREA 1: THE CONCEPT OF FABRIC AND THEIR USES IN CLOTHING CONSTRUCTION

The concept of fabric

Fabric is a large flat sheet of material made from solutions, fibres, yarns or combinations using various processes like weaving, knitting or bonding. It serves as the foundation of clothing construction.

1. Common terminologies in fabric construction in clothing production

	<p>A fabric is a large flat sheet produced from solutions, fibres, yarns or combinations of these.</p>
	<p>Warp yarns are laid on the loom on which a fabric is woven. Warp yarns are parallel to the selvage and are interlaced with other yarns during weaving.</p>
	<p>A selvage fabric is a long, finished or self-neatened edge of a fabric. A fabric usually has two selvages. The warp yarns are always parallel to the selvage. The straight grain in clothing construction refers to the direction of the warp and selvage yarns.</p>
	<p>Weft yarns are filling yarns for the warp yarns, which are laid on the loom. Weft yarns run perpendicular to the warp and selvage of a fabric.</p>

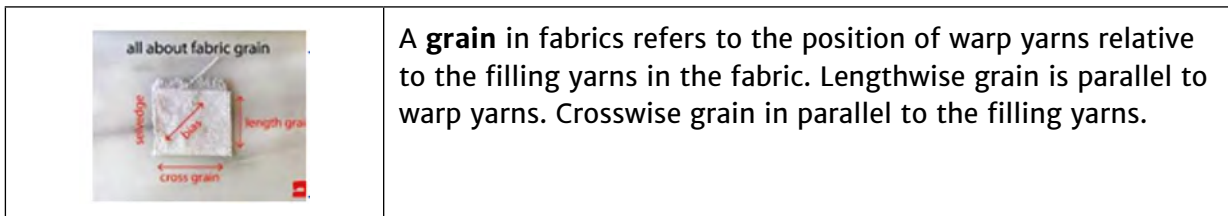


Figure 4: Pictures and description of fabric construction terminologies

Types of fabrics in clothing construction

- **Natural Fabrics:** Made from fibres derived from plants or animals, these fabrics are breathable, comfortable and often biodegradable.
- **Synthetic Fabrics:** Man-made fibres designed for durability, stretch and low maintenance.
- **Blended Fabrics:** A mix of natural and synthetic fibres to combine the best qualities of both.
- **Specialty Fabrics:** Designed for specific purposes or decorative effects, etc.

General uses of fabric in clothing construction

- Shaping and structure.
- Garment components.
- Functionality and comfort.
- Aesthetics and style.
- Durability and maintenance.
- Specialised applications, etc.

Types of fabrics, their characteristics and uses

Natural Fabrics

Fabric type	Characteristics	Uses
Cotton	Soft, breathable, absorbent, durable and easy to care for. Prone to wrinkling and shrinking.	Commonly used for every-day clothing, such as t-shirts, dresses and underwear.
Linen	Strong, absorbent, quick-drying and breathable. Prone to wrinkling but becomes softer with each wash.	Ideal for summer clothing, tablecloths and napkins.
Wool	Warm, insulating, moisture-wicking and resistant to wrinkles and dirt. Can be itchy and requires careful washing.	It is used for sweaters, coats, suits and blankets.
Silk	Luxurious, smooth, lightweight and strong. Naturally hypoallergenic and regulates temperature well.	It is suitable for formal wear, scarves and ties.

Synthetic Fabrics

Fabric type	Characteristics	Uses
Polyester	Durable, wrinkle-resistant, quick-drying and retains shape well. Not as breathable as natural fibres.	It is common in sportswear, outerwear and blends with other fibres to improve durability.
Nylon	Strong, elastic, and resistant to abrasion and mildew. Lightweight and quick drying.	It is used in activewear, swimwear and hosiery.
Acrylic	Soft, lightweight and warm with a wool-like feel. Resistant to moths and chemicals.	It is often used in sweaters, hats and blankets as a wool substitute.
Rayon	Soft, absorbent and drapes well. Made from natural cellulose but chemically processed.	It is used in dresses, blouses, and linings.
Spandex (Lycra/Elastane)	Highly elastic and stretchable, providing comfort and fit. Retains shape well.	It is used in sportswear, swimwear and garments requiring stretch.

Blended Fabrics

Fabric type	Characteristics	Uses
Poly-cotton	Combines the breathability and comfort of cotton with the durability and wrinkle resistance of polyester.	It is used in a variety of clothing, including shirts, sheets and uniforms.
Wool Blend	Combines the warmth and texture of wool with other fibres for improved durability and comfort.	It is used in coats, suits and sweaters.
Silk Blend	Combines the luxurious feel of silk with other fibres for added strength and easier care.	It is used in dresses, blouses, and scarves.

Physical properties of fabrics

- **Texture:** Smooth, rough, soft or stiff.
- **Weight:** Light, medium or heavy, affecting drape and comfort.
- **Thickness:** Determines insulation and durability.
- **Porosity:** The ability of a fabric to allow air and moisture to pass through, etc.

Chemical properties of fabrics

- Absorbency
- Heat sensitivity
- Reaction to chemicals, etc.

Mechanical properties

- Elasticity
- Tensile strength
- Drape
- Wrinkle resistance, etc.

Learning Tasks

1. Identifying common types of fabrics used in clothing construction.
2. Describe the advantages and disadvantages of natural and synthetic fabrics in clothing construction.
3. Describe common terminologies used in fabric construction.
4. Classify various types of fabrics, their characteristics and uses.

Pedagogical Exemplars

1. **Problem-Based Learning:** In mixed gender/random groups, brainstorm and come up with the meaning of fabric.

For example: Fabric is a large flat sheet of material made from solutions, fibres, yarns or combinations using various processes like weaving, knitting or bonding. It serves as the foundation of clothing construction.

2. **Structured Talk for Learning:** In mixed gender/random groups, use pictures/videos/realia observe/identify and describe the various types of fabrics and their uses in clothing construction.

Discuss, the advantages and disadvantages of natural and synthetic fabrics in clothing construction. Each group to provide feedback to the class.

3. **Group work and Collaborative learning:** In groups, classify different fabric samples based on their physical, chemical and mechanical properties.

Key Assessment

DoK Level 2: Skills of conceptual understanding

Describe at least 3 types of fabrics and their uses in clothing construction.

DoK Level 3: Strategic reasoning

Classify different fabric samples based on their physical, chemical and mechanical properties.

FOCAL AREA 2: FIBRE COMBINATIONS IN FABRICS CONSTRUCTION

Fibre combinations

- Blends
- Mixtures, etc.

Blends

Blend refers to a yarn or fabric which consist of two or more generically different fibre types. Blends cannot be separated and their fibres are not easily identified.

For example:

Blend	Properties	Common Uses
Cotton-Polyester	Strong, wrinkle-resistant, breathable.	School uniforms, shirts.
Wool-Nylon	Warm, durable, resistant to shrinkage.	Suits, winter wear.
Silk-Cotton	Soft, smooth, breathable.	Luxury clothing, scarves

Mixtures

Mixture refers to yarns of one family or generic type that are present in one area in the fabric (the warp) and yarns of another family or generic type being present in another area of the fabric (weft) or different colours of yarns that represent different fibres in the same fabric.

For example:

Mixture	Properties	Common Uses
Wool-Cotton Mixture	Soft, warm, moisture-absorbing	Winter jackets, suits.
Polyester-Wool Mixture	Durable, wrinkle-resistant	Business suits, uniforms.
Silk-Wool Mixture	Lustrous, warm, lightweight	High-end dresses, scarves.

Reasons for Fibre Combinations

Fibre blending in fabric construction is done for several reasons

- **Improved strength and durability:** Synthetic fibres like polyester and nylon are blended with natural fibres like cotton and wool to enhance the fabric's strength and resistance to wear and tear.
- **Better comfort and texture:** Natural fibres such as cotton and silk provide softness and breathability, while synthetic fibres like polyester help maintain structure and shape.
- **Enhanced appearance:** Fibre blends improve fabric drape, sheen, and resistance to wrinkles. For example, silk-cotton blends create a luxurious and soft texture.

- **Cost efficiency:** Blending expensive fibres with cheaper alternatives reduces production costs while maintaining quality. For example, polyester-silk is more affordable than pure silk.
- **Moisture management:** Some fibre combinations regulate moisture absorption. Cotton-polyester blends, for instance, retain the breathability of cotton while reducing moisture retention.

Learning Tasks

1. Describe common fibre combinations used in fabric construction.
2. Discuss how fibre combinations affect the properties and performance of fabrics.
3. Compare the advantages and disadvantages of blended fabrics in clothing construction.

Pedagogical Exemplars

1. Talk for Learning

In mixed gender/random groups, use pictures/videos to describe different fibre combinations in fabrics.

2. **Talk for Learning:** In mixed gender/random groups, use pyramid discussion to analyse fibre combinations in fabrics and how these combinations affect the properties and performance of the fabrics.

3. Group work and Collaborative learning

In groups, surf the internet and other relevant sources to identify a range of fabric blends and mixtures used in clothing construction. For example, blends, mixtures etc.

Compare the advantages and disadvantages of the identified blends in clothing construction.

Groups present their findings for a whole class discussion using different presentation modes.

Key Assessment

DoK Level 1: Recall

Identify and list different fibre combinations used in fabric construction.

DoK Level 2: Skills of conceptual understanding

Explain how fibre combinations influence the texture and durability of fabrics.

Hint



The recommended mode of assessment for Week 6 is **Mid semester examination**. Refer to the Appendix C for a Table of Specification to guide you to construct your test items.

WEEK 7: CHARACTERISTICS OF BLENDED AND MIXED FABRICS AND TEST OF FABRIC COMPOSITION AND FUNCTIONALITY

Learning Indicators

1. Use practical testing techniques to describe the characteristics of blended and mixed fabrics
2. Analyse test results to make informed conclusions about fabric composition and functionality

FOCAL AREA 1: CHARACTERISTICS OF BLENDED AND MIXED FABRICS

Physical Tests

Visual and hand examination: Look at and feel the fabric.

- **Blends:** Consistent texture and feel.
- **Mixtures:** Different textures or thicknesses in the warp and weft, etc.

Burning test: Burn a small fabric sample to observe flame, smell and ash residue.

- **Blends:** Produce mixed results like polyester melts, cotton burns.
- **Mixtures:** Burn differently in different sections, etc.

Chemical tests: Solubility test to use specific chemicals such as acetone dissolves acetate, bleach weakens wool.

- **Blends:** Partial dissolution or complex reactions.
- **Mixtures:** Individual fibres dissolve separately, etc.

Microscopic examination: Use a magnifying glass or microscope to observe individual fibres.

- **Blends:** Mixed fibre structures within a single thread.
- **Mixtures:** Different types of yarn visible.

Characteristics of Mixture Fabrics

- Different fibres are spun into **separate yarns** before weaving or knitting.
- The yarns may be arranged in specific patterns to enhance the fabric's strength and appearance.
- The fabric may have different textures or colours depending on how the yarns are combined.
- The purpose is often to create decorative effects or improve performance.

Characteristics of Blended Fabrics

- The fibres are combined at the **spinning stage** before fabric formation.
- The properties of the fibres are evenly distributed throughout the fabric.

- The resulting fabric has a uniform appearance and texture.
- The purpose is to enhance performance, durability, and aesthetics.

Learning Tasks

1. Explain how blended and mixed fabrics differ from each other.
2. Discuss how the characteristics of blended and mixed fabrics influence their suitability for different clothing items.
3. Justify why blended and mixed fabrics are commonly used in the textile industry.

Pedagogical Exemplars

1. **Structured Talk for Learning:** In mixed gender/random groups, watch videos that depict the use of different testing techniques to differentiate between blends and mixtures.
2. **Group Work and Collaborative learning:** In groups, learners experiment using the visual and hand examination and burning test to differentiate between blends and mixtures used in fabric construction.
3. **Experiential Learning**
In groups, conduct the chemical and microscopic examinations to describe the differences between blends and mixtures.
Groups record and present written reports on the findings for whole class discussion and appraisal using different modes.

Key Assessment

DoK Level 1: Recall

Identify and list different practical testing techniques used to analyse blended and mixed fabrics.

DoK Level 2: Skills of conceptual understanding

- a. Describe how the burning test can be used to differentiate between blended and mixed fabrics.
- b. Describe three characteristics each for the blended and mixed fibre combinations used in fabric construction.

DoK Level 3: Strategic reasoning

Compare and contrast the water absorption properties of blended and mixed fabrics using a practical test.

FOCAL AREA 2: TEST FOR FABRIC COMPOSITION AND FUNCTIONALITY

These tests evaluate how well the fabric performs in different conditions.

1. Tensile Strength Test

- Measures how much force a fabric can withstand before breaking.
- Used for workwear and upholstery fabrics.

2. Abrasion Resistance Test

- Determines how fabric withstands friction and wear.
- Essential for sportswear and uniforms.

3. Water Absorbency and Wicking Test

- Checks how quickly fabric absorbs and moves moisture.
- Cotton absorbs moisture, while synthetic fabrics like polyester wick moisture away.

4. Thermal Conductivity Test

- Measures how well a fabric retains or transfers heat.
- Wool provides insulation, while linen keeps the body cool.

5. Colour-fastness Test

- Evaluates fabric's resistance to fading from washing, sunlight, or sweat.
- Used for determining quality in dyed fabrics.

6. Shrinkage and Dimensional Stability Test

- Measures how much fabric shrinks after washing.
- Important for ensuring proper fit in garments.

Learning Tasks

1. Analyse properties of different fabrics and how they influence the selection of specific clothing items.
2. Discuss how fabric functionality can be assessed for different clothing applications.
3. Explain how fabric composition affects durability, comfort, and performance in garment construction.

Pedagogical Exemplars

Project-Based Learning/ Collaborative Learning

Search for pieces of fabric to test using different techniques. and conduct experiment to determine the fabric type and characteristics. Based on your test results, determine whether the fabric would be appropriate for making children's school uniforms. Justify your response linking the fabric properties to the needs of school clothing as follows:

- Durability
- Stain resistance
- Comfort
- Washability, etc.

Key Assessment

DoK Level 1: Recall

Identify and list common fabric tests used to determine fabric performance under different conditions.

DoK Level 2: Skills of conceptual understanding

Explain how the tensile strength and water absorbency test can be used to analyse fabric composition.

DoK Level 3: Strategic reasoning

Conduct and record observations from shrinkage and crease resistance tests on different fabric samples.

Hint



The recommended mode of assessment for Week 7 is **Observation and Recording**. Refer to the DoK Assessment Level 3 for a sample task to assign to learners.

SECTION 3 REVIEW

This section supports learners to explore the characteristics of different fibres and fabrics and their suitability for various clothing applications. The section guides learners to understand the properties of textile fibres, aiding learners to make informed decisions in their clothing projects and everyday life. This knowledge not only prepares them for potential careers in fashion and textiles but also enhances their ability to manage personal and family clothing needs effectively.



APPENDIX C: MID-SEMESTER EXAMINATION

Structure

20 Multiple Choice Questions

Duration: 30 mins.

Sample Questions

1. Which of the following is a common female figure type? [DoK Level 1]
 - A. Apple shape
 - B. Banana shape
 - C. Orange shape
 - D. Pineapple shape

2. Which measurement is most relevant when selecting a fitted blouse? [DoK Level 2]
 - A. Chest and waist
 - B. Knee and elbow
 - C. Neck and hip
 - D. Wrist and ankle

3. Why should accessories be chosen to match body proportion? [DoK Level 3]
 - A. Avoid breaking rules
 - B. Balance body shape
 - C. Impress other people
 - D. Make dressing cheaper

Table of specification for item construction for A (MCQ) and B (Essay)

Week	Focal area	Types of questions	DoK Levels				Total
			1	2	3	4	
1.	The concept of figure types in clothing selection, Take body measurements and apply them in selecting suitable clothing	MCQs	2				2
		ESSAY					
2	How figure types affect clothing design	MCQs	1	2			3
		ESSAY					
3	The impact of design principles on body shapes Recommended appropriate clothing choices for different figure types	MCQs		2	2		4
		ESSAY					
4	Wardrobe Planning. Wardrobe Organisation Techniques	MCQs	1	3	2		6
		ESSAY					

5	The role of accessories, hairstyles and makeup in enhancing personal appearance. Appropriate Dress and Grooming for Different Occasions.	MCQs	2	1	2		5
		ESSAY					
		TOTAL	6	8	6		20

SECTION 4: FABRIC CONSTRUCTION TECHNIQUES

Strand: **Textiles in Clothing**

Sub-Strand: **Fibres and Fabrics in Clothing Construction**

Learning Outcome: *Apply understanding of fabrics construction techniques to select fabrics suitable for various purposes in clothing.*

Content Standard: Apply knowledge and understanding of fabrics construction techniques to select fabrics suitable for various purposes in clothing.

Sub-Strand: **Fibres and Fabrics in Clothing Construction**

Learning Outcome: *Apply knowledge of fabric construction techniques to make informed decisions in clothing use, care and maintenance for personal, family and industry needs.*

Content Standard: Apply knowledge of fabric construction techniques to make informed decisions in clothing use, care and maintenance.

INTRODUCTION AND SECTION SUMMARY

This section supports learners to explore the role of fibres and fabrics in clothing construction. The section guides learners to understand the selection of appropriate fibres and fabrics for different garment-making processes based on their properties, suitability, and performance. Learners will examine how fibre composition, fabric structure, and finishing processes affect fabric behaviour during sewing, pressing, and wearing.

The minimum competencies required of a learner in this section include the ability to identify suitable fabrics for various clothing construction techniques, analyse how fabric properties influence garment fit and durability and apply knowledge of fibres and fabrics to enhance sewing accuracy and finishing techniques. At the start of each focus area, learners will be introduced to the theory of fibres and fabrics in clothing construction. They will then take part in individual and group activities to explore these concepts, either during class or for discussion in the following lesson.

The weeks covered by the section are:

Week 8: Fabric construction techniques in clothing and its classification based on construction techniques and their characteristics.

Week 9: Types of fabrics construction techniques and their suitability for various clothing purposes.

Week 10: How different fabric construction techniques affect garment production and how different fabric construction techniques influence cutting, stitching and their impact on garment production.

Week 11: Appropriate care and maintenance practices for garments made from various fabric constructions.

SUMMARY OF PEDAGOGICAL EXEMPLARS

The section targets learner-centred lesson delivery under each focal area. To do this, the teacher is expected to explore and apply other pedagogical exemplars suitable for each focal area and not limit themselves to those mentioned in the section. Some of the pedagogical exemplars that could be employed include problem-based learning, collaborative learning, experiential learning, structured talk for learning and group discussions. Additionally, fabric testing experiments, hands-on sewing exercises with different fabrics, case studies on fabric performance in garment construction, project-based learning on fabric selection for specific clothing styles and troubleshooting common fabric-related challenges in sewing can be incorporated to enhance learners' practical understanding and problem-solving skills.

The teacher is also encouraged to incorporate Gender Equality and Social Inclusion (GESI), Special Educational Needs (SEN), Social and Emotional Learning (SEL), 21st-Century Skills, Core National Values, and ICT in lesson delivery. This approach will make learning more interactive, inclusive, and skill-based, ensuring that learners can effectively apply their knowledge of fibres and fabrics to produce well-constructed garments.

ASSESSMENT SUMMARY

There is the need for the teacher to assess learners' knowledge, understanding, and skills on the concepts under this section. To effectively do this, the teacher should use varying assessment strategies to unearth learners' Depth of Knowledge (DoK), as outlined in this manual and the SHS/SHTS/STEM Curriculum. It is equally important to align the assessment activities with the learning indicators as well as the pedagogical exemplars, to create a synergy between them.

Teachers are to make choices that will ensure a good mix of high and low levels of assessment to accommodate the diverse abilities of learners. Assessment strategies may include fabric identification tests, practical sewing tasks using different fabrics, research projects on fibre properties and their influence on garment construction, case study analysis on fabric performance in clothing, presentations on fabric handling techniques, and peer assessments of sewing projects. As a guide, specific examples of assessment tasks have been outlined in the section to assist the teacher.

WEEK 8: FABRIC CONSTRUCTION TECHNIQUES IN CLOTHING AND ITS CLASSIFICATION BASED ON CONSTRUCTION TECHNIQUES AND THEIR CHARACTERISTICS

Learning Indicators

1. Describe various fabric construction techniques in clothing
2. Classify fabrics based on construction techniques and explain their characteristics

FOCAL AREA 1: VARIOUS FABRIC CONSTRUCTION TECHNIQUES IN CLOTHING

1. Methods of Fabric Production

Fabric may be produced by weaving, felting, bonding, knitting, quilting, crocheting, lace making, braiding, netting, filming, multi-component, and tufting. The most common methods used in constructing fabrics are weaving and knitting.

Woven Fabrics

Woven fabrics are produced by weaving. Yarns in woven fabrics interlace at right angles with one another.

- **Warp and weft or filling yarns:** Warp yarns must withstand the high tension of the loom and the abrasion of weaving, so they are stronger and more uniform with a higher twist. They also tend to be smaller.
- Most fabrics stretch very little in the warp direction.
- The warp yarns lie straighter and are more parallel in the fabric because of loom tension.
- Fancy or special-function or novelty yarns are usually in the filling or weft direction.
- Fabric crimp is greater for filling yarns since they must bend or flex over and under warp yarns due to the way the loom operates. Weft yarns therefore stretch more than warp yarns. In cutting out an article, if you are not sure of the direction of both threads in the fabric, the direction which does not stretch or 'give' much is the warp and therefore the direction of the straight grain. The direction which 'gives' or stretches much is the cross grain.

Basic Weaves

- a. Plain Weave
- b. Twill Weave
- c. Satin Weave

- **Plain Weave:** Formed by yarns at right angles passing alternatively over and under each other. Fabrics of plain weave include batiste, voile, gingham, printed cloth, muslin, grey-baft, and calico. Variations of plain weave include basket weave.



Figure 5: *Plain weave*

- **Twill Weave:** Each warp or filling yarn floats across two or more filling or warp yarns with a progression of interlacing by one to the right or left, forming a distinct diagonal line or wale. Twill fabrics include serge, denim, gabardine, flannel, drill, and jean.



Figure 6: *Twill weave*

- **Satin Weave:** Each warp yarn floats over four filling yarns and interlaces with the fifth filling yarn, or each filling yarn floats over four warps and interlaces with the fifth warp.

In some cases, each yarn floats across seven yarns and interlaces with the eighth yarn. Satin woven fabric includes satin, sateen, and antique satin.



Figure 7: *Satin weave*

- **Basket Weave:** This is like plain weave but with two or more threads grouped together in both warp and weft directions. It is easy to cut but requires attention to maintain the grid pattern. It is sturdy and durable, often used for outerwear, upholstery and tote bags. It is strong and typically easy to care for. Machine-washable but may require occasional pressing to maintain its shape.



Figure 8: *Basket weave*

Variations of the Basic Weaves

- a. Jacquard
- b. Swivel
- c. Momie or crepe
- d. Pile
- e. Leno
- f. Dobby

Jacquard Weave: These are intricate patterns woven into the fabric using a specialised loom. Patterns can be complex and vary widely. Challenging to cut due to intricate patterns. It requires precise pattern matching. High-end apparel, upholstery and home décor items like draperies and tapestries. They are delicate and often requires dry cleaning. Some jacquard fabrics can be machine-washed on a gentle cycle. Patterns can be prone to snagging.



Figure 9: *Jacquard weave*

Herringbone Weave: This is variation of the twill weave with a distinctive V-shaped pattern resembling a broken zigzag. It requires careful alignment to maintain the V-pattern. Cutting on the bias can be tricky. It is often used popularly for suits, coats and home textiles like blankets and pillows. Herringbone weaves are durable and generally easy to care for. Machine-washable but may require gentle handling and pressing to maintain the pattern.



Figure 10: *Herringbone weave*

Knitting: Knitting is the inter-looping of one or more sets of yarns. It is the traditional method of producing sweaters, underwear, hosiery, baby wear, and blankets. Knits are stretchy, elastic fabrics, resilient, porous, and bulkier than woven fabrics. Knits are used for apparel, furnishing, and industrial products.



Figure 11: *Knitted fabric*

Quilting: Three layers of sheets of fabric namely, face fabric, fibre fill or batting and backing fabric are combined to make a single fabric. The layers are stitched, chemically fused with adhesive or high frequency sound to form one fabric. Quilt fabrics are often used to make bedspreads, oven mitts and place mats.



Figure 12: *Quilted fabric*

Lacing: A single yarn is continuously looped to produce a large film of fabric or an article. An open work fabric of a network of threads or yarns formed into designs. Products include lace trim and lace fabric.



Figure 13: *Lace fabric*

Bonding: Two fabrics are combined into one fabric with foam. E.g. some fabrics for the floor and bags.

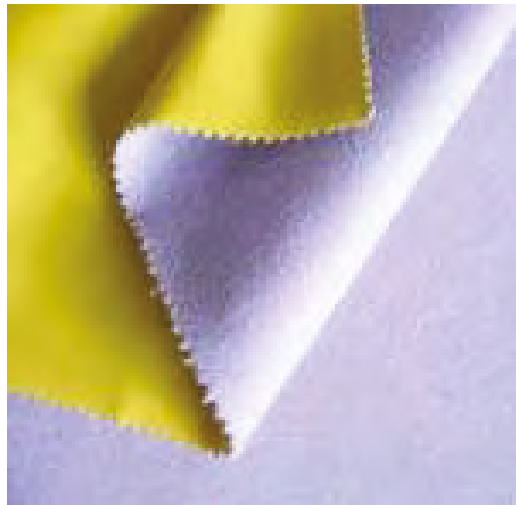


Figure 14: *Bonded fabric*

Netting: Yarns are used to make an open mesh fabric called net. Net is used for making clothes, curtains, millinery, veils and in inter-lining garments.



Figure 15: *Netting fabric*

Felting: The fabric is made directly from fibres. The fibres are compressed to form a film. Felts are usually made from wool, but synthetics may be used for the same purpose.



Figure 16: *Felt fabric*

Lamination: Two layers of fabrics are combined into one fabric with adhesive, E.g. an oil cloth fabric which has an oil cloth on one side and cotton on the other side.



Figure 17: *Laminated fabric*

Crocheting: A single yarn is continuously looped to produce a large film of fabric or an article. Etc.



Figure 18: *Crochet fabric*

2. Uses of fabrics

Fabrics are incredibly versatile and are used in a wide range of applications across various industries. Some uses include:

- **Apparel uses:** For everyday wear like shirts, pants, dresses, suits and coats and sportswear and fitness apparel designed for comfort and performance. Fabrics are also used as underwear and lingerie. Soft, breathable fabrics for intimate wear. They can also be used as outerwear for instance Jackets, raincoats, and parkas for weather protection. Fabrics could also be used as formal wear as in suits, evening gowns and tuxedos for special occasions.

- **Home Textiles:** In bedding such as sheets, pillowcases, duvet covers and blankets. In upholstery fabrics are used as covers for sofas, chairs and cushions. As curtains and drapes, fabrics are used in window treatments for privacy and decoration. At home also, fabrics are used as table linens in tablecloths, placemats and napkins. As towels, fabrics are used as bath towels, hand towels and kitchen towels.
- **Industrial and Technical Textiles:** Fabrics are used in the automotive industry as seat covers, airbags and interior linings. Medical bandages, surgical gowns, masks, and hospital linens. In geotextiles, fabrics are used in construction for soil stabilization and erosion control. In agriculture, fabrics are used as shade cloth, crop covers and packaging materials. Fabrics are also used as a protective gear in the form of fire-resistant clothing, bulletproof vests and high-visibility fabrics.
- **Interior Design and Decoration:** Fabrics are used as wall coverings and tapestries. They could also be used as rugs and carpets as in floor coverings for comfort and aesthetic appeal. As decorative pillows in the form of accent pieces for sofas and beds. As throws and blankets in the form of decorative and functional additions for living spaces.
- **Crafts and Hobbies:** As in creating quilts and patchwork designs. In making custom clothing, accessories and home décor items. In embroidery, they are used in the form of decorative stitching on fabric items. In macramé, fabrics create decorative items through knotting techniques.
- **Accessories:** Such as bags, handbags, backpacks, tote bags and luggage. In shoe industry, fabrics components are used in making sneakers, sandals and boots. In the design of hats such as caps, beanies and fashion hats. Scarves and shawls, belts and gloves etc.
- **Event Decorations:** As in banners and flags: Promotional and decorative items for events. In table skirts designs, decorative fabrics skirts are used for event tables. In production of canopies and tents, Fabrics are used for outdoor events and markets.
- **Art and Installations:** Under textile art, fabrics are used in artistic creations as the medium. In theatrical costumes, fabrics are used in designing costumes for performances and productions. Under set design, fabric elements are used in creating stage sets and backdrops.
- **Everyday Items:** Fabrics are used in the production of everyday items such as reusable bags, eco-friendly items as alternatives to plastic bags etc. In the production of napkins and dish cloths, fabrics are used in everyday kitchen textiles. Fabrics are also used in producing pet accessories, beds, toys and other clothing for pets.
- **Technical and Functional Uses:** As in insulation, fabrics are used in insulating materials for buildings and appliances. Under filtration, fabrics are used in air and water filters. In packaging, fabrics are used in packaging materials and shipping containers.

3. Care of Fabrics

Caring for fabrics properly ensures their longevity, appearance and functionality. To better understand how to care for fabrics, one needs to understand the various fabric types be it natural fibres, synthetic fibres, blended fibres, specially designed fibres and the general tips in care for fibres.

i. Natural Fibres

- **Cotton:** This can be cared for by using machine wash in cold or warm water with similar colours. Avoid using hot water as it can shrink the fabric. To dry cotton, do a tumble dry on a low heat or hang to dry. Over drying can cause shrinkage. Iron on high heat while the fabric is slightly damp. Use steam if necessary.
- **Wool:** Hand wash in cold water with a mild detergent or use a gentle cycle in the washing machine. Avoid using hot water or bleach. After washing, lay flat to dry on a towel to prevent stretching. Never wring out wool. Use a steam iron on the wool setting, pressing lightly.
- **Silk:** Hand wash in cold water with a gentle detergent or use a delicate cycle. Avoid soaking and wringing. Lay flat or hang to dry away from direct sunlight. Iron on low heat while the fabric is slightly damp. Use a pressing cloth to prevent shine.

ii. Synthetic Fibres

- **Polyester:** Machine wash in warm water with similar colours. Use a gentle detergent. Tumble dry on low heat or hang to dry. Polyester dries quickly. Iron on low to medium heat. Use a pressing cloth to avoid melting.
- **Nylon:** Machine wash in cold water with a gentle detergent. Avoid bleach. Tumble dry on low heat or hang to dry. Nylon is quick drying. Use a low heat setting. Too much heat can damage the fabric.

iii. Blended Fabrics

- **Cotton-Polyester Blend:** Fabrics made of cotton-Polyester can be cared for using machine wash in warm water with similar colours. Use a gentle detergent. Tumble dry on low to medium heat. Remove promptly to avoid wrinkles. Use a medium heat setting.

iv. Special Care Fabrics

- **Linen:** Hand wash or machine wash in cold water with a mild detergent. Avoid bleach. Lay flat to dry or tumble dry on low heat. Remove while slightly damp to avoid wrinkles. Iron on high heat while the fabric is damp. Use steam for best results.
- **Rayon:** Hand wash in cold water with a gentle detergent. Rayon can be delicate when wet. Lay flat to dry. Avoid wringing or twisting. Iron on low heat while slightly damp. Use a pressing cloth to avoid shine.

v. General Tips

- **Read Care Labels:** Always check the care labels on your garments for specific instructions.
- **Sort Laundry:** Separate clothes by colour and fabric type to prevent damage and colour bleeding.
- **Use Mild Detergents:** Use gentle detergents to avoid harsh chemicals that can damage fabrics.

- **Avoid Overloading the Washer:** Overloading can cause friction and damage to the fibres.
- **Store Properly:** Store fabrics in a cool, dry place away from direct sunlight to prevent fading and deterioration.

Learning Tasks

1. Identify the main fabric construction techniques used in clothing production.
2. Discuss how different fabric construction techniques affect the texture, strength, and durability of fabrics.
3. Explain the uses of fabrics.
4. Identify the various fabric types and explain how to care for them.

Pedagogical Exemplars

1. Structured talk for learning

- a. In pairs, use pictures/videos/ realia, observe/identify and describe the various types of fabric construction techniques.
- b. Use question and answer sessions to explain the characteristics of different types of fabrics.

E.g.

The way a fabric is constructed affects its texture, strength, elasticity, drape and breathability which are all critical factors in choosing fabrics for specific garments.

Woven fabrics: Interlacing yarns at right angles

- Plain Weave: Cotton, muslin and linen
- Twill Weave: Denim and gabardine
- Satin Weave: Satin and harme use, etc.

Knitted fabrics: Interlocking loops of yarn

- Weft Knits: Jersey, rib knit
- Warp Knits: Tricot and raschel lace, etc.

Non-Woven Fabrics: Bonded or Felted Fibres

- Felt
- Fleece
- Interfacing, etc.

2. Group work and collaborative learning

In mixed gender/ability groups. Task learners to

- a. Explain at least four uses of fabrics.
- b. Explain how to care for at least three various types of fabrics.

Key Assessment

DoK Level 2: Skills of conceptual understanding

Describe the differences between weaving, knitting, and non-woven fabric construction techniques?

DoK Level 3: Strategic reasoning

1. **Case Study:** A fashion designer wants to create a sportswear collection using different fabric construction techniques. Analyse how weaving, knitting, and non-woven methods can impact the performance, comfort, and durability of the garments.
2. Analyse how fabric construction techniques affect fabric properties such as durability, flexibility, and appearance.

DoK Level 4: Extended critical thinking and reasoning

Compare at least four types of woven fabrics and write a report on how the weaves determine /influence the following processes:

- a. Cutting out the fabrics
- b. Use of the fabrics
- c. Care and maintenance of fabrics

FOCAL AREA 2: CLASSIFICATION OF FABRICS BASED ON CONSTRUCTION TECHNIQUES AND THEIR CHARACTERISTICS

Fabrics are classified based on how they are constructed. The method of construction determines the fabric's **strength, stretch, durability, texture, and suitability** for various clothing applications. The main categories are **woven, knitted, non-woven and specialty fabrics**.

Woven Fabrics

Construction: Made by interlacing two sets of yarns at right angles (warp and weft) using a loom.

Characteristics

- Strong and durable.
- Less stretch unless elastane is added.
- Structured and holds shape well.
- Can be lightweight or heavy, depending on fibre and weave type.

Types of Woven Fabrics

Table 9: Woven Fabrics

Weave Type	Characteristics	Examples	Uses in Clothing
Plain Weave	Simple crisscross pattern, lightweight, breathable	Cotton, muslin, chiffon	Shirts, dresses, linings
Twill Weave	Diagonal rib pattern, durable, drapes well	Denim, gabardine	Jeans, jackets, suits
Satin Weave	Smooth, shiny, luxurious	Satin, charmeuse	Evening wear, lingerie

Construction: Made by looping yarns together, either by hand (crochet/knitting) or machine.

Characteristics

- Stretchy and flexible.
- Soft and comfortable to wear.
- Provides good insulation (traps air).
- Can be lightweight or heavy, depending on yarn and knit density.

Types of Knitted Fabrics

Table 10: Knitted Fabrics

Knit Type	Characteristics	Examples	Uses in Clothing
Weft Knit	Loops run horizontally, soft, stretchy	Jersey, rib knit	T-shirts, sweaters, dresses
Warp Knit	Loops run vertically, stable, less stretchy	Tricot, lace	Lingerie, sportswear, netting

Non-Woven Fabrics

Construction: Made by bonding fibres together using heat, chemicals, or pressure instead of weaving or knitting.

Characteristics

- Does not fray.
- Can be stiff or soft depending on bonding method.
- Often disposable or used as support material.

Lightweight and breathable but not as strong as woven or knitted fabrics.

Table 11: Non-Woven Fabrics

Type	Characteristics	Examples	Uses in Clothing
Felt	Dense, matted fabric, warm, water-resistant	Wool felt, acrylic felt	Hats, coats, craft decorations
Interfacing	Stiffens or stabilises fabric layers	Fusible interfacing	Collars, cuffs, waistbands
Medical/Technical Fabric	Lightweight, disposable, protective	Surgical gowns, masks	PPE (personal protective equipment)

Specialty Fabrics

Construction: Made using unique techniques like embroidery, crocheting, laminating, or bonding.

Characteristics

- Often decorative or functional.
- May combine multiple fabric types.

Can be handmade or machine-produced.

Table 12: Specialty Fabrics

Type	Characteristics	Examples	Uses in Clothing
Lace	Openwork fabric with intricate patterns	Handmade lace, machine lace	Wedding gowns, lingerie
Crochet and Hand-knit	Made with loops of yarn, stretchy	Wool, cotton	Sweaters, scarves, shawls
Bonded/Laminated Fabrics	Two or more layers fused together, waterproof	Gore-Tex, PVC-coated fabrics	Raincoats, outdoor jackets

Learning Tasks

1. Classify fabrics based on construction techniques.
2. Identify the key characteristics of woven, knitted and non-woven fabrics.
3. Discuss the application of fabric types.

Pedagogical Exemplars

Structured Talk for Learning

In pairs, use pictures/videos on fabric construction to classify fabric swatches under the following fabric construction techniques:

- Woven fabrics

- Knitted fabrics
- Non-woven fabrics, etc.

Group Work and Collaboration

In random groups, think-pair-share to discuss the characteristics of each fabric and relate them to their construction method.

E.g.

- Texture
- Stretch
- Durability
- Drape, etc.

Whole Class Discussion

Groups research and present their findings, explaining the most suitable clothing applications for each fabric type.

E.g.

Woven Fabrics: Constructed through interlacing of yarns at right angles known.

Types

Plain weave

Twill weave

Satin weaves, etc.

Properties

- Strong and durable
- Less stretchy (unless blended with elastane)
- Holds shape well, etc.

Suitable clothing applications

- Formal wear: Cotton, silk and linen for shirts, blouses and dresses.
- Tailored garments: Wool and polyester for suits, blazers and trousers
- Casual wear: Denim for jeans, chambray for shirts, etc.

Justification: Woven fabrics provide structure and durability, making them ideal for garments that need to hold their shape and withstand frequent use, etc.

Key Assessment

DoK Level 1: Recall

List the three main fabric construction techniques used in clothing production.

DoK Level 2: Skills of conceptual understanding

How do woven, knitted, and non-woven fabrics differ in terms of their construction techniques and basic properties?

DoK Level 3: Strategic reasoning

Classify different fabric samples based on their construction techniques and analyse how their characteristics influence their suitability for various clothing applications.

Hint



*The recommended mode of assessment for Week 8 is **Group Discussion**. Refer to the DoK Assessment Level 3 for a sample task to assign to learners.*

WEEK 9: TYPES OF FABRICS CONSTRUCTION TECHNIQUES AND THEIR SUITABILITY FOR VARIOUS CLOTHING PURPOSES

Learning Indicator: Compare types of fabrics construction techniques and their suitability for various clothing purposes

FOCAL AREA: TYPES OF FABRICS CONSTRUCTION TECHNIQUES AND THEIR SUITABILITY FOR VARIOUS CLOTHING PURPOSES

1. Woven Fabrics

- Created by interlacing two sets of yarns (warp and weft) at right angles.
- Common types include:
 - **Plain weave** (E.g. calico, poplin)
 - **Twill weave** (E.g. denim, gabardine)
 - **Satin weave** (E.g. satin, charmeuse)

2. Knitted Fabrics

- Made by looping yarns together using needles.
- Types of knitting:
 - **Weft knitting** (E.g. jersey, rib knit)
 - **Warp knitting** (E.g. tricot, raschel)

3. Non-Woven Fabrics

- Produced by bonding fibres together through heat, chemicals, or mechanical processes.
- Examples:
 - **Felted fabrics** (E.g. wool felt)
 - **Bonded fabrics** (E.g. interfacing, disposable wipes)

How Fabric Construction Influences Clothing Selection, Use, and Care

Fabric construction plays a crucial role in determining the suitability, performance, and maintenance of clothing. The way a fabric is made whether woven, knitted, or non-woven affects its durability, comfort, appearance, and care requirements.

1. Clothing Selection

Different fabric construction techniques produce fabrics with distinct characteristics that influence their selection for specific garments.

- Woven Fabrics (Plain Weave, Twill, Satin, etc.)
 - Characteristics: Strong, durable, holds shape well, less stretch.
 - Application: Suitable for structured garments like suits, trousers, dresses, and uniforms.
- Knitted Fabrics (Jersey, Rib, Interlock, etc.)
 - Characteristics: Soft, stretchy, comfortable, conforms to body shape.
 - Application: Ideal for t-shirts, sportswear, undergarments, and casual wear.
- Non-Woven Fabrics (Felt, Bonded, etc.)
 - Characteristics: Lightweight, breathable, disposable, or used for reinforcement.
 - Application: Used in disposable medical wear, interfacings, and filters.

2. Clothing Use

Fabric construction also affects how a garment performs in different conditions.

- Breathability and Comfort: Knitted fabrics provide better air circulation and flexibility, making them ideal for sportswear.
- Durability and Protection: Woven fabrics like twill and denim are abrasion-resistant, making them suitable for workwear and jeans.
- Aesthetic Appeal: Satin-weave fabrics have a smooth and lustrous surface, making them popular for evening gowns and luxury garments.

3. Clothing Care

Fabric construction determines how a garment should be cleaned, maintained, and stored.

- Woven fabrics generally wrinkle more and may require ironing, but they hold their shape well and resist stretching.
- Knitted fabrics are prone to stretching and shrinking, requiring gentle washing and reshaping when drying.
- Non-woven fabrics are often not washable and are meant for single-use or specific applications like interfacings.

Learning Tasks

1. Identify and explain the different types of fabric construction techniques used in clothing production.
2. Explain how woven, knitted, and non-woven fabrics differ in terms of structure, texture, and durability.

- Analyse the suitability of woven, knitted, and non-woven fabrics for different clothing purposes, providing examples.

Pedagogical Exemplars

Talk for Learning

In pairs, use pictures/videos/ realia, observe and compare types of fabric weaves.

Group work and Collaborative learning

Put learners into small groups and give each group 3–4 fabric samples.

Guide learners to use magnifying glasses to examine the fabrics to identify the construction technique such as plain weave, jersey knit, etc.

Create a worksheet for learners to fill out:

- Fabric name/type:
- Construction technique:
- Key properties: stretchy, wrinkle-prone and water-absorbent, etc.
- Most suitable clothing applications, etc.

Invite each group to presents their findings, explaining how fabric construction influences clothing selection, use, and care.

Class discussion: Which fabric types would be best for specific purposes?

E.g.

Sportswear

Formal wear

Children's clothing, etc.

Individually, choose a clothing item and write a one-page report recommending the best fabric type:

- Identify the ideal construction technique.
- Explain how the fabric properties meet the clothing purpose.
- Suggest proper care practices to maintain the fabric's quality.

Experiential Learning

Visit a local fabric construction industry and observe how yarns are woven into fabrics and write a report on your observation.

Present findings for whole class discussion.

Key Assessment

DoK Level 1: Recall

List three characteristics of different fabric construction techniques used in clothing production.

DoK Level 2: Skills of conceptual understanding

How do woven, knitted, and non-woven fabric construction techniques differ in terms of structure and durability?

DoK Level 3: Strategic reasoning

Compare the advantages and disadvantages of woven, knitted, and non-woven fabrics in terms of comfort, durability, and maintenance for different clothing types (E.g. sportswear, formal wear, and work uniforms).

Hint



The recommended mode of assessment for Week 9 is **Homework**. Refer to the DoK Assessment Levels 2 & 3 for sample tasks to assign to learners.

WEEK 10: HOW DIFFERENT FABRIC CONSTRUCTION TECHNIQUES AFFECT CUTTING AND STITCHING AND THEIR IMPACT ON GARMENT PRODUCTION

Learning Indicators

1. Describe how different fabric construction techniques affect garment production
2. Investigate how different fabric construction techniques influence cutting, stitching and their impact on garment production

FOCAL AREA 1: HOW DIFFERENT FABRIC CONSTRUCTION TECHNIQUES AFFECT GARMENT PRODUCTION

Fabric construction techniques: weaving, knitting, and non-woven methods play a significant role in garment production by influencing factors such as fabric behaviour, sewing techniques, durability and end-use applications. Below is a breakdown of how each technique affects garment production.

Woven Fabrics (Plain Weave, Twill, Satin, etc.)

Effect on Garment Production

- **Structure and Stability:** Woven fabrics have a firm structure, making them easier to cut and sew without excessive stretching.
- **Seam Finishing:** Requires special seam finishes like overlocking or French seams to prevent fraying.
- **Drape and Fit:** Plain weaves provide a crisp, structured look, while satin weaves offer a softer drape for elegant garments.
- **Common Applications:** Used for formal wear, suits, skirts, and uniforms due to durability and shape retention.
- **Challenges:** Prone to wrinkling, and some types (e.g. satin) require careful handling to prevent damage.

Knitted Fabrics (Jersey, Rib, Interlock, etc.)

Effect on Garment Production

- **Stretchability and Comfort:** The elasticity of knitted fabrics makes them ideal for body-hugging and flexible garments.
- **Sewing Considerations:** Requires special stitches (e.g. zigzag, stretch stitches) and a ballpoint needle to avoid damaging the loops.
- **Seam and Hem Handling:** Overlocking is often used to maintain stretch and prevent unravelling.

- **Common Applications:** Sportswear, T-shirts, leggings, undergarments, and casualwear due to comfort and flexibility.
- **Challenges:** Can stretch out of shape if not handled properly and may require stabilising techniques.

Non-Woven Fabrics (Felt, Bonded, Fusible Interfacing, etc.)

Effect on Garment Production

- **No Yarn Interlacing:** Created by bonding or felting fibres, making them easy to cut without fraying.
- **Sewing Techniques:** Typically, not used for main garments but as **interfacing, linings, or disposable items** like medical gowns.
- **Durability and Structure:** Provides reinforcement but lacks the durability of woven or knitted fabrics.
- **Common Applications:** Used in home textiles, interfacings for structured garments, and protective wear.
- **Challenges:** Some types cannot withstand washing or prolonged wear.

Factors to consider when selecting fabrics for clothing construction

- Fibre content and construction method.
- Purpose and functionality.
- Texture and drape.
- Durability, care and maintenance.
- Aesthetics and style preferences.
- Cost and availability, etc.

Learning Tasks

1. Explain how woven, knitted, and non-woven fabrics differ in their impact on garment production.
2. Discuss how the properties of different fabric construction techniques influence the choice of sewing methods and garment design.
3. Analyse the advantages and challenges of using woven, knitted, and non-woven fabrics in the production of different types of clothing.

Pedagogical Exemplars

Group work and Collaborative learning

In mixed ability groups, using role-play, discuss factors to consider when selecting fabrics for clothing construction.

E.g.

- Fibre content and construction method
- Purpose and functionality
- Texture and drape
- Durability, care and maintenance
- Aesthetics and style preferences
- Cost and availability, etc.

Whole class discussion: Reflect on the role-play activities and share experiences in selecting fabrics for clothing in your family.

Experiential Learning and Problem-Based Learning

In pairs/small groups conduct interviews/watch videos to:

- Identify how different fabric construction techniques affect garment production.
- Describe how the fabric construction techniques affect cutting and stitching and finishing methods.

Present your findings using different presentation modes.

Key Assessment

DoK Level 2: Skills of conceptual understanding

How do woven, knitted, and non-woven fabric construction techniques impact garment production in terms of durability, stretchability, and ease of sewing?

DoK Level 3: Strategic reasoning

Compare and analyse how different fabric construction techniques influence the choice of seam finishes, garment fit and production efficiency in mass clothing manufacturing.

FOCAL AREA 2: HOW DIFFERENT FABRIC CONSTRUCTION TECHNIQUES INFLUENCE CUTTING, AND STITCHING

Fabric construction techniques: **weaving, knitting and non-woven methods** affect the way fabrics behave during garment production, particularly in cutting and stitching. Each technique presents unique challenges and requires specific handling to ensure high-quality sewing outcomes.

1. Influence on Cutting

Woven Fabrics (Plain Weave, Twill, Satin, etc.)

- **Cutting Precision:** Woven fabrics have a stable structure, making them easy to cut with minimal distortion.
- **Fraying Issues:** The interlacing yarns may fray at cut edges, requiring pinking shears, overlocking, or seam finishes.

- **Pattern Matching:** Some woven fabrics (e.g. plaids and stripes) require careful alignment during cutting to maintain continuity in the garment.

Knitted Fabrics (Jersey, Rib, Interlock, etc.)

- **Stretch and Curling:** Knits tend to stretch and curl at cut edges, making precise cutting challenging.
- **Stabilisation Needed:** Requires pattern weights and sharp rotary cutters to prevent fabric distortion.
- **Handling Bias Stretch:** Since knitted fabrics naturally stretch, incorrect cutting can lead to misshaped garment pieces.

Non-Woven Fabrics (Felt, Bonded, Fusible Interfacing, etc.)

- **Easy to Cut:** Does not fray, making cutting simple and clean.
- **Lack of Flexibility:** Some non-woven fabrics can tear easily if not handled properly.
- **Used for Support:** Commonly used in interfacings and linings rather than main garment fabrics.

2. Influence on Stitching

Woven Fabrics

- **Strong Stitching Required:** Requires sturdy stitches such as lockstitch for durability.
- **Seam Finishing:** Needs overlocking, French seams, or binding to prevent fraying.
- **Ease of Handling:** Holds its shape well during sewing, making it suitable for structured garments.

Knitted Fabrics

- **Stretch Stitches Needed:** Standard straight stitches may break when stretched; zigzag or overlock stitches are ideal.
- **Special Needles:** Requires ballpoint or stretch needles to prevent fabric damage.
- **Seam Stabilisation:** Stretchy seams may need reinforcement with elastic or interfacing.

Non-Woven Fabrics

- **Simple Stitching:** Since it does not unravel, minimal seam finishing is required.
- **Adhesive Application:** Some types (e.g. fusible interfacing) are bonded instead of sewn.
- **Durability Concerns:** Can be prone to tearing if perforated by too many stitches.

Learning Tasks

1. Explain how fabric construction techniques affect the cutting and stitching processes in garment production.
2. Compare the challenges and techniques involved in cutting and stitching woven, knitted, and non-woven fabrics.

3. Analyse the importance of selecting appropriate cutting and stitching methods for different fabric construction techniques to ensure quality garment production.

Pedagogical Exemplars

Experiential Learning/Project-Based Learning

Organise a practical session for learners to investigate how different fabric construction techniques influence cutting, stitching and their impact on garment production.

- Provide swatches of various fabric types.
- Ask learners to feel, stretch and inspect each swatch.
- Guide the learners to document fabric properties.

Cutting test

- Individually cut out small rectangles from each fabric.
- Observe how the fabric reacts to cutting.

E.g.

- Fraying
- Curling
- Distortion, etc.

Record observations in a table.

Stitching Test

- Sew straight and zigzag stitches on each fabric.
- Use regular thread for woven and non-woven fabrics, stretch thread for knits.
- Press the seams and observe how they lie.

Whole-class reflection and discussion: Share your experience on the following:

- Which construction technique was most challenging to work with? Why?
- How did fabric behaviour affect stitch quality and seam appearance?
- Discuss which fabrics would be best for specific garments.

E.g.

- Casual wear
- Formal wear
- Occasional wear
- Uniforms etc.

Key Assessment

DoK Level 1: Recall

List the characteristics of the three main fabric construction techniques that affect cutting and stitching.

DoK Level 2: Skills of conceptual understanding

How do woven, knitted, and non-woven fabrics differ in their response to cutting and stitching during garment construction?

DoK Level 3: Strategic reasoning

Analyse how the properties of woven, knitted, and non-woven fabrics influence the choice of cutting tools, seam finishes, and stitching techniques to ensure high-quality garment production.

Hint



The recommended mode of assessment for Week 10 is **Poster**. Refer to the DoK Assessment Level 3 for a sample task to assign to learners to design a poster for presentation to the class. See Teacher Assessment Manual and Toolkit page 76 for additional information on how to go about this assessment mode.

WEEK 11: APPROPRIATE CARE AND MAINTENANCE PRACTICES FOR GARMENTS MADE FROM VARIOUS FABRIC CONSTRUCTIONS

Learning Indicator: *Demonstrate appropriate care and maintenance practices for garments made from various fabric constructions*

FOCAL AREA 1: CARE AND MAINTENANCE PRACTICES FOR GARMENTS MADE FROM VARIOUS FABRIC CONSTRUCTIONS

Understanding the characteristics of fabric constructions: **woven, knitted, non-woven and pile fabrics** helps in selecting suitable care and storage methods to maintain the quality, comfort and longevity of garments. Each fabric responds differently to washing, drying and handling due to its structure and fibre content.

Woven Fabrics

a. Washing

Woven fabrics are generally strong and can tolerate machine washing. Always read care labels before washing. Sort by colour and fabric weight—wash heavy garments like jeans separately from lighter items. Use colour-safe detergents for dyed fabrics to reduce fading.

b. Drying:

Shake garments before hanging to reduce wrinkles. Avoid over-drying in the machine as it can make the fibres brittle and cause shrinking. For delicate woven fabrics like chiffon or voile, lay flat or dry on a rack indoors to avoid sun damage.

c. Storage:

Store away from direct sunlight, which can fade colours. Use lavender sachets or mothballs to protect against pests. For structured garments like jackets, use shaped or padded hangers to maintain form. Iron before storing, if necessary, especially for occasional wear.

d. Additional Tip:

Iron woven garments inside out to reduce shine on fabric surfaces like cotton and polyester blends.

Knitted Fabrics

a. Washing

Always use mild detergents and avoid harsh chemicals. Use mesh laundry bags to protect delicate knits during machine washing. Wash similar colours together to prevent dye transfer.

b. Drying

Reshape knits while damp before laying flat to maintain original shape. Avoid wringing or twisting knitted garments as this can damage the loops and distort the fabric.

c. Storage

Avoid plastic bags, which can trap moisture and lead to mildew or odours. For wool knits, include moth-repellent herbs like cedar or neem in storage spaces. Stack folded items neatly to reduce wrinkling and creasing.

d. Additional Tip

Rotate folded knits occasionally if stored long-term to prevent deep fold lines.

Non-Woven Fabrics

a. Washing

Avoid immersing in water unless the care label allows it. Use a damp cloth to gently blot out stains or dust. Avoid scrubbing, which can weaken the bonded fibres.

b. Drying

Allow to dry in a well-ventilated space away from heat sources. Lay flat to retain shape, especially for stiff non-wovens like interfacing.

c. Storage

Keep in clean, flat or rolled form to prevent bending or tearing. If used in crafts or linings, keep labelled and sorted by weight or stiffness for ease of access.

d. Additional Tip

Do not iron non-woven fabrics unless specifically directed, as heat can melt or distort synthetic bonds.

Pile Fabrics

a. Washing

Turn pile fabrics inside out before washing to reduce friction and matting. Avoid fabric softeners with certain pile fabrics like microfibre, as they can affect absorbency or texture.

b. Drying

restore fluffiness. Never expose pile fabrics to direct high heat; it may flatten the nap or cause synthetic fibres to melt.

c. Storage

Avoid placing heavy items on top of folded pile garments to prevent crushing. Store garments in breathable garment bags to protect them from dust while allowing air circulation.

d. Additional Tip

Steam lightly from a distance to refresh the pile instead of using a hot iron.

General Care Tips for All Types of Fabrics

Proper garment care helps preserve the quality, appearance and lifespan of clothing, regardless of fabric type. The following general guidelines apply across woven, knitted, non-woven and pile fabrics and are essential for maintaining a functional and presentable wardrobe.

1. Read Garment Care Labels Carefully

Every garment comes with a care label that provides detailed instructions specific to the type of fibre and fabric construction used. These labels often include guidance on the recommended washing method, water temperature, drying techniques, ironing temperatures and whether dry cleaning is required. Following these instructions helps prevent damage such as shrinkage, colour fading, stretching or fibre weakening.

2. Conduct a Colour-Fastness Test Before Washing

Before washing any new or brightly coloured garment, it is advisable to perform a simple colour-fastness test. Dampen a white cloth and rub it gently on a hidden part of the fabric. If colour transfers to the cloth, the dye may bleed in the wash. In such cases, wash the garment separately or use cold water and colour-protecting detergents. This precaution helps avoid staining other clothes and maintains the garment's original colour.

3. Use Fabric-Friendly Detergents

Choose detergents that are suitable for the specific fabric type. Delicate or natural fibres such as wool, silk, and linen require gentle, pH-neutral detergents that clean without breaking down fibres. Avoid using strong bleach or harsh cleaning agents unless clearly recommended. For synthetic or blended fabrics, use mild general-purpose detergents. Fabric conditioners may be used for added softness but should be avoided for absorbent materials like towels or microfibres.

4. Avoid Overcrowding During Storage

When storing garments, ensure there is enough space between each item. Overcrowding can lead to wrinkles, fabric deformation, mildew and even pest infestation due to poor air circulation. Use appropriate hangers for hanging garments and fold items neatly in drawers or on shelves. Allowing garments to “breathe” keeps them fresh and reduces the need for frequent laundering or ironing.

5. Schedule Regular Wardrobe Maintenance Checks

It is important to inspect clothing regularly for signs of wear and tear, insect damage, unpleasant odours or dirt accumulation. Pay attention to areas such as seams, underarms and hemlines. Repair small tears, replace missing buttons or reinforce loose stitches promptly to extend the lifespan of the garment. Also, ensure seasonal garments are aired and cleaned before long-term storage to prevent mustiness or mould growth.

Care and Maintenance of Garments Based on Fabric Construction

Caring for garments effectively requires more than just washing and drying. It involves understanding the unique properties of different fabric constructions and adopting specific maintenance practices to preserve their appearance, texture and durability. Below are detailed guidelines and enhanced practices that can be incorporated into daily garment care routines.

1. Ironing and Pressing Techniques According to Fabric Type

Proper ironing helps garments retain their crispness and structure while maintaining the integrity of the fabric.

- a. **Woven Fabrics:** These fabrics can typically withstand higher temperatures. It is advisable to iron woven garments such as cotton shirts or trousers on the reverse side using a steam iron set at a medium to high heat. Using a damp pressing cloth can also prevent scorching and fabric shine.
- b. **Knitted Fabrics:** Due to their stretchable nature, knitted fabrics such as jersey or rib-knit require careful handling during pressing. A low heat setting should be used, and the iron should be lifted rather than dragged across the surface to prevent distortion. A pressing cloth can also help protect delicate knits.
- c. **Pile Fabrics (E.g. velvet, corduroy):** These fabrics have raised surfaces and require gentle steaming or pressing from the wrong side. Velvet can be steamed vertically without touching the fabric to preserve the pile.
- d. **Non-Woven Fabrics:** Fabrics like felt are sensitive to heat. Ironing should be done with extreme caution. A low-temperature iron and a protective cloth are essential. It is best to test a small hidden area before full ironing.

2. Stain Removal Techniques Based on Stain and Fabric Type

Timely and appropriate stain treatment extends the life of garments and maintains their aesthetic appeal.

- a. **General Stains:** Most stains are easier to remove when treated immediately. Delays can cause stains to set and become permanent.
- b. **Oil-Based Stains (E.g. grease, makeup):** Apply a small amount of dishwashing liquid or specialised stain remover directly to the stain. Gently rub and rinse before laundering.
- c. **Protein-Based Stains (E.g. blood, sweat, milk):** Soak in cold water and apply an enzyme-based cleaner. Avoid hot water as it can set protein stains.
- d. **Dye or Colour-Based Stains (E.g. ink, wine):** Blot the stain with alcohol or a colour-safe bleach. Test on a small area first to ensure colourfastness.

3. Mending and Repair Techniques

Basic garment repairs help reduce waste and ensure continued use of favourite pieces.

- a. **Hand-Stitching:** Small tears, loose seams and buttons can be mended using simple stitches like backstitch or whipstitch.
- b. **Patching:** For larger holes, iron-on or sew-on patches can reinforce the fabric. This method is common for casual garments and uniforms.

- c. **Professional Alterations:** Structured garments or those made from delicate fabrics should be taken to a tailor or seamstress for expert repairs.

4. Long-Term Storage Practices for Garment Preservation

Proper storage is essential in maintaining garment quality over time, especially during off-season periods.

- a. **Use of Garment Bags:** Lightweight breathable fabric bags protect clothing from dust and insects, especially useful for delicate or formal wear.
- b. **Moisture Control:** Store clothes in a dry, cool environment. Cedar blocks or silica gel packets can help prevent mildew and repel insects like moths.
- c. **Avoid Plastic Covers:** Plastic traps moisture and can lead to mould growth. Use cotton covers instead.

5. Rotating Garments to Extend Their Lifespan

Frequent use of the same garments leads to faster wear and tear. By rotating clothing items regularly, fibres have time to recover their shape, especially in frequently worn items like uniforms or shoes. This also gives a more balanced use of the entire wardrobe.

6. Managing Laundry Frequency and Fabric Longevity

Washing clothes too often can weaken fibres and cause fading, shrinking or stretching.

- a. **Air Clothing After Use:** Instead of washing after every wear, lightly used garments can be aired out on hangers or hooks to freshen up.
- b. **Use Mesh Bags:** Delicate garments, especially lingerie or knitwear, should be placed in mesh bags before machine washing to reduce friction and damage.

7. Eco-Friendly and Sustainable Care Practices

Sustainable practices not only protect the garments but also contribute to environmental conservation.

- a. **Cold Water Washing:** Washing in cold water is less harsh on fabric fibres and consumes less energy.
- b. **Air Drying:** Hanging garments to dry on a line or rack avoids the damage caused by heat from dryers.
- c. **Natural Detergents:** Choose detergents free of strong chemicals and artificial fragrances. These are gentler on both skin and fabric.

8. Awareness of Special Fabric Finishes and Their Maintenance

Some garments come with added finishes such as stain-resistance, anti-wrinkle coatings or water repellence. To maintain these finishes:

- a. **Avoid Harsh Detergents and Softeners:** These can strip away protective coatings.
- b. **Do Not Use High Heat:** Excessive heat can break down fabric treatments.
- c. **Follow Manufacturer's Instructions:** Always adhere to the care labels to retain the effectiveness of such finishes.

Learning Tasks

1. Identify and describe appropriate care and maintenance practices for garments made from woven, knitted and non-woven fabrics.
2. Explain how the construction of a fabric affects its washing, drying, and ironing requirements.
3. Analyse the effects of improper care on garments made from different fabric constructions and suggest best practices for prolonging their lifespan.

Pedagogical Exemplars

Talk for Learning/Collaborative Learning

In mixed ability/cultural groups, discuss care and maintenance practices for garments made from various fabric constructions.

Experiential Learning/Problem-Based Learning

Organise fabric care and maintenance challenge to engage learners in small groups to demonstrate the proper care and maintenance practices for garments made from various fabric constructions.

E.g.

Sorting and reading care labels to examine fabric labels and identify fibre content and care symbols.

- Group fabrics according to similar care needs.
- Washing and drying test.
- Wash small fabric swatches using appropriate techniques.
- Compare how swatches look and feel before and after washing.
- Ironing and Storage Practice, etc.

Demonstrate appropriate ironing techniques for each fabric such as steam for cotton and low heat for synthetics.

Guide learners to practice folding or hanging garments to prevent damage.

Whole class discussion: Collectively reflect together to create a care guide for a garment of their choice, outlining appropriate washing, drying, ironing and storage techniques.

How do appropriate care practices extend garment lifespan and reduce waste?

Key Assessment

DoK Level 1: Recall

Identify one care practice suitable for each of the three common fabric construction techniques.

DoK Level 2: Skills of conceptual understanding

How do the characteristics of woven, knitted, and non-woven fabrics influence their washing, drying, and ironing methods?

DoK Level 3: Strategic reasoning

Analyse and compare the care requirements for garments made from woven, knitted, and non-woven fabrics and recommend best practices to maintain their durability and appearance.

Hint



The recommended mode of assessment for Week 11 is **Peer Assessment**. Refer to the DoK Assessment Level 3 for a sample task to assign to learners. See Teacher Assessment Manual and Toolkit page 72 for additional information on how to go about this assessment mode.

SECTION 4 REVIEW

This section provides learners with a solid foundation in fabric knowledge and garment-making skills. By understanding the properties and uses of various fabrics, learners can make informed decisions in their clothing projects and everyday life. This knowledge not only prepares them for potential careers in fashion and textiles but also enhances their ability to manage personal and family clothing needs effectively.

Additional Reading/Teaching Learning Materials

1. Realia of different types of fabrics, fabric weaves and fabric finishes.
2. Videos on types, uses and care of fabrics.
3. Computer, Projector, camera and Smart phones (if possible).
4. Pictures and charts of types of fabrics, fabric combinations, finishes and fabric weaves.

SECTION 5: SEWING PROCESSES

Strand: **Clothing and Textiles Production Technology**

Sub-Strand: **Clothing Construction Processes**

Learning Outcome: *Apply sewing processes and technology to construct clothing articles and package*

Content Standard: Demonstrate understanding and application of sewing processes to design garment features and discuss their functionality in clothing construction.

Sub-Strand: **Clothing Construction Processes**

Learning Outcome: *Apply knowledge and understanding of customising in clothing construction and skills in renovating and remodelling to ensure sustainability of existing articles.*

Content Standard: Demonstrate knowledge and understanding of customising in clothing construction, emphasising the importance of renovating and remodelling in clothing production.

Hint



- *The End of Semester Examination will be conducted in Week 12. Refer to **Appendix D** for a Table of Specification to guide you to set the questions. Set questions to cover all the indicators covered for at least weeks 1 to 11.*
- *Individual Project Work should be assigned to learners by the end of Week 16. Ensure that the project covers several learning indicators and spans over several weeks. Learners are expected to submit the individual project by week 20. Refer to **Appendix E**.*

INTRODUCTION AND SECTION SUMMARY

This section supports learners to explore the fundamental and advanced techniques involved in clothing construction. The section guides learners to understand the processes of pattern drafting, cutting, assembling, and finishing garments while ensuring precision, quality, and durability. Learners will examine how various construction techniques influence the overall appearance, fit, and functionality of garments.

The minimum competencies required of a learner in this section include the ability to select appropriate construction techniques, demonstrate proficiency in sewing processes, handle different fabrics effectively, and apply quality control measures in garment construction. At the beginning of each focus area, learners will be introduced to the theory behind clothing

construction processes. They will then take part in individual and group practical activities, either during class or for discussion in the next lesson.

The weeks covered by the section are:

Week 12: Garment features and their functions in garment construction and samples of garment features

Week 13: Making samples of garment features

Week 14: Customisation in sustainable fashion and clothing production and renovating and remodelling of articles

Week 15: Different ways of renovating and remodelling articles

Week 16-17: Renovation and remodelling of clothing for sustainability and customisation

SUMMARY OF PEDAGOGICAL EXEMPLARS

The section targets learner-centred lesson delivery under each focal area. To do this, the teacher is expected to explore and apply other pedagogical exemplars suitable for each focal area and not limit themselves to those mentioned in the section. Some of the pedagogical exemplars that could be employed include problem-based learning, collaborative learning, experiential learning, structured talk for learning, and group discussions. Additionally, demonstrations of sewing techniques, hands-on garment construction projects, step-by-step guided sewing activities, troubleshooting common sewing challenges, and comparative analysis of different construction techniques can be incorporated to enhance learners' technical skills and creativity.

The teacher is also encouraged to incorporate Gender Equality and Social Inclusion (GESI), Special Educational Needs (SEN), Social and Emotional Learning (SEL), 21st-Century Skills, Core National Values, and ICT in lesson delivery. This approach will make learning more interactive, inclusive and skill-based, ensuring that learners develop the competence to construct garments efficiently and professionally.

ASSESSMENT SUMMARY

There is the need for the teacher to assess learners' knowledge, understanding, and skills on the concepts under this section. To effectively do this, the teacher should use varying assessment strategies to unearth learners' Depth of Knowledge (DoK), as outlined in this manual and the SHS/SHTS/STEM Curriculum. It is equally important to align the assessment activities with the learning indicators as well as the pedagogical exemplars, to create a synergy between them.

Teachers are to make choices that will ensure a good mix of high and low levels of assessment to accommodate the diverse abilities of learners. Assessment strategies may include practical sewing tasks, garment construction projects, pattern drafting exercises, problem-solving activities related to construction errors, case studies on garment finishing techniques, peer assessments of sewing quality, and presentations on construction processes. As a guide, specific examples of assessment tasks have been outlined in the section to assist the teacher.

WEEK 12: GARMENT FEATURES

Learning Indicators

1. *Discuss garment features and their functions in garment construction*
2. *Make samples of garment features*

FOCAL AREA 1: GARMENT FEATURES AND THEIR FUNCTIONS IN GARMENT CONSTRUCTION

1. Descriptions of some garment features

Garment features refer to the various elements and details incorporated into clothing that contribute to its functionality, style, fit and overall design. These features can vary widely depending on the type of garment and its intended use.

Style details of a garment may be referred to as fashion features and the differences in fashion features result in style differences. These include shapes of garments, (collars, necklines, sleeves), waistlines, hem-widths and shapes, trimmings, belts, frills, panel lines, pockets, empire lines, etc. Garment features change with changes in fashion. A change in a feature of an existing design or style makes the design different.

Some common garment features include

- a. **Pockets:** Pockets are functional and decorative features added to garments for storage and design. They can vary greatly in size, shape and style and are typically found on pants, skirts, jackets, shirts and dresses. Common types of pockets include patch pocket, in-seam pocket, welt pocket, flap pocket and cargo pocket. A patch pocket is sewn onto the outside of the garment. It usually contains visible stitching and commonly found on casual shirts, jackets and skirts. An in-seam pocket is a pocket that is sewn into the seam of a garment. It is often hidden from view and typically found in skirts, dresses and pants. A welt pocket is a small, flat pocket with a single or double welt, often used in tailored garments like blazers and trousers. A variation on the welt pocket is the bound pocket. This is fixed into a slit in an article. The pouch of the pocket appears on the wrong side and only two thin lips which forms the entrance to the pocket are visible on the right side. A flap pocket is a pocket with a flap that covers the opening. It adds a decorative and functional element, commonly seen on jackets and coats. A cargo pocket is a large, often pleated pocket with a flap used in utility and casual wear, especially on cargo pants and shorts.

E.g.

Patch pocket – Cut and applied to the right side of an article and no part of it shows on the wrong side.



Figure 19: Pictures of patch Pockets

Welt pocket – Fixed into a slit or a joint in an article. Its pouch is placed on the wrong side.



Figure 20: Picture of a welt pocket

In-seam pocket – This type of pocket may be cut in one with the garment or cut separate and joined to the seam at the side, waistline or in the front yoke.



Figure 21: Picture of an in-seam pocket

Types of POCKETS

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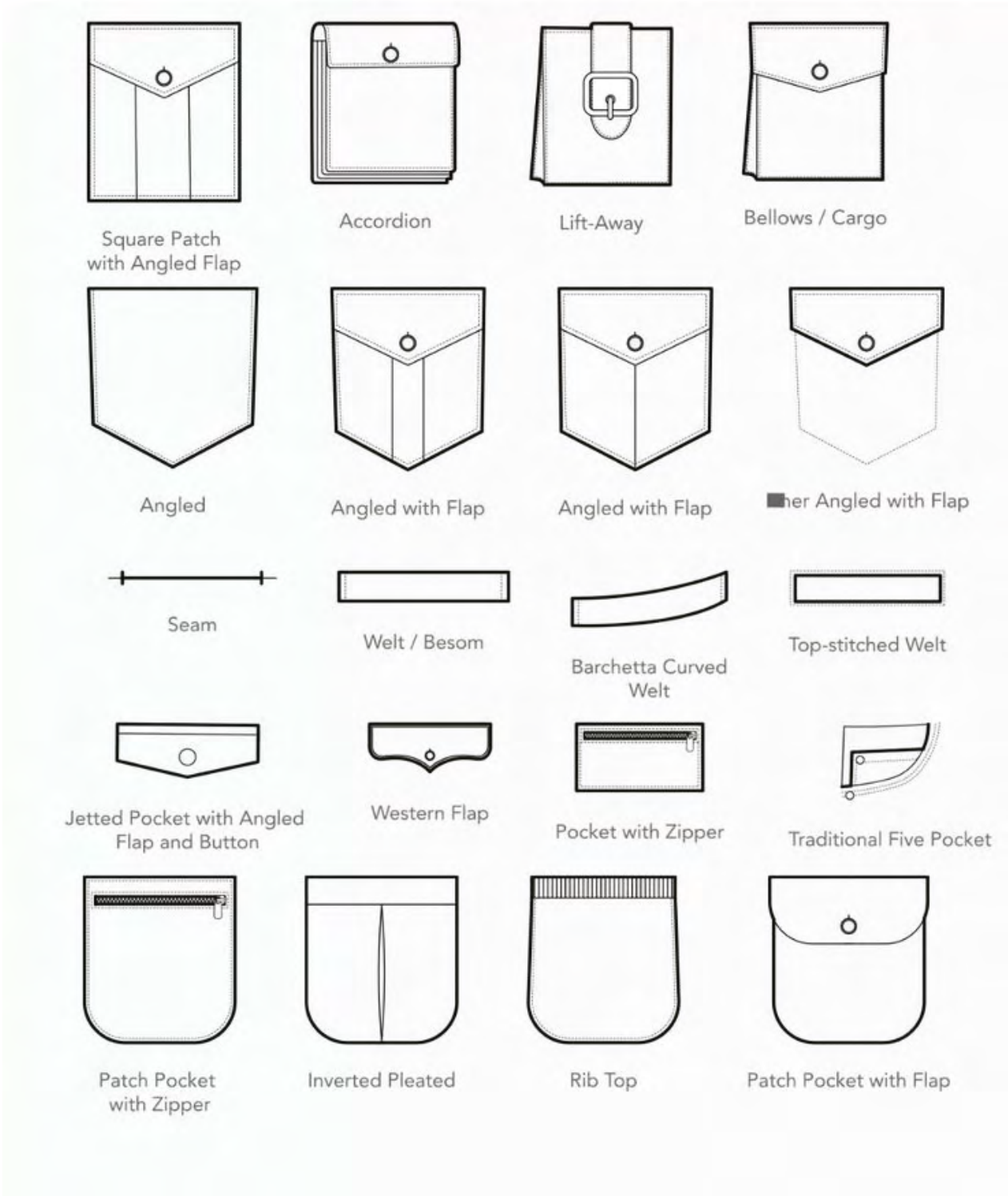


Figure 22: Types of Pockets

- b. Sleeves:** Sleeves are extensions of the garment that cover the arms. They come in a variety of lengths, shapes and styles, influencing both the appearance and functionality of the garment. The types of sleeves include set-in sleeve, raglan sleeve, kimono sleeves, cap sleeve and bell sleeves. A set-in sleeve is a sleeve sewn into the armhole of the garment. It provides a tailored and structured fit. A raglan sleeve extends in one piece fully to the collar, creating a diagonal seam from the underarm to the collarbone. It offers greater movement and a sporty look. A kimono sleeve is a wide, straight sleeve that is cut in one piece with the body of the garment. It is often found in traditional Japanese kimonos and modern loose-fitting garments. A cap sleeve is a very short sleeve that covers only the shoulder. It is common in women's tops and dresses, offering a delicate look. A bell sleeve is a sleeve that flares out from the shoulder or elbow, resembling a bell shape. It adds a dramatic and elegant touch to the garment.

E.g.

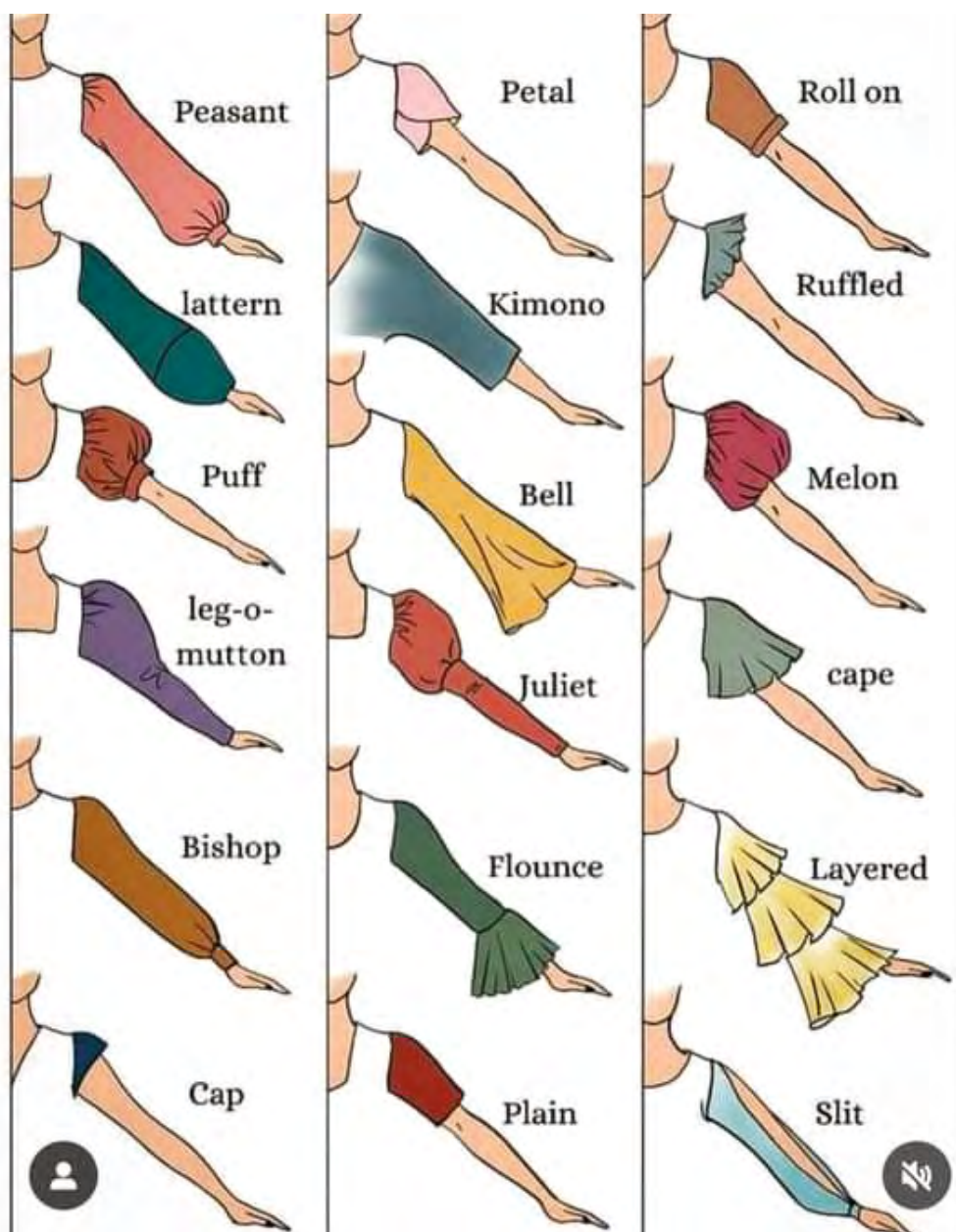


Figure 23: *Types of sleeves*

How to prepare and insert a sleeve into an armhole

1. Shoulder and side seams must be stitched, neatened and pressed, with right sides facing and fitting lines meeting, pin sleeve and bodice underarm.
2. Seams together working from the sleeve side.
3. Continue to hold the work in this position and pin the front balance marks together and follow with pinning of the back balance marks.
4. Pin centre of sleeve to centre of shoulder.
5. Pin around and under part of the sleeve from front to back balance marks, this part should be plain with no easing.

c. **Collars:** Collars are the upper part of a garment that encircle the neck. They can be designed in numerous styles; each giving a distinct look and feel to the garment. Some types of collars include flat collars such as the Peter Pan collar, sailor's collar, and Eton collars, which are often flat round-edged collar associated with children's wear and vintage styles. A Mandarin/standing collar, it is a short, stand-up collar that does not have a fold-over part and often seen in traditional Chinese clothing and modern minimalist designs. Shirt/rolled collars are classic collars with points that can be buttoned down or left unbuttoned. They are often found on formal shirts, blouses and dresses. A polo collar is a soft, fold-over collar often found on polo shirts. It provides a sporty and casual look. Turtleneck collars are high, close-fitting collars that cover the neck. They provide warmth and a sleek appearance, commonly used in sweaters and tops.

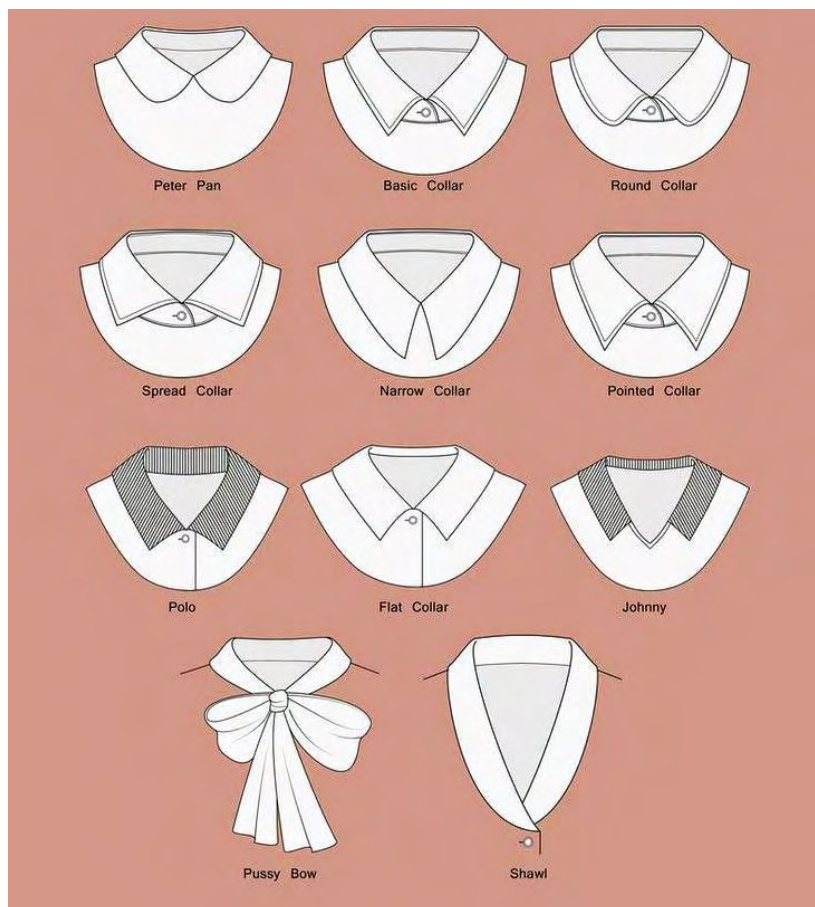


Figure 24: Types of collars

Parts of a Collar: The main parts of the collar are the neckline, the stand, the fall, the crease-line and the style line. They are prepared and attached to necklines after the shoulder seams have been made and neatened.

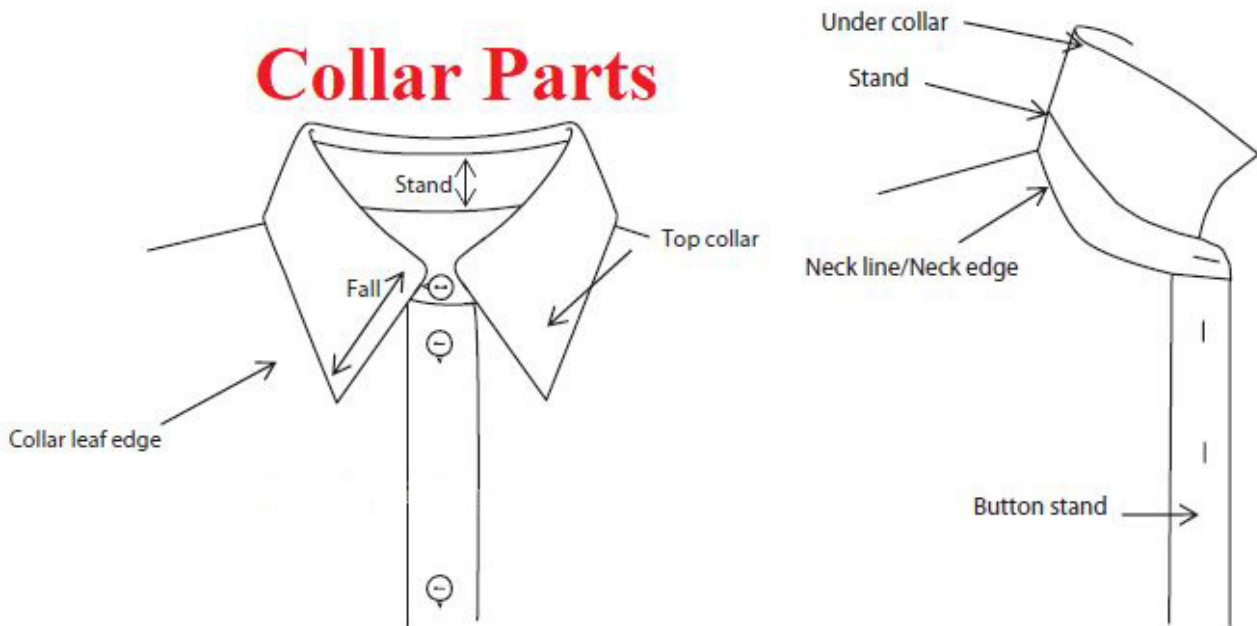


Figure 25: *Parts of a collar*

How to prepare collars

1. Iron-on or tack the interfacing to the wrong side of the under collar. Turn collar right side out and pull corners out.
2. Place the collar and under collar pieces right sides together with centre-back matching and the notches on the neck edge matching.
3. Pin, tack and machine all-round the outside edge on the fitting-line (style line) leaving the neck edge free.
4. Trim the turnings to 5mm, clip off corners and notch the curves.
5. Turn collar right side out and pull corners out.
6. Tack close to the seam, rolling it between the finger and thumb to prevent a groove from forming and press.

Three main methods are used to attach collars

1. The band method of attachment.
2. The facing method.
3. The crossway strip method.

2. Functions of garment features

Garment features such as pockets, sleeves and collars serve various functional and aesthetic purposes. Generally, pockets, sleeves and collars are integral to garment design, each serving a specific function and aesthetic purposes that contribute to the overall utility and appeal of the clothing.

Table 13: Garment Features and their Function

Feature	Function
Pockets	<ul style="list-style-type: none"> i. Primary function is to provide storage space for small items like keys, phones, wallets, and other personal belongings. ii. Allows easy access to essential items without the need for a bag or purse. iii. Adds visual interest and detail to a garment. iv. Can create a focal point or enhance the overall design and style. v. In certain garments, like workwear and sportswear, pockets are essential for holding tools, accessories, and other necessary items.
Sleeves	<ul style="list-style-type: none"> i. It shields arms from environmental elements such as sun, cold and wind. ii. In workwear, it can provide protection against abrasions and contact with hazardous materials. iii. Different sleeve lengths and styles can provide varying levels of comfort and ease of movement. iv. It can be designed to allow for ventilation and breathability in warm weather. v. Contributes significantly to the overall silhouette and style of a garment. vi. Can create various looks, from formal and structured to casual and relaxed. vii. Sleeves can be adapted for different functions, such as roll-up sleeves for added flexibility or elasticised cuffs for a snug fit in activewear.
Collars	<ul style="list-style-type: none"> i. Define the neckline and add a finished look to garments. ii. Different collar styles can suggest different levels of formality and fashion trends. iii. It provides warmth and coverage around the neck, especially in colder weather. iv. Certain collar styles can be adjusted for comfort, such as button-down collars or turtlenecks. v. It adds structure to the neckline and helps maintain the shape of the garment. vi. It can influence the fit and overall look of the garment, giving it a polished or casual appearance. vii. Collars can be designed to suit various functions, from casual wear to formal attire. viii. Features like detachable collars or convertible collars can add versatility to a garment, allowing it to be worn in multiple ways.

Learning Tasks

1. Brainstorm the meaning of garment features.
2. Discuss garment features and their functions.

Pedagogical Exemplars

1. **Problem-Based Learning:** Ask learners in mixed ability groups, to brainstorm or brain-write the meaning of garment features.
2. **Structuring Talk for Learning:** Ask learners in mixed ability/gender or friendly groups, observe pictures/realia/ videos on garment features, observe and discuss garment features.
3. **Talk for Learning:** Learners in pairs, discuss the functions of garment features.

E.g.

- To enhance the beauty of the garment.
- Finish or neaten the edge of the garment.
- It forms part of the garment etc.

Learners present findings for whole class discussion.

Key Assessment

DoK Level 2: Skills of conceptual understanding

Describe three different garment features.

DoK Level 3: Strategic reasoning

Explain the functions of each of the following garment features.

- a. Pockets
- b. Sleeves
- c. Collars

FOCAL AREA 2: SAMPLES OF GARMENT FEATURES (POCKETS)

1. Patch Pocket

- a. **Definition:** A patch pocket is a simple pocket that is made from a piece of fabric stitched directly onto the outside of a garment. The edges of the fabric are finished, and then the pocket is topstitched onto the garment.
- b. **Construction**
 - i. **Fabric Cutting:** Cut a piece of fabric to the desired size and shape of the pocket. Include a seam allowance around all edges.
 - ii. **Edge Finishing:** Turn under the edges of the pocket and press them to create a neat finish. The top edge of the pocket, where the hand enters, is usually hemmed or finished with a facing.
 - iii. **Attachment:** Position the pocket on the garment and pin it in place. Topstitch around the sides and bottom edges to secure it, leaving the top edge open.
 - iv. **Uses:** Patch pockets are often found on shirts, jackets, skirts, and trousers. They can be functional or decorative and are commonly used for adding visual interest to a garment.

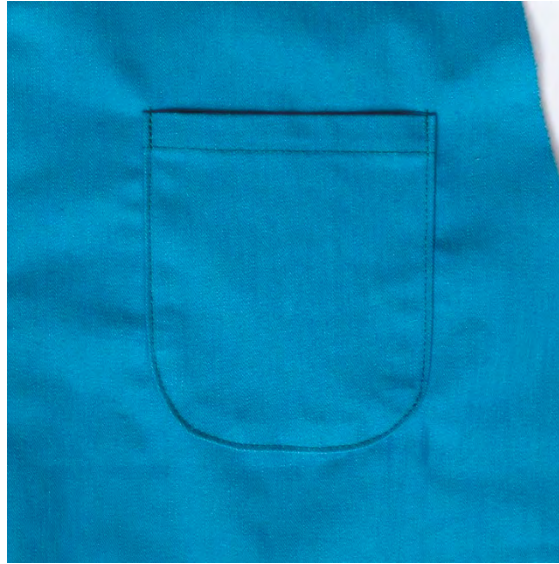


Figure 26: Patch pocket

2. In-Seam Pocket

In-seam pockets are commonly used in skirts, dresses, trousers and coats. They are practical and keep the garment's exterior clean and uninterrupted by visible pockets.

- a. **Definition:** An in-seam pocket is a type of pocket that is hidden within a seam of a garment, such as the side seam of skirt or trousers. It is not visible from the outside, providing a sleek look.
- b. **Construction**
 - i. **Pattern Preparation:** The pocket is usually cut as two separate pieces, which are then attached to the garment's seam allowances.
 - ii. **Attachment:** The pocket pieces are sewn to the seam allowance of the garment, with one piece attached to each side of the seam.
 - iii. **Seam Joining:** After the pocket pieces are attached, the garment seam is sewn, leaving an opening where the pocket pieces meet. The seam is finished, and the pocket is turned to the inside of the garment.



Figure 27: An in-seam pocket

Learning Tasks

1. Make samples of garment features.
2. Exhibit sample garment features.

Pedagogical Exemplars

Experiential/Project-Based Learning

- a. Put learners in mixed gender/random groups, to observe a demonstration/video on how to work on garment features.
- b. Ask learners to share their observations and ask questions for further clarification.

Group Work/problem-Based Learning

- a. Engage learners in mixed ability/gender groups to make samples of garment features.
 - Patch pocket
 - In-seam pocket
- b. Ask learners to exhibit their sample garment features for peer appraisal.
- c. Monitor group activities and provide prompt and targeted feedback to all learners.

Key Assessment

DoK Level 3: Strategic reasoning

Explain the process to make patch and in-seam pockets.

DoK Level 4: Extended critical thinking and reasoning

Practical application making samples of garment features. Learners to be advised in advance of which garment feature they are to produce. They should have access to all equipment required E.g. materials, cottons, patterns if required, scissors, needles sewing machines if required.

Hint



The End of Semester Examination will be conducted in Week 12. Refer to **Appendix D** for a Table of Specification to guide you to set the questions. Set questions to cover all the indicators covered for at least weeks 1 to 11.

WEEK 13: MAKE SAMPLES OF GARMENT FEATURES

Learning Indicator: *Make samples of garment features*

FOCAL AREA: MAKE SAMPLES OF GARMENT FEATURES

1. Sleeves
2. Necklines
3. Collars
4. Frills
1. **Shirt Sleeves**

Shirt sleeves are a fundamental component of shirts, blouses, and other tops. They can be tailored for a fitted look or left loose for a more casual style.

- a. **Definition:** A shirt sleeve is the part of a garment that covers the arm. It can be made in various styles, including long sleeves, short sleeves, or sleeveless designs.
- b. **Construction**
 - **Sleeve Pattern:** The sleeve is typically cut from a single piece of fabric, which is then folded and sewn along the length to create a tube.
 - **Sleeve Cap:** The upper part of the sleeve, called the sleeve cap, is eased or gathered slightly to fit the armhole of the shirt.
 - **Attachment:** The sleeve is sewn into the armhole of the bodice, and the seams are finished. The hem of the sleeve is usually turned under and stitched.



Figure 28: *Shirt Sleeves (long and short)*

Process of Making a Shirt Sleeve

a. Items Required

- **Fabric:** Same as or coordinating with the main shirt fabric—usually cotton, poplin, or linen.
- **Pattern Piece:** Sleeve pattern based on shirt size.
- **Cutting Tools:** Scissors, rotary cutter.
- **Sewing Tools:** Pins, sewing machine, tailor’s chalk.
- **Thread:** Matching the shirt fabric.
- **Measuring Tools:** Measuring tape, ruler.
- **Iron and Ironing Board:** For shaping and pressing.

b. Procedure

- **Planning:** Identify the sleeve design (short, long, cuffed, puffed). Ensure the pattern matches the shirt armhole.
- **Cutting:** Fold the fabric, place the sleeve pattern piece, mark it using tailor’s chalk, and cut. Cut two sleeves (one for each arm).
- **Notching:** Mark the front and back notches on the sleeve cap for correct alignment.
- **Seam Construction**
 - Sew the underarm seam of the sleeve with right sides facing each other.
 - Finish the seam using overlocking or zigzag stitching.
 - Press the seam flat.
- **Setting in the Sleeve**
 - Match the sleeve to the shirt armhole, right sides together.
 - Pin the sleeve to the armhole, easing the sleeve cap to fit.
 - Stitch around the armhole slowly and evenly.
 - Finish the seam and press towards the sleeve.
- **Cuff or Hem**
 - For short sleeves: Fold and hem the sleeve end.
 - For long sleeves: Attach cuffs as per the cuff design (buttoned, band, etc.).
 - Press neatly to shape the sleeve.

Puff Sleeves

Puff sleeves add volume and a dramatic flair to a garment. They are often used in dresses, blouses, and children’s clothing to create a more playful or romantic look.

- a. **Definition:** A puff sleeve is a sleeve style that is gathered at the sleeve cap (where it joins the bodice) and sometimes at the hem, creating a puffed or balloon-like effect.

b. Construction

- **Pattern Adjustment:** The sleeve pattern is adjusted to add extra fullness. The extra fabric allows for gathering at the top and bottom of the sleeve.
- **Gathering:** The fabric is gathered at the sleeve cap to fit into the armhole and, if desired, gathered at the hem to create a puffed effect. The gathers are evenly distributed to ensure a symmetrical look.
- **Finishing:** The puff sleeve is attached to the bodice and the hem finished with a band, elastic, or simply turned under and stitched.



Figure 29: *Puff sleeves*

2. Frills

The process of making frills

a. Items Required

- **Fabric:** Lightweight fabrics such as cotton, voile, organza, or chiffon for good gathering.
- **Measuring Tools:** Measuring tape, ruler.
- **Cutting Tools:** Scissors or rotary cutter.
- **Sewing Tools:** Pins, hand sewing needle, sewing machine.
- **Thread:** Matching or contrasting colour based on design.

- **Marking Tools:** Tailor’s chalk or fabric marker.
- **Iron and Ironing Board:** For pressing the frills.

b. Procedure

- **Planning:** Determine the desired length, width, and fullness of the frill. Frills are usually 1.5 to 3 times the length of the edge they will be attached to.
- **Measuring and Cutting:** Mark and cut the fabric strip(s) accordingly. Add seam allowance if the frill will have finished edges.
- **Edge Finishing (Optional):** Hem one edge of the strip using narrow hemming or overlock to prevent fraying, especially if the frill will hang loose.
- **Gathering:** Use a long machine stitch (basting stitch) along the raw edge. Pull the thread gently to gather the fabric until it matches the length of the area where it will be attached.
- **Attaching:** Pin the gathered edge onto the garment or item, aligning it evenly. Stitch it in place using a straight stitch.
- **Pressing:** Iron the frill gently to set the gathers and give a neat finish.

3. Collars

The process of making collars

STEPS	DESCRIPTION
Cut the pieces	Cut out the collar and collar stand pieces (2 of each – one for outer and one for inner) and interface one side of each for structure.
Applying interfacing	Iron fusible interfacing onto one piece of the collar and one collar stand (usually the outer layers).
Sew collar pieces together	Place the two collar pieces right sides together , sew around the outer edges, and leave the neckline edge open.
Trim and turn	Trim seam allowances, clip corners, turn collar right side out, and press neatly. Optionally, topstitch around the edge for a crisp finish.
Attach collar to stand	Pin the collar between the two collar stand pieces (right sides together). Sew across the neckline edge to sandwich the collar.
Attach collar stand to garment	Pin the outer collar stand to the neckline of the shirt, sew it in place. Fold the inner stand over, press, and topstitch or hand sew to enclose the seam.
Final press and finish	Press everything well and do any final topstitching around the collar stand for a polished look.

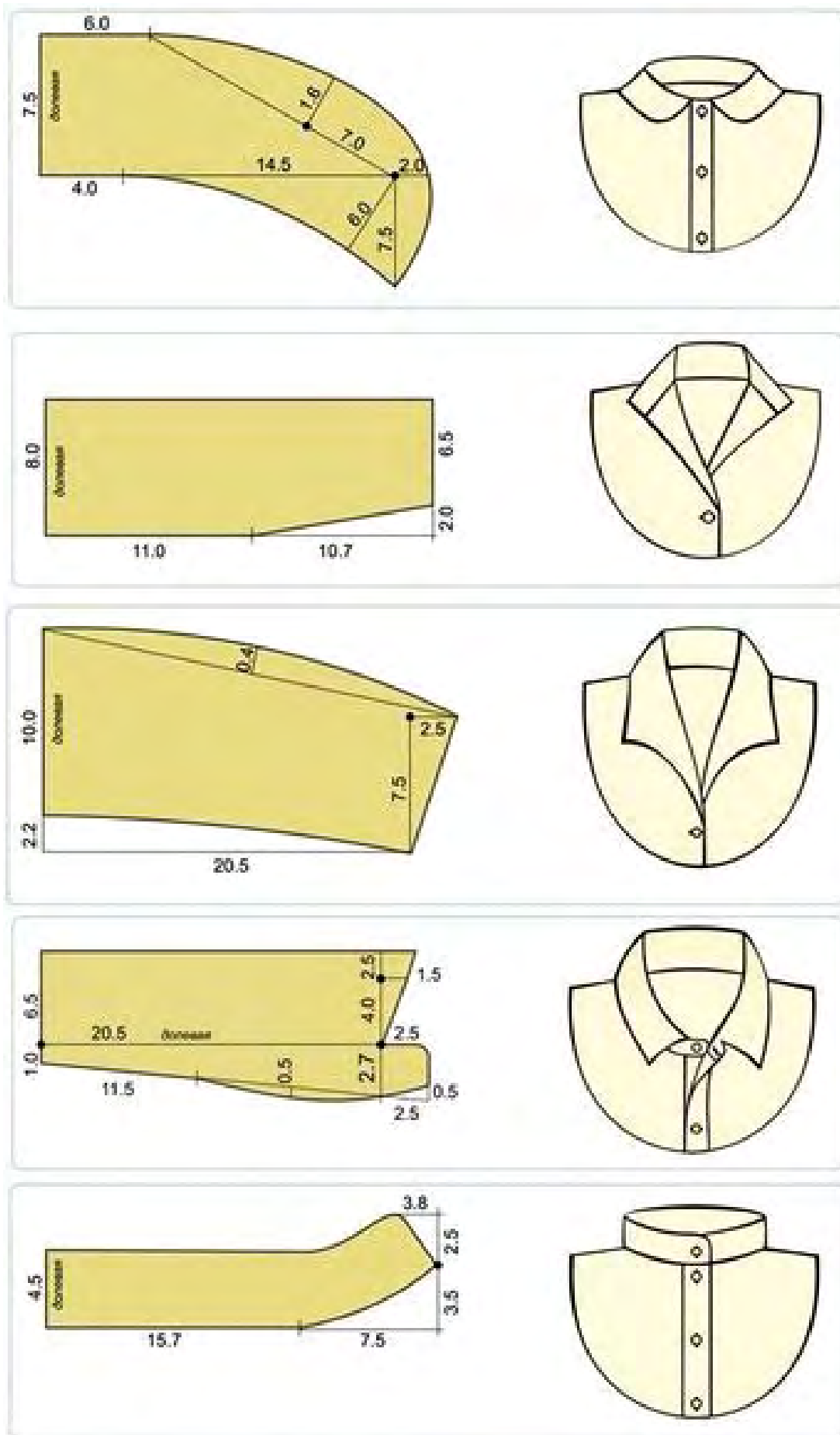


Figure 30: Process of making collar

Neckline as a Garment Feature

The **neckline** refers to the shape or design of the upper edge of a garment that surrounds the neck and shoulders. It is a prominent design element that plays a significant role in determining the overall style, comfort and visual appeal of a garment. The neckline can appear at the front, back or both sides of the garment and it is often one of the first features noticed in clothing design.

Importance of the Neckline

a. Aesthetic Appeal

The neckline contributes greatly to the garment's attractiveness and character. It frames the face and draws attention to the neck, shoulders and upper chest area. Designers use different neckline styles to create specific fashion statements, evoke moods or highlight certain body features.

b. Functional Role

Beyond its decorative value, the neckline also serves practical purposes. It allows ease in putting on and taking off the garment and provides ventilation and comfort, especially in warm climates. Additionally, a well-designed neckline supports proper garment fit around the neck and shoulder area.

c. Suitability and Appropriateness

Choosing the right neckline depends on various factors such as the wearer's body shape, occasion, personal preference and cultural or professional expectations. For instance, a modest neckline may be suitable for formal or religious settings, while a more open neckline might be preferred for casual or evening wear.

Common Types of Necklines

There are numerous neckline styles, each offering a distinct appearance. Some of the most popular include:

- i. **Round Neckline (Crew Neck):** A classic and versatile style that forms a circular shape around the neck. It is common in both casual and formal garments.
- ii. **V-Neckline:** This neckline dips down in the shape of a "V", creating a lengthening effect that flatters the neck and upper body.
- iii. **Square Neckline:** Characterised by straight lines forming a square shape at the front, offering a structured and elegant look.
- iv. **Sweetheart Neckline:** Shaped like the top of a heart, this style adds a romantic and feminine touch to dresses and tops.
- v. **Boat Neckline:** Also called a bateau neckline, it runs horizontally across the collarbone from shoulder to shoulder, giving a graceful and modest appearance.
- vi. **Halter Neckline:** Features straps that wrap around the back of the neck, often leaving the shoulders and back bare, making it popular for summer and evening wear.

CONSTRUCTION PROCESSES OF A NECKLINE

1. Round Neckline (Basic or Crew Neck)

Construction Steps

- a. Begin with the basic bodice block.
- b. Measure and mark the desired depth and width from the centre front and neckline.
- c. Use a French curve or pattern master to draw a smooth curve connecting the new neckline point to the shoulder seam.
- d. Mirror the shape for the back bodice, usually shallower.
- e. Add seam allowance (usually 1 cm).
- f. Finish with facings or a bias binding.

2. V-Neckline

Construction Steps

- a. Start with the basic bodice block.
- b. Mark the desired V-point on the centre front (depth).
- c. From the shoulder neckline point, draw a diagonal line to the marked V-point.
- d. For the back bodice, maintain a standard round or slight V depending on design.
- e. Add seam allowance along the new neckline.
- f. Reinforce the V-point during sewing to prevent distortion.
- g. Finish with facings or bias tape.

3. Square Neckline

Construction Steps

- a. On the front bodice, mark the desired width of the square neckline from the centre front.
- b. Drop the neckline vertically to the required depth.
- c. Draw horizontal lines from each width point and connect them to the vertical line to form a square or rectangular shape.
- d. Repeat the same or a shallower version for the back.
- e. Add seam allowance and reinforce corners while sewing.
- f. Use facings for a clean edge.

4. Sweetheart Neckline

Construction Steps

- a. Begin by marking the centre front and desired depth.
- b. Draw a curved shape resembling the top of a heart from each shoulder point to the centre front.
- c. This neckline often requires a more fitted bodice, such as a princess or bustier block.

- d. For the back, use a standard curve or a matching sweetheart dip.
- e. Add seam allowance and stabilise the curves with interfacing or boning for structure.
- f. Finish with lining or facing.

5. Boat Neckline (Bateau Neck)

Construction Steps

- a. Start from the shoulder tips and draw a slightly curved horizontal line towards the centre front.
- b. The neckline sits close to the base of the neck and stretches from shoulder to shoulder.
- c. Keep the back bodice similar or slightly shallower.
- d. Add seam allowance.
- e. Finish with a facing or narrow bias binding.

6. Halter Neckline

Construction Steps

- a. Begin by drafting a bodice with extended neckline lines running diagonally from underarms to the neck or behind the neck.
- b. Remove the shoulder sections as halter styles are typically sleeveless.
- c. The back can be backless, have straps or a band across the upper back.
- d. Finish edges with facings, lining or a collar band depending on the design.

General Tips for Constructing Necklines

- a. Always stay-stitch curved necklines to prevent stretching.
- b. Choose an appropriate finishing method: facings, bindings, linings or collars.
- c. Ensure the neckline complements the garment style and fabric type.
- d. For deep or open necklines, consider adding interfacing for reinforcement.

Learning Tasks

1. Identify and select appropriate materials, tools, and equipment for making garment features such as necklines, collars, frills, and shirt sleeves.
2. Demonstrate the process of making frills, showing accurate measurement, gathering techniques, and neat attachment to a sample fabric.
3. Construct a shirt sleeve, applying accurate cutting, notching, sewing, and pressing techniques according to the sleeve design.
4. Create samples of garment features (necklines, collars, frills, and sleeves) and present them for assessment based on neatness, accuracy, and finishing.
5. Evaluate the quality and functionality of completed garment feature samples, proposing improvements where necessary.

Pedagogical Exemplars

1. **Experiential/Project based learning:** In mixed gender/random groups, observe a demonstration/video on how to work on garment features.
2. **Group Work/problem-based learning**

In mixed ability/gender groups, make samples of garment features.

Exhibit samples of garment features for gallery walk and appraisal. Learners to provide feedback on completed garment features and make recommendations for improvement.

Key Assessment

DoK Level 4: Extended critical thinking and reasoning

1. Use appropriate sewing techniques to construct at least two garment features (E.g. a shirt collar and a gathered sleeve), ensuring neat and precise stitching.
2. Evaluate the quality of the constructed garment features by checking seam allowances, edge finishing, and overall neatness. Identify and correct errors to improve finishing.
3. Create a sample book containing at least five garment features, including a step-by-step guide for each feature. Present and justify the selection of techniques used for construction.

WEEK 14: RENOVATION AND CUSTOMISATION OF CLOTHING FOR SUSTAINABLE FASHION

Learning Indicators

1. Discuss customisation and its relevance in sustainable fashion and clothing production
2. Examine the importance of renovating and remodelling of articles

FOCAL AREA 1: CUSTOMISATION IN SUSTAINABLE FASHION AND CLOTHING PRODUCTION

Customisation refers to the process of tailoring garments to meet individual preferences or needs. It involves altering design elements like fit, colour, fabric choice and embellishments to create unique and personalised pieces to fit a person's figure type, preferences or certain design specifications.

This can be achieved through renovating or remodelling clothing to suit its users, enhance functionality and aesthetic appeal.

Major aspects of customisation

- **Fit Adjustments:** Tailoring garments to match body measurements.
- **Design Alterations:** Modifying style features (E.g. sleeve length, neckline shape).
- **Personalised Embellishments:** Adding embroidery, beading, or prints for a unique touch.
- **Fabric Selection:** Choosing textiles based on comfort, purpose, and style preferences etc.

Benefits of customisation

- **Enhances Self-expression and Individuality:** Customisation allows individuals to express their unique tastes, values, and cultural identity through clothing. By choosing specific colours, patterns, designs and embellishments, wearers can create garments that reflect their personality and lifestyle. This sense of identity in dress promotes confidence and authenticity, especially in societies where fashion is a form of communication.
- **Improves Comfort and Functionality:** Tailored garments are more likely to meet the specific needs of the wearer in terms of fit, fabric choice, and design features. This leads to improved comfort, ease of movement and overall satisfaction. For instance, a person with a physical condition or a specific job role can request custom features such as added pockets, longer hemlines or softer fabrics for convenience and comfort.
- **Increases Garment Longevity:** Customised clothing tends to remain in use for longer period because it is designed with the wearer's preferences and lifestyle in mind. When garments align with one's personal style, they are less likely to fall out of favour. The emotional value attached to customised pieces also makes people less likely to dispose of them, reducing the frequency of garment replacement.

- **Reduces Waste and Supports Sustainability:** By producing only what is needed, customisation helps minimise overproduction, a major issue in the fast fashion industry. It reduces the amount of unsold inventory and textile waste in landfills. Moreover, customised garments are often more thoughtfully made, using high-quality materials that stand the test of time, further supporting sustainable fashion practices.
- **Encourages Mindful Consumption:** The process of customising clothing makes consumers more deliberate in their fashion choices. Instead of purchasing cheap, mass-produced garments on impulse, they are more likely to plan and invest in pieces that are meaningful and durable. This shift in behaviour aligns with the principles of conscious consumerism and reduces the environmental footprint of fashion.
- **Promotes Local Craftsmanship and Creativity:** Customisation often involves local designers, seamstresses, and artisans who bring traditional and innovative skills to the design process. This not only preserves cultural heritage and craftsmanship (such as embroidery, batik or kente weaving), but also supports the local fashion economy and inspires creativity in both producers and consumers.
- **Improves Body Positivity and Inclusivity:** Ready-made garments are often limited in size and fit, which can be discouraging for individuals with non-standard body shapes. Customisation addresses this gap by offering clothing that fits and flatters every body's type, thereby promoting body positivity, self-acceptance and inclusivity in fashion.

Relevance of Customisation in Sustainable Fashion and Clothing Production

Customisation plays a significant role in advancing sustainable practices in the fashion and clothing industry. By focusing on personalisation, intentional design and ethical production methods, it addresses several environmental, economic and social challenges associated with mass production and fast fashion.

1. Reducing Overproduction and Waste

- **Made-to-Order Models**

One of the most impactful contributions of customisation to sustainability is its alignment with made-to-order production systems. Instead of mass-producing garments that may not sell, customised items are created only when requested. This approach drastically reduces unsold inventory, which often ends up as textile waste in landfills or incinerators.

- **Efficient Fabric Utilisation**

Customised clothing allows for precise planning and cutting, which minimises leftover scraps. Tailors and designers can make thoughtful use of offcuts or incorporate them into smaller accessories, patchwork designs or trims—thereby reducing waste at the production stage.

2. Prolonging Garment Lifespan

- **Higher Quality and Durability**

Customised garments are often made with greater care and attention to detail. Higher quality materials and construction techniques are used, resulting in longer-

lasting clothes that do not wear out quickly. When garments are durable, consumers are less likely to discard them, reducing the overall volume of textile waste.

- **Ease of Repair and Renovation**

Because custom garments are typically better constructed and more valued by their owners, they are more likely to be repaired, altered or updated rather than thrown away. This encourages sustainable wardrobe practices like mending and refashioning, which extend the life of each garment.

3. Encouraging Mindful Consumption

- **Emotional Value and Attachment**

Clothing that has been tailored to suit an individual's specific preferences—such as fit, fabric choice, and design—often carries emotional significance. This personal attachment increases the likelihood that the garment will be worn repeatedly and cared for properly.

- **Shift from Trend-Driven to Timeless Fashion**

Customisation moves fashion away from rapidly changing trends and promotes more timeless, versatile styles. Consumers are less influenced by seasonal marketing and more inclined to invest in pieces that are meaningful and suitable for long-term use.

4. Supporting Local and Small-Scale Production

- **Empowering Local Tailors and Artisans**

Customised clothing often requires skilled labour, including tailors, seamstresses and traditional artisans. This fosters community-based production systems, preserves indigenous craft techniques and contributes to the local economy.

- **Encouraging Ethical Labour Practices**

Smaller-scale, localised production settings are generally easier to monitor for fair working conditions and ethical labour practices. Unlike large, opaque supply chains, custom garment businesses are often transparent, ensuring fair wages and safe environments for workers.

Learning Tasks

1. Research and explain the four major aspects of customisation and their role in creating sustainable fashion.
2. Describe how made-to-order clothing reduces overproduction and waste by optimising fabric use and preventing the accumulation of unsold stock.
3. Evaluate the long-term benefits of customised garments, focusing on how they enhance garment longevity, encourage repair and renovation, and foster emotional attachment, thus reducing the need for constant replacement.

Pedagogical Exemplars

1. Collaborative/Managing Talk for Learning Approaches

In mixed ability/gender groups, discuss customisation in clothing construction.

2. Experiential Learning/Collaborative Learning

In friendship/mixed ability/gender groups, use talking point strategies to discuss the aspects and benefits of customisation in clothing production.

Present your group work for whole class discussion and appraisal.

3. Group Work

In mixed cultural/random groups surf the internet to identify the relevance of customisation in sustainable fashion and clothing production.

Present written report to the class for peer and teacher assessment.

Key Assessment

DoK Level 2: Skills of conceptual understanding

1. Describe the concept of customisation in clothing production.
2. Describe four major aspects of customisation in clothing,
3. Explain how customisation in clothing reduces overproduction and waste.

DoK Level 3: Strategic Reasoning

Analyse the environmental benefits of custom clothing compared to mass-produced fashion. Provide examples of how customisation can reduce fabric waste and extend garment longevity.

FOCAL AREA 2: RENOVATING AND REMODELLING OF CLOTHING ARTICLES

Renovation refers to the process of making minor adjustments or improvements to the appearance of a garment to restore its appeal and extend its usability. These changes might include replacing buttons, adding embellishments, altering hemlines or patching worn areas to refresh the look of the item.



Figure 31: Renovated articles

Remodelling, on the other hand, involves transforming an existing garment into a completely different article of clothing. This may include converting a dress into a top and skirt, turning a pair of jeans into a bag or using parts of old garments to create new and innovative fashion pieces.



Figure 32: *Remodelled articles*

Reasons for Renovating and Remodelling Clothing Articles

Customising clothing through renovation or remodelling offers numerous personal, economic, and environmental benefits. These creative processes allow individuals to breathe new life into existing garments, offering unique opportunities to refresh their wardrobe in meaningful and resourceful ways. Below are some of the key reasons why people choose to renovate and remodel their clothing:

1. Exhibiting Creativity

Renovating and remodelling clothing provide a platform for personal artistic expression. By altering colours, adjusting silhouettes, or incorporating new fabrics and decorative elements such as lace, embroidery or trims, individuals can craft garments that reflect their unique taste and personality. This creative engagement transforms clothing into a canvas for self-expression, enabling wearers to break free from mainstream fashion norms and define their own style.

2. Updating the Wardrobe to Suit Current Fashion Trends

Fashion trends evolve rapidly and it can be expensive and wasteful to constantly purchase new clothes. Remodelling offers a practical alternative by allowing older or outdated garments to be reinterpreted to align with contemporary styles. For instance, long skirts can be converted into trendy midi lengths or oversized shirts can be tailored into fitted tops. This process helps individuals stay fashionable without succumbing to fast fashion or overspending.

3. Saving Money

One of the most practical advantages of clothing renovation and remodelling is cost-effectiveness. Instead of discarding garments that are no longer in style or slightly worn, minor adjustments can make them look new again. This saves money that would otherwise be spent on entirely new outfits. Additionally, individuals can achieve designer-like looks through DIY remodelling projects at a fraction of the cost.

4. Expanding the Wardrobe

Remodelling can dramatically increase the variety of clothing options available. By reworking old garments into new forms—such as turning a dress into a top and skirt or using fabric from a shirt to create a headwrap or bag—individuals can maximise the utility of their wardrobe.

This not only adds variety and versatility but also supports sustainable fashion practices by reducing the need for continuous purchasing.

5. Building Self-Confidence

Wearing clothing that fits well and aligns with one's style preferences can have a significant impact on self-esteem. Renovated or remodelled garments, being customised to personal specifications, often offer a better fit and greater comfort than mass-produced items. When individuals wear clothing that complements their body shape and expresses their identity, they are more likely to feel confident, empowered, and comfortable in social and professional settings.

Importance of Renovating and Remodelling Clothing

Renovating and remodelling clothing play a significant role in promoting sustainable fashion, encouraging mindful consumption and enhancing personal expression. This practice is not only a creative outlet but also a valuable approach to reducing environmental impact and embracing cost-effective fashion. Below are key reasons why the renovation and remodelling of garments are important:

1. Environmental Impact and Sustainability

Renovating and remodelling clothing contribute meaningfully to the reduction of textile waste, which is a growing environmental concern. Rather than discarding garments into landfills, giving them a second life helps extend their usability and minimises waste. Additionally, by decreasing the demand for newly manufactured clothing, this practice conserves essential natural resources such as water, energy and raw materials used in textile production. It supports the principles of the circular fashion economy, where clothing is reused, repaired or repurposed instead of disposed of, thereby reducing the overall carbon footprint of the fashion industry.

2. Financial Benefits

One of the most immediate and practical benefits of garment renovation and remodelling is cost savings. By reusing existing garments, individuals can refresh their wardrobe without spending money on new clothing. This is particularly beneficial for families and individuals with limited financial resources. Even small alterations—like changing a neckline, shortening a hem or adding decorative elements—can revitalise a piece of clothing and make it feel brand new at a minimal cost.

3. Conservation of Sentimental and Cultural Value

Many garments hold sentimental or cultural significance, such as heirlooms, traditional attire or pieces worn on special occasions. Renovation and remodelling allow such items to be preserved and adapted for continued use without losing their emotional or cultural meaning. For example, a traditional dress can be altered to fit a modern silhouette or a cherished piece can be incorporated into a new garment, maintaining its sentimental connection while updating its wearability.

4. Individualisation and Creative Expression

Garment renovation and remodelling offer an excellent opportunity for personalisation. Instead of wearing generic, mass-produced clothing, individuals can design pieces that reflect their personal tastes, preferences and identity. From adding embellishments to transforming a garment's structure, the process allows wearers to showcase their creativity and make unique

fashion statements. This not only enhances the sense of ownership over one's wardrobe but also builds confidence and pride in wearing something made or altered personally.

5. Effective Resource Management

Renovating and remodelling clothing make optimal use of existing materials, reducing the need for purchasing new fabric, thread or trimmings. This approach promotes efficient resource use, especially in households or communities where access to new materials may be limited. It also encourages a mindset of resourcefulness, teaching individuals to value what they already own and to think critically about consumption and waste.

6. Keeping Up with Fashion Trends

Fashion trends change rapidly and constantly updating one's wardrobe with newly bought clothes can be expensive and unsustainable. Remodelling provides a sustainable alternative, enabling individuals to modernise their wardrobe by adapting outdated styles to suit current trends. For instance, vintage garments can be reworked into contemporary designs, allowing fashion-conscious individuals to stay stylish without contributing to the cycle of overproduction and excessive consumerism.

The Environmental Impact of Remodelling Garments Compared to Buying New Ones.

1. Reducing Textile Waste

One of the most significant environmental benefits of remodelling garments is the reduction in textile waste. The fashion industry is one of the largest contributors to global waste, with millions of tons of clothing ending up in landfills each year. By remodelling garments, consumers can extend the life of their clothing, thereby diverting them from waste streams. This not only prevents valuable materials from being discarded but also decreases the overall burden on landfills, which are often overloaded with fast fashion items designed for single-use or short-term wear.

2. Lower Carbon Footprint

The production of new clothing requires significant resources, including raw materials, water and energy. According to the Ellen MacArthur Foundation, it can take up to 2,700 litres of water to make one cotton t-shirt, and the fashion industry accounts for about 10% of global carbon emissions. By remodelling garments instead of buying new ones, there is a substantial reduction in the demand for raw materials and the energy required for manufacturing processes. This, in turn, results in a lower carbon footprint associated with clothing production.

3. Conservation of Resources

The production of new clothing often involves intensive resource use, including the extraction of raw materials (like cotton, wool, and synthetic fibres), water consumption and chemicals used for dyeing and finishing fabrics. Remodelling helps conserve these resources by reusing existing fabrics and materials, reducing the need for new textiles. For example, rather than sourcing new cotton or synthetic fibres, remodelling a garment involves reusing the fabric, thereby limiting the environmental impact associated with fabric production.

4. Promoting a Circular Economy

Remodelling clothing supports the circular economy model, where products are designed for reuse, repair, and recycling rather than disposal. This is a stark contrast to the linear model of the traditional fast fashion industry, which focuses on “take, make, dispose”. When consumers choose to refurbish existing garments, they contribute to a system that values sustainability, resource conservation and environmental protection.

The Economic Impacts of Remodelling Garments Compared to Buying New Ones.

1. Cost Savings for Consumers

Buying new clothing can be expensive, especially when considering the frequency of purchases in the fast fashion industry, where trends change rapidly. Remodelling offers a cost-effective alternative by allowing individuals to refresh their existing wardrobe without purchasing new items. For instance, a simple alteration such as changing the fit, adding embellishments or repurposing old garments can make clothing feel new again at a fraction of the cost of buying a brand-new piece. In the long term, this reduces the amount spent on fashion and helps individuals save money.

2. Boosting the Local Economy

When garments are remodelled, the labour involved often comes from local tailors, seamstresses or small businesses. This can provide significant economic benefits to local economies and help sustain small-scale artisanal work. In contrast, the production of new garments is often centralised in large factories overseas, where labour costs are lower and workers’ rights may not be well protected. By supporting local tailoring and craftsmanship through remodelling, consumers can contribute to strengthening their community’s economic base and creating jobs in the local garment industry.

3. Reduced Demand for Cheap, Mass-Produced Clothing

Fast fashion thrives on the constant cycle of producing cheap, low-quality garments in mass quantities. This system encourages overproduction and encourages the consumption of poorly made clothes that often do not last long. Remodelling garments rather than purchasing new ones can reduce the demand for these low-quality items. As consumers embrace remodelling, it could lead to a shift in the fashion market toward higher-quality, longer-lasting garments, which could, in turn, help shift the industry away from the mass production of cheap clothes.

4. Supporting Sustainable Business Models

The economic impact of remodelling garments is not limited to individuals; it also supports sustainable business practices. Small-scale businesses that specialise in garment alterations, upcycling or custom designs thrive when consumers opt for remodelling over purchasing new items. This shift helps create a more sustainable fashion ecosystem where small enterprises, rather than large corporations, dominate the market. In addition, it promotes entrepreneurship, as more individuals may open businesses based on remodelling and repurposing old clothing.

5. Longevity of Clothing Items

Garments that are remodelling tend to be more durable than their mass-produced counterparts. When clothing is well made and fitted to the individual’s body, it lasts longer

and provides better value for money over time. By choosing remodelling over buying new clothing, consumers are investing in items that will not only serve them longer but also require fewer replacements, ultimately leading to savings in the long term.

Learning Tasks

1. Demonstrate the process of remodelling a garment by applying techniques like adding new trims, altering fit, or re-styling.
2. Identify sustainable practices in garment renovation, such as using repurposed fabric, adding vintage elements, or reusing buttons and zippers.
3. Assess the benefits of remodelling garments for sustainability, considering the reduction of textile waste and the conservation of resources.
4. Suggest alternative methods of fabric recycling and reuse in the fashion industry.

Pedagogical Exemplars

1. Experiential Learning/Collaborative Learning

In friendship/mixed ability/gender groups, use talking point strategies to discuss the concept of renovation and remodelling in clothing production.

2. Group Work

In mixed ability/gender groups, use videos/pictures/realia or search the internet to examine the importance of renovating and remodelling of articles.

3. Structuring Talk for Learning Approaches

With the aid of videos, charts, slides or posters, discuss the importance of renovating and remodelling articles.

E.g.

- Environmental impact and sustainability
- Financial gains
- Conserving sentimental and cultural Value
- Individualisation and creative expression
- Resource management
- Fashion trends, etc.

4. Group work/Collaborative learning Approaches

In mixed ability groups, use talking point/pyramid discussion/panel discussion to examine the importance of renovating and remodelling articles.

5. Experiential learning

In mixed ability/gender cultural/friendship groups, organise a visit to sewing shops/centres within the community to observe how articles are renovated and remodelled.

Key Assessment

DoK Level 2: Skills of conceptual understanding

Explain how the renovation and remodelling of garments contribute to sustainable fashion by reducing waste and reusing materials.

DoK Level 3: Strategic Reasoning

1. Analyse the environmental and economic impacts of remodelling garments compared to buying new ones.
2. What strategies can be implemented to encourage consumers to engage more actively in remodelling practices and how can this shift positively affect local economies and the environment?
3. Compare and contrast the long-term economic advantages for individuals and small businesses when prioritising remodelling garments over purchasing new ones, using evidence from the environmental and economic benefits discussed.

Hint



The recommended assessment mode for Week 14 is Individual Class Assessment (class exercise). See Teacher Assessment Manual and Toolkit pages 63– 65 for more information on how to organise Individual Class Exercise.

WEEK 15: DIFFERENT WAYS OF RENOVATING AND REMODELLING ARTICLES

Learning Indicator: Describe different ways of renovating and remodelling articles

FOCAL AREA 1: DIFFERENT WAYS OF RENOVATING AND REMODELLING ARTICLES.

Ways of renovating and remodelling articles

Renovating

- **Resizing:** This involves making changes to the fit of a garment. It could include taking in or letting out seams to make the garment either smaller or larger, shortening or lengthening hemlines, sleeves or the entire garment. Resizing is particularly useful when a garment no longer fits properly or when it needs to be adjusted to suit a different style.
- **Refinishing:** Refinishing a garment focuses on improving or renewing its structural components, such as adding linings for enhanced durability or comfort. It can also involve replacing worn-out buttons, fasteners or zippers to make the garment look and function like new. Refinishing gives an item a polished, fresh appearance and can extend its lifespan.
- **Re-dyeing:** Over time, fabrics lose their colour due to wear and washing. Re-dyeing is a technique used to restore the garment's original colour or change it completely. This can involve using fabric dyeing techniques such as tie-dye, dip-dyeing, or full garment re-dyeing to breathe new life into faded clothing.
- **Restyling:** Restyling entails making significant changes to the overall design of a garment. This could include altering necklines, changing silhouettes or adding or removing sleeves. It could also involve making modifications to smaller components such as the sleeve length, collar style or even the hemline to transform an old garment into something new and trendy.

Remodelling

- **Embellishing:** Embellishing refers to adding decorative elements to a garment to elevate its aesthetic. This can include techniques like embroidery, beading or trimming. Embellishments can range from subtle decorative stitches to bold, eye-catching beadwork, turning an ordinary garment into a unique, fashionable piece.
- **Upcycling:** Upcycling is the process of creatively transforming old, worn-out garments into new, functional items. This could involve combining fabrics from different garments to create something entirely new, such as turning old jeans into a stylish jacket or using scraps to make accessories like bags or wallets. Upcycling minimises waste and maximises the use of materials that might otherwise be discarded.
- **Repurposing:** Repurposing involves taking parts of a garment and giving them a new function. For example, old shirts can be transformed into bags or sleeves from a dress

can be used to make a scarf. Repurposing allows you to make creative use of fabric and garment components, reducing the need to purchase new materials while creating one-of-a-kind pieces.

Techniques for Renovating and Remodelling Garments

There are several practical techniques to renovate and remodel garments and fabric-based articles. These methods focus on reducing waste by extending the life of items and transforming them into new, functional products:

- **Patching:** Patching is a straightforward technique for repairing garments with holes, tears or damaged areas. Fabric scraps from old garments or leftover material from other projects can be used to patch up the damaged sections. This technique can restore clothing's functionality and add unique decorative elements.
- **Upcycling:** Upcycling is the process of transforming old or damaged garments into new, usable and fashionable items. For example, an old pair of jeans could be upcycled into a stylish tote bag or a worn-out T-shirt could be repurposed into a quilt or pillow cover. Upcycling not only saves textile materials but also allows for creative expression by giving garments new life.
- **Mending and Darning:** Darning is a traditional method of repairing worn-out areas, particularly in knitted fabrics such as socks or sweaters. Small tears or worn-out areas can be mended by stitching over the damaged sections. Mending techniques include replacing missing buttons, fixing broken zippers and patching holes in jackets or pants.
- **Alterations:** Alterations involve modifying a garment's fit or style to make it more suitable for current needs. For instance, a long skirt may be shortened into a fashionable midi length or a baggy sweater can be resized to achieve a better fit. Alterations help garments stay relevant to current fashion preferences and personal tastes, reducing the need to discard items due to changing trends.
- **Reusing Fabric Scraps:** Fabric scraps from old garments or unused textile materials can be reused in a variety of ways. Scraps can be transformed into accessories like scarves, bags or cushions. Quilters, for instance, often repurpose fabric remnants into beautiful quilts, reducing waste while producing new, valuable items.

Learning Tasks

1. Describe remodelling and renovating techniques.
2. Observe remodelling and renovating techniques.
3. Visit sewing shops/centres in the community to observe how renovation and remodelling of articles are done.
4. Describe different ways of renovating and remodelling articles and present to class.

Pedagogical Exemplars

Talk for learning

In mixed ability/gender groups, think-pair-share the different ways of renovating and remodelling articles and present to class.

Group Work/ Experiential Learning

In mixed ability/gender/random groups, visit sewing shops/centres in the community to observe how renovation and remodelling of articles are done.

Key Assessment

DoK Level 2: Skills and conceptual understanding

1. Describe two different ways of renovating or remodelling and old garment.
2. Give three benefits of renovating or remodelling and old garment.

DoK Level 4: Extended critical thinking and reasoning

Create a plan to renovate or remodel an old garment, incorporating sustainable materials and techniques. Document the process and explain how it can contribute to reducing environmental impact.

Hint



The recommended assessment mode for Week 15 is simulation. See Teacher Assessment Manual and Toolkit page 54 for more information on how to organise simulation.

WEEK 16–17: RENOVATION AND REMODELLING OF CLOTHING FOR SUSTAINABILITY AND CUSTOMISATION

Learning Indicator: *Apply different sewing processes to renovate and remodel existing clothing articles to promote customisation and sustainable clothing*

FOCAL AREA: RENOVATION AND REMODELLING OF ARTICLES

Renovating and remodelling articles examples

1. Changing a skirt and blouse into a straight dress.
2. Changing a pair of trousers into a pair of shorts or skirt.
3. Turning a bedspread into a pillowcases or arm rest covers.
4. Changing a gathered skirt into a fitted skirt, etc.

Process of changing a skirt and blouse into a straight dress

1. Examine the skirt and blouse to determine:
 - a. Fabric compatibility (same or complementary fabrics).
 - b. Seam allowances available.
 - c. Design details that can be preserved or modified.
2. Take accurate body measurements of the wearer for a straight dress:
 - a. Bust, waist, hips, dress length, shoulder width, bust point, etc.
3. Carefully unpick the waistband or top of the skirt.
4. If the blouse has shaping (darts, princess seams), decide if they will be retained or altered.
5. Align the hem of the blouse with the waistline of the skirt.
6. Pin or tack them together to assess alignment and fit.
7. Trim excess fabric if needed to create a smooth transition.
8. Blend the waistlines to create a continuous silhouette.
9. Add darts or panels if needed for shaping.
10. Consider adding a zipper or button opening for ease of wearing if not already present.
11. Stitch the blouse and skirt together at the waistline to form one continuous garment.
12. Reinforce the waist seam for durability.
13. Shape the dress from under the bust to the hips (depending on the desired style).
14. Adjust side seams and remove any unnecessary fullness.
15. Finish the inner seams (E.g. using overlocking or pinking shears).

16. Press all seams flat.
17. Add facings or linings if necessary.
18. Hem the bottom of the dress to the desired length.
19. Fit the garment on the wearer and make final adjustments.
20. Add decorative elements if desired (E.g. belt loops, piping, trims).
21. Press the dress for a neat appearance.

Changing a pair of trousers into a pair of shorts or a skirt

Changing into shorts

Begin by assessing the trousers to ensure the fabric is in good condition and check if there are any design elements like pockets or trims that you'd like to retain. Decide on the new length for the shorts and mark it using chalk or a fabric marker, making sure to leave about 2 to 3 cm for hemming.

Lay the trousers flat, smooth out wrinkles and draw a straight cutting line across both legs. Cut the legs along the marked line. Fold the raw edges twice to form a double hem or use a facing if preferred. Press, pin, and stitch the hem in place. Make any necessary fit adjustments at the waist or hips and add decorative elements if desired. Finish by pressing the shorts neatly.

Changing into a skirt

Start by examining the trousers to ensure they have enough width at the hips to be converted into a skirt. Carefully unpick the inner leg seams and crotch seam. Lay the garment flat and overlap the front panels to create a smooth skirt front. Repeat this process for the back panel, shaping it as needed with darts or gentle curves.

Pin the front and back panels together, then try it on or place it on a dress form to ensure proper alignment and symmetry. Trim excess fabric and adjust the silhouette to your desired skirt shape, either straight or A-line. Stitch the front and back seams securely.

Add a zipper if needed, adjust the waistband to fit properly and finish the lower edge of the skirt by hemming it neatly. Press all seams for a professional finish and the transformation is complete.

Functions/uses of renovated and remodelled articles

- Extended lifespan of garments.
- Updated aesthetics.
- Sentimental value preservation.
- Eco-friendly living.
- Community and charity support, etc.

State of the old articles which require either renovation or remodelling

- An outgrown garment.
- Outdated style.
- Articles with visible worn-out areas.

Learning Tasks

1. Demonstrate a practical technique for remodelling or renovating an article.
2. Apply sustainable renovation and remodelling techniques to a fabric-based item.
3. Complete a remodelling project where an old or damaged article is transformed (E.g. a skirt and blouse into a straight dress, a pair of trousers into a skirt or shorts, an old bedspread into pillowcases or armrest covers) into a new and functional item.
4. Document the process and present the before and after results.
5. Describe the processes involved in renovating and remodelling articles.
6. Discuss the uses/functions of renovated and remodelled articles.
7. Discuss the state of the old articles which require either renovation or remodelling.
8. Renovate or remodel project articles.
9. Display samples of renovated or remodelled articles for gallery walk and appraisal.

Pedagogical Exemplars

1. Problem based learning

Individually/mixed ability/gender groups, use pictures/samples/videos of renovated and remodelled articles, brainstorm and come up with the processes involved in renovating and remodelling articles.

2. Group work and Collaborative learning

In mixed ability/gender groups, discuss the uses/functions of renovated and remodelled articles.

3. Talk for learning

In mixed ability/gender groups, discuss the state of the old articles which require either renovation or remodelling.

4. Experiential learning

Learners observe the following

- a. Conversion of a pair of trousers into a skirt.
- b. Repurposing of an old bedspread into a pillowcase or armrest covers.

5. Project based learning

Individually, renovate or remodel project articles.

Display samples of renovated or remodelled articles for gallery walk and appraisal.

Key Assessment

DoK Level 2: Skills of conceptual understanding

1. Describe the sewing process involved in changing a pair of trousers into a skirt or shorts. What considerations need to be made for the fabric and fit?
2. How does renovating and remodelling garments contribute to the sustainability of clothing?

DoK Level 3: Strategic reasoning

1. Analyse the benefits of renovating or remodelling an outgrown garment. How can the skills learned in this process promote customisation and reduce waste in the fashion industry?
2. Evaluate the impact of remodelling an outdated style and its relevance in creating a more sustainable wardrobe.

DoK Level 4: Extended critical thinking and reasoning

Renovate/remodel a project article of your choice.

Hint



*Individual Project Work should be assigned to learners by the end of Week 16. Ensure that the project covers several learning indicators and spans over several weeks. Learners are expected to submit the individual project by week 20. Refer to **Appendix E**.*

SECTION 5 REVIEW

This section reinforces learners' understanding of the concept of garment features, making samples of garment features, customisation in sustainable fashion, renovation and remodelling of articles. Learners employ methods such as pattern drafting, cutting, assembling and finishing garments while ensuring precision, quality and durability. The adoption of case studies, group work, interactive discussions and other forms of practical work, significantly enhances learners' learning experiences. This ensures that learners are not only theoretically informed but also shows various proficiency levels in applying what they have learned in addressing the individual and family clothing needs.



APPENDIX D: END OF SEMESTER EXAMINATION (FIRST SEMESTER)

STRUCTURE

SECTION A – Multiple Choice Questions [40 for 40marks]

SECTION B – Essay Questions [6 Questions, Answer 4 for 60marks]

Table of Specification for Item Construction for A (MCQ) and B (Essay)

Week	Focal Area	Types of question	DoK Levels				Total
			1	2	3	4	
1.	The concept of figure types in clothing selection Take body measurements and apply them in selecting suitable clothing	MCQs	1				1
		ESSAY					
2	How figure types affect clothing design	MCQs			2		2
		ESSAY					
3	The impact of design principles on body shapes Recommended appropriate clothing choices for different figure types	MCQs	1	5	1		7
		ESSAY		1			1
4	Wardrobe Planning. Wardrobe Organisation Techniques	MCQs	2	2	3		7
		ESSAY					
5	The role of accessories, hairstyles and make-up in enhancing personal appearance, Appropriate Dress and Grooming for Different Occasions.	MCQs	2	3	3		8
		ESSAY			1		1
6	The concept of fabric and their uses in clothing construction, Fibre Combinations in Fabrics Construction and Samples of garment features (Pockets).	MCQs		1			1
		ESSAY		1			1
7	Characteristics of blended and mixed fabrics Test for Fabric Composition and Functionality	MCQs	2	2	1		5
		ESSAY			1		1
8	Various fabric construction techniques in clothing, Classification of Fabrics Based on Construction Techniques and Their Characteristics	MCQs	1	2			3
		ESSAY	1				1
9	Types of fabrics construction techniques and their suitability for various clothing purposes	MCQs	1		1		2
		ESSAY					

10	How different fabric construction techniques affect garment production, How different fabric construction techniques influence cutting, and stitching.	MCQs					
		ESSAY					
11	Care and maintenance practices for garments made from various fabric constructions.	MCQs		1	1		2
		ESSAY					
12	Garment features and their functions in garment construction, Samples of garment features (Pockets	MCQs	2				2
		ESSAY		1			1
		TOTAL	13	19	14		46



APPENDIX E: INDIVIDUAL PROJECT WORK

TASK: Renovate or remodel a project article of your choice.

SAMPLE RUBRICS FOR INDIVIDUAL PROJECT WORK

Criteria	Excellent (4)	Good (3)	Satisfactory (2)	Needs Improvement (1)
Planning and Creativity	Demonstrates exceptional creativity and thoughtful planning; project concept is innovative and well-documented.	Good planning and some creativity; concept is clear and mostly original.	Some planning evident; idea is basic or somewhat underdeveloped.	Minimal planning; lacks originality or a clear concept.
Execution of Renovation/ Remodelling	High-quality workmanship with careful attention to detail; project is completed to an excellent standard.	Solid execution with minor flaws; project is mostly well-done.	Basic execution; visible flaws or incomplete elements.	Poorly executed or largely incomplete project.
Use of Tools and Materials	Tools and materials used appropriately, efficiently and safely throughout the project.	Generally effective and safe use of tools and materials.	Inconsistent or partially correct use of tools/ materials.	Unsafe, inappropriate or inefficient use of tools and materials.
Problem-Solving and Adaptability	Shows initiative and strong problem-solving when facing challenges; adapts creatively.	Manages challenges well with effective solutions.	Some attempt to solve problems; solutions are basic.	Lacks problem-solving ability; gives up or ignores issues.
Presentation and Communication	Clearly and confidently presents the project with well-organised explanations of process, choices, and outcomes.	Good presentation; explains most aspects of the project well.	Presentation is somewhat unclear or lacks detail.	Poor or incomplete presentation with little explanation.
Overall Quality and Functionality	Final product is fully functional, aesthetically pleasing and demonstrates high quality.	Final product is functional and looks good; minor issues present.	Product is somewhat functional or aesthetically lacking.	Product is non-functional or shows poor quality.

SECTION 6: CLOTHING CONSTRUCTION AND PACKAGING

Strand: Clothing and Textiles Production Technology

Sub-Strand: Fashion Design and Garment Construction Technology

Learning Outcome: Apply basic creative design principles to sketch and pre-image clothing designs for sustainable garment production.

Content Standard: Demonstrate an understanding of design visualisation, sketching methods and freehand cutting techniques for clothing construction.

Sub-Strand: Fashion Design and Garment Construction Technology

Learning Outcome: Demonstrate mastery of basic garment construction techniques and freehand cutting methods to create functional and aesthetically pleasing garments.

Content Standard: Apply skills in garment construction, assembling components through appropriate stitching and finishing methods.

Sub-Strand: Fashion Design and Garment Construction Technology

Learning Outcome: Analyse and apply sustainable packaging practices and fabric craft techniques to enhance clothing products and minimise environmental impact.

Content Standard: Demonstrate the ability to explore sustainable fashion concepts, incorporating creative fabric manipulation and packaging practices to enhance products.

Hint



- The recommended mode of assessment for Week 18 is **Mid semester examination**. Refer to the **Appendix F** for a Table of Specification to guide you to construct your test items.
- The End of Semester Examination will be conducted in Week 24. Refer to **Appendix G** for a Table of Specification to guide you to set the questions. Set questions to cover all the indicators covered for at least weeks 13 to 24.

INTRODUCTION AND SECTION SUMMARY

This section supports learners to explore the principles and processes involved in fashion design and garment construction technology. The section guides learners to understand design concepts, fabric manipulation techniques, and advanced garment construction methods using modern tools and equipment. Learners will examine how technology influences fashion design, pattern development and the efficiency of garment production.

The minimum competencies required of a learner in this section include the ability to apply fashion design principles, develop creative garment concepts, use appropriate tools and technology for construction and ensure quality finishing in garment production. At the start of each focus area, learners will be introduced to the theory of fashion design and garment construction. They will then take part in individual and group practical activities, either during class or for discussion in the next lesson.

The weeks covered by the section are:

Week 18: Design and Visualisation of Garments.

Week 19: Freehand Cutting and Fabric Manipulation Techniques.

Week 20: Construction of Basic Garments Using Appropriate Sewing Techniques.

Week 21: Garment Evaluation and Quality Improvement.

Week 22: Creative Use of Fabrics and Fabric Craft Processes.

Week 23: Application of Creative Fabric Craft Techniques in Garment Decoration.

Week 24: Sustainable Garment Packaging and Fast Fashion and Its Environmental Impact.

SUMMARY OF PEDAGOGICAL EXEMPLARS

The section targets learner-centred lesson delivery under each focal area. To do this, the teacher is expected to explore and apply other pedagogical exemplars suitable for each focal area and not limit themselves to those mentioned in the section. Some of the pedagogical exemplars that could be employed include problem-based learning, collaborative learning, experiential learning, structured talk for learning and group discussions. Additionally, practical fashion sketching, digital design using computer-aided design (CAD) software, draping techniques, garment construction projects, fashion shows for creative expression and comparative analysis of traditional versus modern garment production techniques can be incorporated to enhance learners' technical skills and innovation.

The teacher is also encouraged to incorporate Gender Equality and Social Inclusion (GESI), Special Educational Needs (SEN), Social and Emotional Learning (SEL), 21st-Century Skills, Core National Values and ICT in lesson delivery. This approach will make learning more interactive, inclusive and technologically driven, ensuring that learners develop the competence to produce fashionable and high-quality garments.

ASSESSMENT SUMMARY

There is the need for the teacher to assess learners' knowledge, understanding, and skills on the concepts under this section. To effectively do this, the teacher should use varying assessment strategies to unearth learners' Depth of Knowledge (DoK), as outlined in this manual and the SHS/SHTS/STEM Curriculum. It is equally important to align the assessment activities with the learning indicators as well as the pedagogical exemplars, to create a synergy between them.

Teachers are to make choices that will ensure a good mix of high and low levels of assessment to accommodate the diverse abilities of learners. Assessment strategies may include fashion portfolio presentations, practical garment construction tasks, digital design projects using CAD software, case studies on emerging fashion trends, analysis of fabric selection for various designs, peer assessments of creative work and runway-style exhibitions of finished garments. As a guide, specific examples of assessment tasks have been outlined in the section to assist the teacher.

WEEK 18: DESIGN AND VISUALISATION OF GARMENTS

Learning Indicators

1. Sketch various garment designs using basic design elements and principles
2. Create pre-images of garments with annotations to show design details and construction features

FOCAL AREA 1: ANNOTATED SKETCHES OF GARMENTS SHOWING DESIGN AND CONSTRUCTION DETAILS

Understanding Pre-Images in Garment Design

A pre-image (or preliminary sketch) is a detailed fashion drawing that visually represents a garment before production. It includes annotations to describe design details and construction features, guiding the sewing or manufacturing process.

Pre-image and sketch designs are important steps in the clothing design process. They allow designers to visualise their ideas and plan out the elements and principles that will guide the creation of a garment. It is very necessary to engage learners in pre-image activities to help them understand and appreciate the application of elements and principles of design in clothing and textile design and production.

Key Features of a Pre-Image Sketch

A well-developed pre-image sketch serves as the foundation of garment design and construction planning. It provides a visual representation of the intended final piece, ensuring clear communication of ideas between the designer, pattern maker and sewer. The key features of a pre-image sketch include:

- **Garment silhouette:** This refers to the basic shape or outline of the garment, capturing its overall form and style. Whether it's an A-line dress, a pencil skirt or a flared blouse, the silhouette defines how the garment fits and flows on the body.
- **Design details:** These are the distinctive features that give the garment its personality and uniqueness. Examples include collars, sleeve styles, darts, pleats, patch or welt pockets, zippers, buttons, ruffles, trims and other embellishments that enhance the garment's aesthetic appeal.
- **Construction features:** This includes the technical components that make up the garment's structure. Important features such as seam placements, stitching lines, hems, facings, linings and other finishing methods should be clearly indicated to guide accurate construction.
- **Annotations:** A good pre-image sketch is accompanied by clear, concise labels that provide additional information. Annotations should include fabric type and texture, choice of colour, measurements, fastening methods (E.g. zippers, hooks, buttons), and

any specific construction techniques or special considerations like reinforcement areas or interfacing.

Steps to create a pre-image sketch with annotations

Creating a detailed and informative pre-image sketch involves a systematic approach. Below are the essential steps:

1. **Sketch the garment outline:** Begin by drawing the basic silhouette of the garment, showing both the front and back views. Ensure the proportions are accurate and the figure is balanced to represent the overall structure.
2. **Add structural details:** Incorporate essential elements such as darts, pleats, tucks, seams, hems and stitching lines. These features help shape the garment and should be positioned where they naturally fall on the body.
3. **Include functional components:** Indicate parts of the garment that provide functionality, such as fastenings (zippers, buttons, hooks), openings (necklines, plackets), and reinforcements (interfacing, padding). These are critical for wearability and durability.
4. **Apply design elements:** Illustrate the use of design principles such as texture, colour, and pattern. Represent fabric characteristics through sketching techniques like shading or pattern symbols to give a sense of how the material behaves.
5. **Annotate the sketch:** Clearly label all key features using straight lines and legible writing. Include notes on fabric type, colour schemes, intended use, construction techniques and any specific garment care requirements. Annotations should enhance understanding and serve as a guide during production.

The importance of pre-image sketching in garment design

Pre-image sketching is a foundational step in the design and production process. It serves as a blueprint that guides designers, pattern makers and tailors in transforming creative ideas into tangible garments. Below are key reasons why pre-image sketching is important:

- **Clarifies design intentions**
Pre-image sketches allow the designer to clearly outline the garment's silhouette, structure, and design features before any fabric is cut. This ensures that the intended look, fit and function of the garment are well defined, reducing errors during the construction process.
- **Serves as a planning tool**
A pre-image sketch helps in organising the elements of a garment—such as type of seams, placement of darts, fastenings, facings and linings. It enables the designer to plan the construction sequence and fabric usage efficiently, which is especially helpful for cost estimation and time management.
- **Facilitates effective communication**
Whether in a classroom, design studio or workshop setting, a pre-image sketch with clear annotations communicates the design idea more effectively than verbal descriptions alone. It acts as a visual instruction sheet for tailors, pattern drafters

and production teams, ensuring everyone understands the key features and expectations of the final garment.

- **Enhances technical accuracy**

By including precise annotations—such as measurements, fabric types, construction methods and finishing techniques—a pre-image sketch supports technical accuracy. It helps avoid construction mistakes and ensures that all garment components are harmoniously aligned.

- **Supports learning and skill development**

For students of fashion and textiles, pre-image sketching is a valuable educational exercise. It encourages attention to detail, improves drawing and design skills and deepens understanding of garment construction principles. It also prepares students to approach practical work with confidence and clarity.

- **Encourages critical thinking and innovation**

In creating a pre-image sketch, designers often engage in problem-solving—deciding how best to execute a design, where to place design features and how to balance aesthetics with functionality. This process stimulates creative and critical thinking, which are essential skills in modern fashion design.

Learning Tasks

1. Sketch a front and back view of a basic garment (E.g. dress, blouse or trousers) and annotate the key design details such as seams, darts and embellishments.
2. Illustrate a garment of your choice, incorporating at least three design elements (E.g. lines, texture and shape) and explain how they enhance the overall look.
3. Create a pre-image of a traditional or contemporary fashion garment and label the construction features, such as pleats, gathers or fastenings.

Pedagogical Exemplars

Group Work and Collaborative Learning

- a. Guide learners in mixed ability/gender groups to analyse sample pre-image sketches. Let each group identify and present the key features: silhouette, design details, construction features, and annotations.
- b. Ask each group to choose a garment design idea for different occasions., draw a pre-image sketch, and annotate it using fabric samples, colour codes and construction notes. Let them share their work with the class for feedback and improvement.

Talk for Learning Approaches

Organise a “Pre-Image Gallery Walk” where learners exhibit their pre-image sketches.

Peers move around, observe and give comments or suggestions using sticky notes.

Encourage learners to reflect on peer feedback and update their sketches where necessary.

Key Assessment

DoK Level 1: Recall

1. Identify and label key design elements in a given garment pre-image.
2. List three common construction features found in garment sketches.

DoK Level 2: Skills and conceptual understanding

1. Explain the role of annotations in garment pre-images and how they help in production.
2. Describe how different construction features (E.g. darts, pleats, seams) impact garment fit and design.

DoK Level 3: Strategic reasoning

1. Analyse a pre-image of a garment and suggest improvements based on design principles and construction techniques.
2. Compare two different garment pre-images and evaluate how their construction features affect durability, comfort and style.

FOCAL AREA 2: APPLICATION OF DESIGN ELEMENTS AND PRINCIPLES IN GARMENT SKETCHING

Garment sketching is an essential skill in fashion design, allowing designers to visually communicate their ideas. It involves using basic design elements and principles to create structured and aesthetically appealing clothing designs.

Basic Design Elements in Garment Sketching

These are the fundamental components used to create and define garment designs:

1. Elements of Design

a. Dots

- **Function:** Dots are the smallest unit of design and can create patterns or textures. They can be used to draw attention to specific areas of a design or create a sense of rhythm when repeated.
- **Application in Clothing Design:** Designers can use dots to add decorative features to garments, create emphasis or suggest movement. For example, polka dots are a classic use of this element and they can vary in size and colour to achieve different effects.

b. Colour

- **Function:** Colour is one of the most impactful design elements. It can enhance emotions, create visual interest and influence the overall perception of a garment.
- **Application in Clothing Design:** Designers use colour to express themes, align with current fashion trends or make a statement. In sketch designs, students should experiment with colour combinations to see how different hues interact and

complement each other. Understanding colour theory, such as complementary and analogous colours, is essential.

c. Shape

- **Function:** Shape defines the silhouette or the outline of a garment. It can be geometric (E.g. squares, circles) or organic (E.g. irregular shapes found in nature).
- **Application in Clothing Design:** The shape of a garment affects how it fits and flatters the body. In sketching, students should practice drawing various garment shapes, from A-line skirts to fitted jackets and explore how different shapes can be combined to create unique designs.

d. Lines

- **Function:** Lines guide the eye and define the structure of a design. They can convey movement, direction and emotion. Types of lines include vertical, horizontal, diagonal, and curved, each creating a different visual effect.
- **Application in Clothing Design:** Lines are essential in garment construction and illustration. Vertical lines can elongate the figure, while horizontal lines can widen it. Diagonal lines add dynamism and movement and curved lines enhance softness and femininity. In sketching, students should experiment with different types of lines to emphasize style lines, seams, darts, pleats and decorative features in their garment designs.

e. Texture

- **Function:** Texture refers to the surface quality of a material—how it feels or appears to feel. It can be smooth, rough, shiny, matte, soft, or coarse and it influences both the aesthetic and tactile experience of a garment.
- **Application in Clothing Design:** Texture affects the way fabrics drape and reflect light, which in turn influences the garment's appearance and comfort. Designers use texture to add depth and interest to designs. In sketching, students should use shading and line techniques to suggest textures such as lace, denim, silk, or wool, helping to communicate their design ideas more effectively.

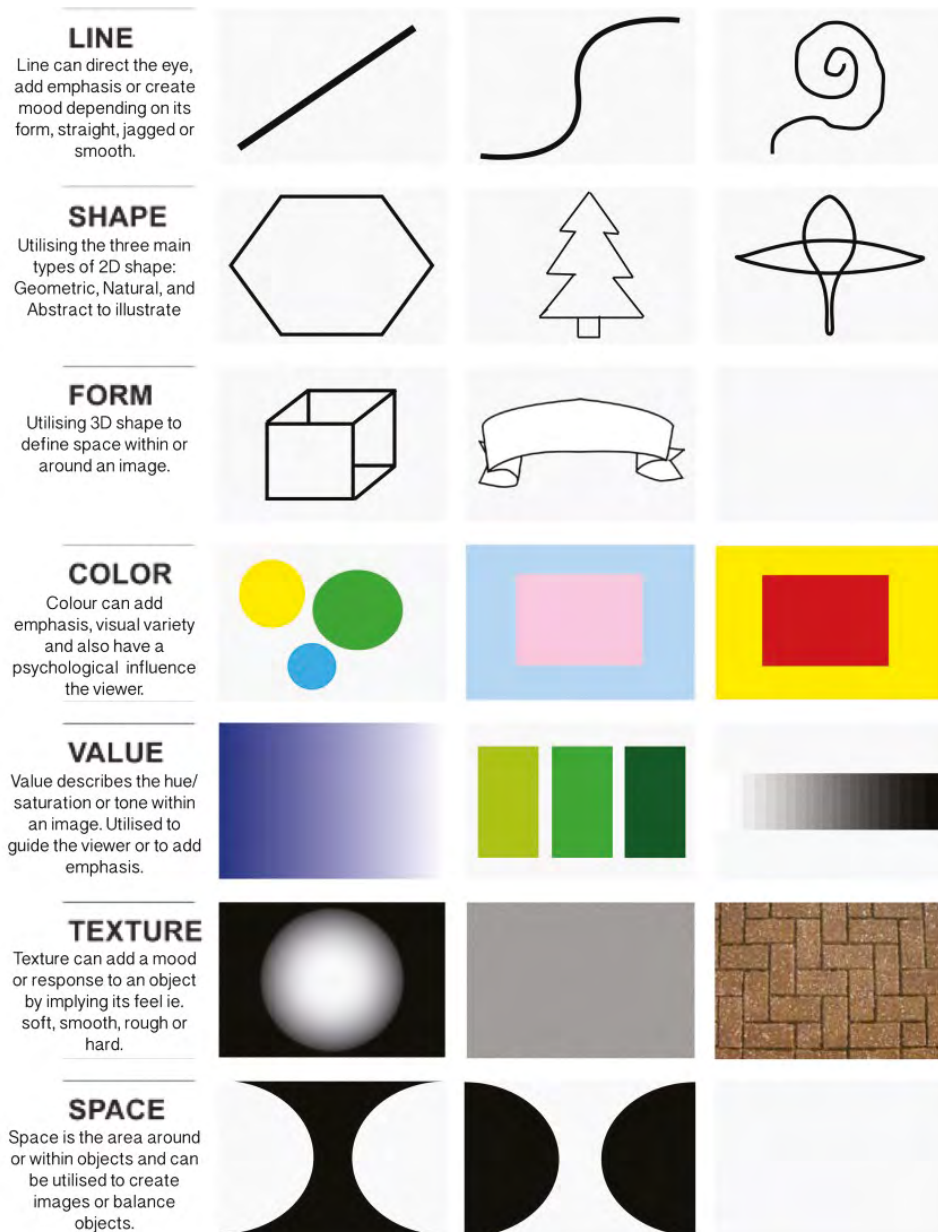
f. Form

- **Function:** Form refers to the three-dimensional quality of a design—its volume, mass, and depth. It gives a garment its structure and shape in space.
- **Application in Clothing Design:** In fashion, form is what allows a garment to stand away from the body or to contour closely to it. Designers use form to create visual interest and enhance body proportions. In sketching, students should practice representing garments on a three-dimensional figure, showing how the clothing wraps, flows or shapes around the body.

g. Space

- **Function:** Space is the area within and around objects. It includes both positive space (occupied by the garment) and negative space (the empty areas around or within the garment design).

- **Application in Clothing Design:** Designers use space to create balance, contrast, and visual clarity in a garment. Clever use of space can highlight or minimise certain areas of the body. In sketching, students should be aware of how garments interact with space, leaving room for elements like cut-outs, overlays or layering effects to enhance the overall composition of a design.



Following are the seven basic elements of designs which are common throughout the field of designing.

- Point/Mark
- Line
- Shape
- Forms
- Space
- Color
- Texture

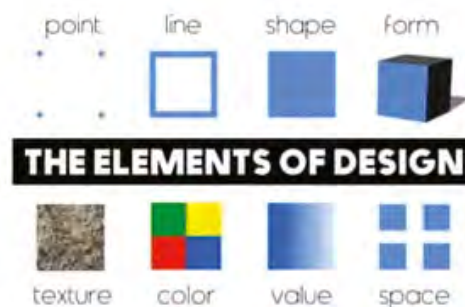


Figure 33: Elements of design

Principles of Design in Garment Sketching

These principles guide the arrangement of design elements to achieve visual harmony

1. Principles of Design

a. Balance

- **Definition:** Balance refers to the distribution of visual weight in a design. It can be symmetrical (evenly balanced) or asymmetrical (uneven but still balanced).
- **Application in Clothing Design:** In sketches, balance ensures that a design looks stable and harmonious. For example, a garment with a large decorative element on one side can be balanced by a smaller but visually heavier element on the opposite side. Learners should practice creating both symmetrical and asymmetrical designs.

b. Emphasis

- **Definition:** Emphasis is the focal point of a design, the area that draws the viewer's attention first.
- **Application in Clothing Design:** Designers use emphasis to highlight key features of a garment, such as a bold colour on a waistband or an intricate pattern on a sleeve. In sketch designs, Learners should identify and enhance the focal point to ensure it stands out effectively.

c. Rhythm

- **Definition:** Rhythm is the repetition or alternation of elements to create a sense of movement and flow in a design.
- **Application in Clothing Design:** Rhythm can be achieved through repeated patterns, colours or shapes. For instance, a series of pleats or a recurring motif can create rhythm in a garment. Students should experiment with different ways to incorporate rhythm into their designs to make them visually engaging.

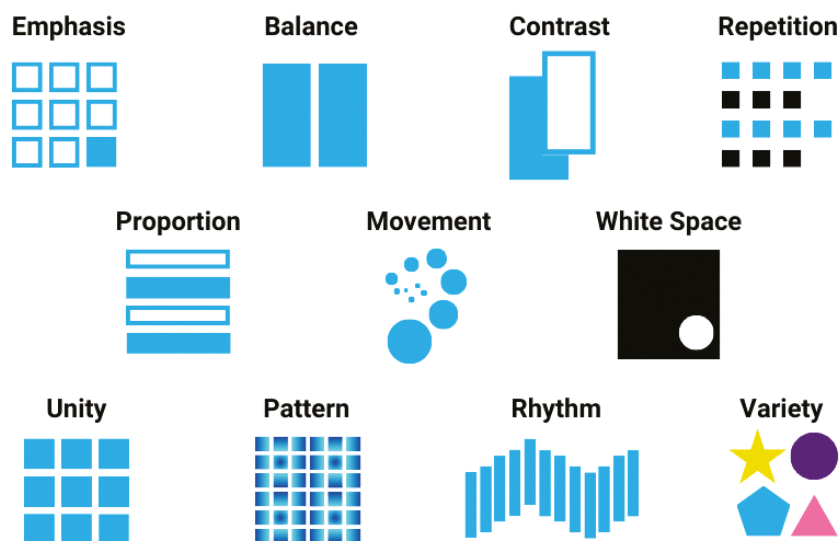


Figure 34: Principles of design

Steps in Garment Sketching

1. Understand the garment type and purpose.
2. Choose appropriate design elements (dots, lines, shapes, textures, colours).
3. Sketch the basic outline of the garment (silhouette).
4. Add design details (sleeves, collars, pockets, embellishments).
5. Use shading and colour to indicate fabric texture and depth.
6. Annotate the sketch to describe construction features (E.g. seam lines, stitching techniques).

Learning Tasks

Practical Application

1. **Sketching Exercises:** Encourage learners to create a series of quick sketches focusing on each element and principle individually.
2. **Critiquing and Reflection:** Create opportunities for learners to present their sketches and discuss how they used the elements and principles.
3. **Real-Life Examples:** Show examples of famous fashion designs and discuss how the elements and principles are applied.

Pedagogical Exemplars

Problem-Based Learning

1. Guide learner to use think-pair-share to review the concept of elements and principles of design learnt in Junior High School.
2. Showcase selected famous fashion designs and discuss how the elements and principles are applied. This will provide inspiration and guidance for their work.

Group Work

1. Ask learners in mixed gender/ability groups to pre-image and sketch clothing designs for different occasions. Encourage learners to create a series of quick sketches focusing on each element and principle individually.
2. Ask learners to exhibit their designs and sketches and discuss how they used the elements and principles. Encourage learners to give and accept constructive feedback on their work.

Key Assessment

DoK Level 2: Skills of conceptual understanding

- a. Match the elements with their correct description

Elements	Description
Dots	Defines the silhouette of a garment.
Shape	Affects the overall mood and appeal of the garment.
Colour	The smallest unit of design that can create patterns or textures.

- b. List two principles of design and explain how they can be applied in a clothing sketch.

DoK Level 3: Strategic reasoning:

- a. Discuss the importance of pre-image design and sketching in the clothing design process. In your answer, highlight how the elements and principles of design contribute to the final product.
- b. Develop a sketch of a garment using dots as a primary design element. Ensure that the sketch demonstrates balance and rhythm.

Hint



The recommended mode of assessment for Week 18 is **Mid-semester examination**. Refer to the Appendix F for a Table of Specification to guide you to construct your test items.

WEEK 19: FREEHAND CUTTING AND FABRIC MANIPULATION TECHNIQUES

Learning Indicator: Practice free hand pattern cutting techniques on fabric, exploring methods for shape manipulation and fabric optimisation

FOCAL AREA: FREEHAND CUTTING AND TECHNIQUES FOR FABRIC MANIPULATION

Freehand cutting is a garment-making technique that involves using personal body measurements to cut fabric directly without a standard procedure or pattern. The cutter determines the most convenient method for achieving the desired results. Unlike paper pattern cutting, freehand cutting allows flexibility but requires skill and experience.

Freehand cutting is widely used by

- Experienced garment makers and custom tailors.
- Large-scale producers (E.g. school uniform manufacturers) to create bulk paper patterns.
- Apprentices and students learning tailoring and dressmaking for small-scale businesses.

Key Features of Freehand Cutting

- Uses personal measurements to outline garment styles on fabric.
- Includes seam, hem and fullness allowances before cutting.
- Cutting lines are marked with tailor's or board chalk.



Figure 35: Freehand cutting

Guidelines for freehand cutting

Freehand cutting is normally done directly on the fashion fabric, but beginners are advised to learn how to use the method first on paper, treating the paper as fabric till they develop the skill to prevent fabric wastage.

1. Sketch the front and back views of the style you want to cut on a piece of paper or in your sketchbook in order not to forget and cut something different.
2. Use accurate body measurements to cut. Just as it is in pattern drafting, taking accurate body measurements for freehand cutting is very important. Your garment will fit very well if you use the right body measurements in cutting and use the correct sewing procedures. To make sure the measurements you are using are correct, repeat each measurement twice for confirmation.
3. Follow instructions for cutting your sketched design to outline the design on paper.
4. Make use of the curves and rulers to ensure perfect shaping. Make sure allowances for seams, hems, openings, fullness, etc., are all added to the design outline on the paper.
5. Check to see if the outline is the desired style and corresponds with the measurements you used in marking the style on paper.
6. Mark the direction of the straight grain and indicate the number of pieces to cut on each piece of paper.
7. Cut out the paper and use it to cut the garment fabric.

Types of patterns

1. Commercial Patterns

These are pre-made patterns produced by companies for home sewers or fashion designers. They come with instructions and markings for cutting and assembling garments. Examples include **Butterick, McCall's, Vogue, and Simplicity** patterns.

Types of Commercial Patterns

Commercial patterns are generally grouped into two main types

a. Printed Patterns

These have clearly marked cutting and fitting lines, along with written instructions to guide the user.

b. Perforated Patterns

These feature holes in different sizes and arrangements that indicate important construction markings.

For beginners, printed patterns tend to be more user-friendly, as they include clear instructions for both cutting and sewing. However, quality perforated patterns often come with a guide or key that can be used effectively.

Methods of Pattern Making

There are four primary methods used to create patterns:

1. **Drafting**
2. **Modelling (Draping)**
3. **Copying**
4. **Freehand Cutting**

1. Drafting

Drafting is a precise and technical method that involves using body measurements to construct patterns. A basic block is drawn on paper laid on a flat surface and adapted into the desired style. The block usually includes the front and back bodice, skirt, sleeves, trousers and shirt. When accurate measurements are used by a skilled pattern maker, drafted patterns offer a perfect fit. They also allow for a wide range of style adaptations and help create original designs, fostering both confidence and professional opportunities. Patience and precision are essential in this method.

2. Draping or Modelling

In this method, a soft and inexpensive fabric like muslin or grey baft is used. A neckline is cut to fit a dress form (dummy) and the fabric is pinned at the shoulders and sides. Important areas like seams, armholes, neckline and hem are marked with tailor's chalk. After removing the fabric, the outlined front and back pieces are cut out to form a basic block, similar to the drafting method. Draping can also be used to directly cut simple garments like the *Patapata* and *Boubou*. Typically, one half of the garment is created and mirrored for symmetry. The fabric pattern is later transferred onto paper and adapted as needed.

3. Copying

Previously referred to as flat patterning (though most patterns are flat), copying involves replicating existing garments. The garment is dismantled by cutting along seams, the pieces are pressed to remove creases and then either used as-is to cut fabric or traced onto paper and modified for a new design.

4. Freehand Cutting

Though not traditionally considered a pattern-making method, freehand cutting involves marking and cutting fabric directly using body measurements. This method is quick and commonly used, but it may lead to fabric wastage, especially for beginners. However, the same measurements can also be used to create paper patterns before cutting, making it a more efficient and safe approach.

1. Designing and Cutting Bodice Block Patterns Directly on Paper/Fabric:

a. Materials Needed

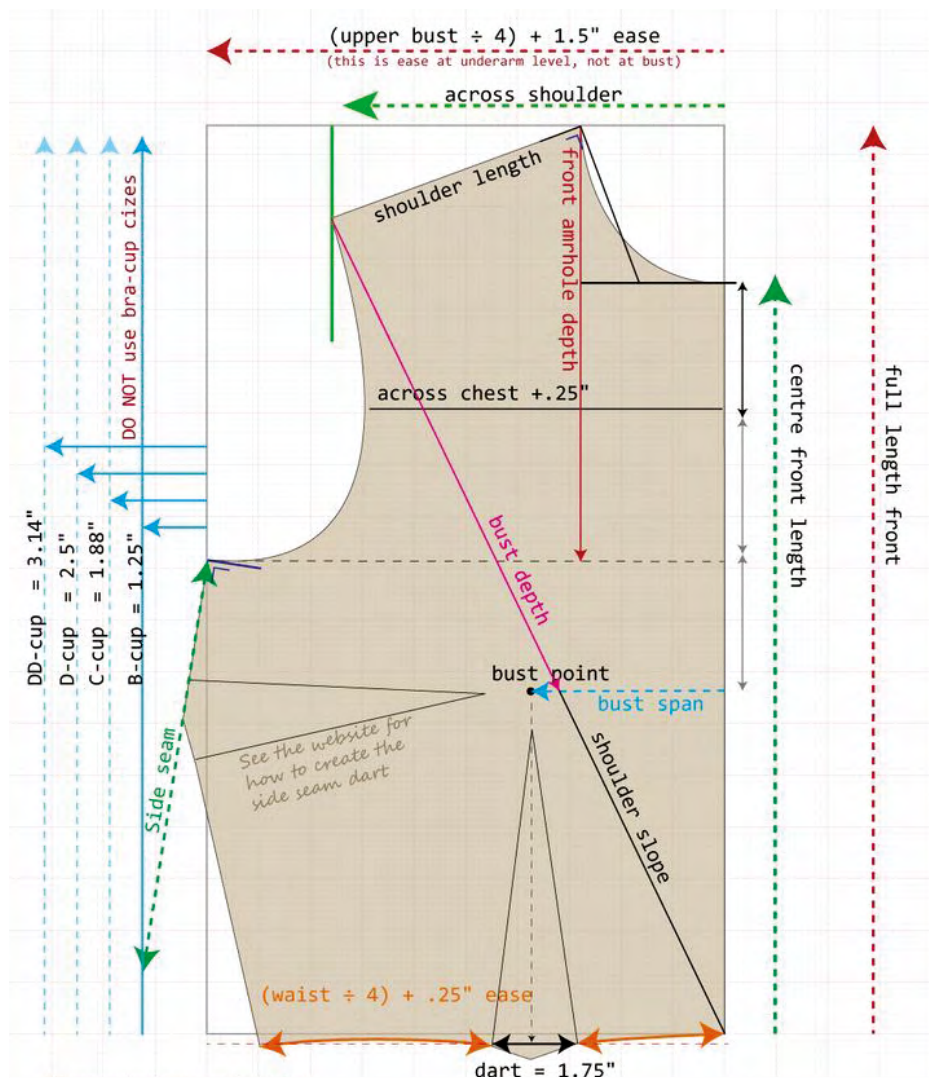
- Pattern paper or fabric
- Measuring tape
- Ruler (preferably a long, straight ruler)
- L-square
- French curve
- Pencil or tailor's chalk
- Scissors

b. Steps

- Measurements: Start by taking accurate body measurements, including bust, waist, hip, shoulder width and back length. These measurements will be used to draft the patterns.
- Draft the Bodice Block:

Front Bodice

- **Mark Key Points:** On the pattern paper or fabric, mark the starting point (usually at the top left corner) as the shoulder line.
- **Shoulder and Neckline:** Use the shoulder width measurement to mark the shoulder line. Use the neck measurement to draw the neckline curve.
- **Bust Line:** From the shoulder line, measure down to mark the bust line. Draw a horizontal line across the pattern.
- **Waist Line:** Measure down from the bust line to mark the waistline. Draw a horizontal line.
- **Side Seams:** Connect the bust and waistline at the sides to form the side seams, shaping as needed based on measurements.
- **Darts:** Mark the position of darts to ensure the garment fits the contours of the body.



All measurements are in inches

System based on Upper Bust, not Bust. Larger bust cup sizes will not have the gaping at the armhole that occurs with other systems.

DO NOT use bra-cup sizes. Cup-sizes for pattern making are usually smaller and can be significantly different (e.g. D instead of F) as it is based on the difference between Upper Bust & Bust, not Under Bust and Bust.

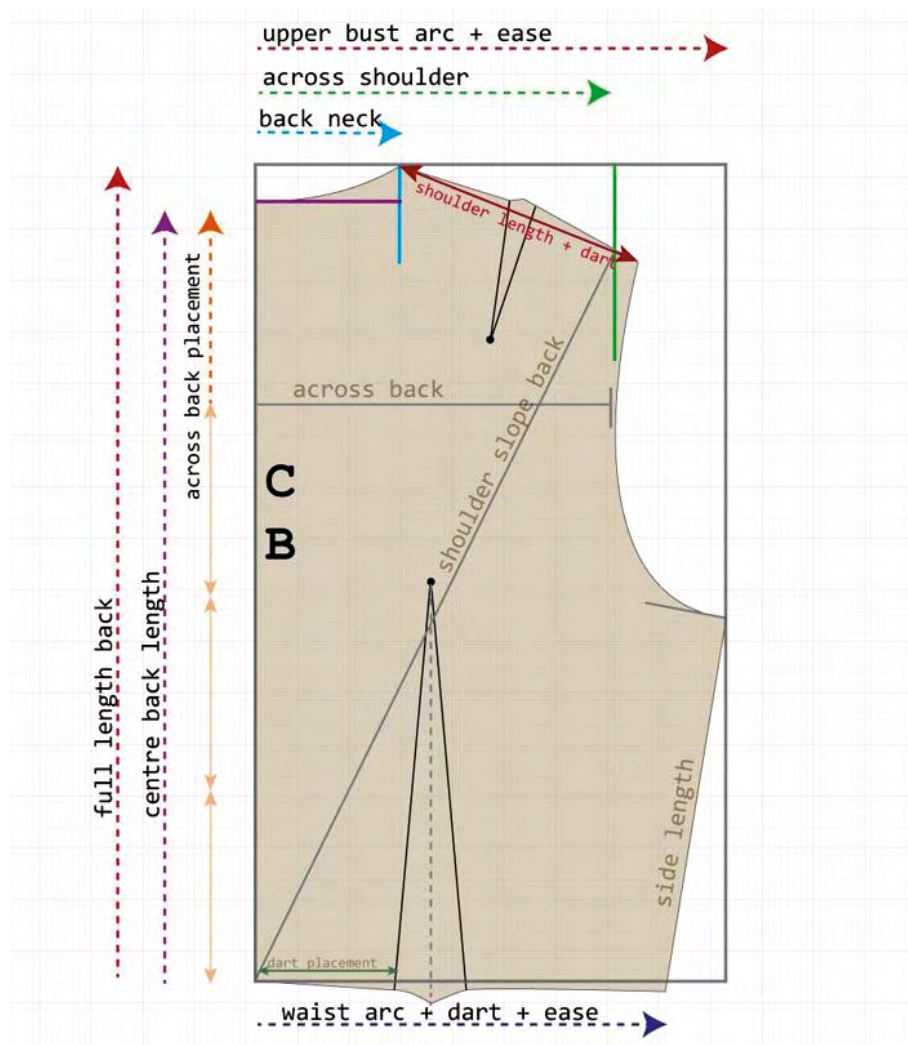
Figure 36: Front bodice

Back Bodice

- Follow similar steps as the front bodice, ensuring the neckline is higher and the shoulder seam slopes down towards the back.
- Add a back dart, if necessary, based on body measurements.

Drafting Other Garments

- Dress: Extend the bodice block to the desired length for a dress, adding appropriate shaping at the waist and hips.
- Skirt: Draft the skirt block starting from the waistline, flaring out or narrowing as required by the design.
- Trousers: Start with the waistline, marking the hip line, crotch line and desired length. Add shaping for the thighs and legs.
- Shirt: Use the bodice block as a base, extending the length and adjusting for ease and style, such as adding buttons, collars and cuffs.



System based on Upper Bust, not Bust. Larger bust cup sizes will not have the gaping at the armhole that occurs with other systems.

DO NOT use bra-cup sizes. Cup-sizes for pattern making are usually smaller and can be significantly different (e.g. D instead of F) as it is based on the difference between Upper Bust & Bust, not Under Bust and Bust.

Figure 37: Bodice block (back)

2. Designing and Cutting Bodice Block, Dress, Skirt, Trousers and Shirt Designs for the Garments

a. Steps

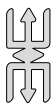
- Prepare the Fabric
 - Laying Out the Fabric: Ensure the fabric is flat, without wrinkles. Lay the pattern pieces on the fabric, aligning with the grainline to avoid distortion.
 - Pinning the Patterns: Pin the pattern pieces securely to the fabric to prevent shifting while cutting.

b. Cutting the Patterns

- Cutting a Bodice: Carefully cut along the lines of the bodice block pattern, ensuring accuracy, especially around curves like the neckline and armholes.
- Cutting a Dress: Follow the lines of the extended bodice block, ensuring smooth transitions between the bodice and skirt sections.
- Cutting a Skirt: Cut along the skirt pattern, making sure the waistline and hemline are accurate.
- Cutting Trousers: Cut the trousers pattern, paying attention to the crotch line and leg shaping.
- Cutting a Shirt: Follow the shirt pattern lines, ensuring neat cuts around the collar, cuffs, and button placket areas.

c. Final Touches

- Notching: Make small notches at key points like dart placements, fold lines, and seam allowances to guide the sewing process.
- Marking: Use tailor's chalk to mark any additional details like pleats, pockets, or buttons.



Note

Pattern symbols are essential markings on a sewing pattern that guide cutting, sewing and assembling garments. Here are some common pattern symbols and their meanings:

1. Grainline

- A long arrow on the pattern piece.
- Indicates the fabric's grain direction. It must be aligned with the fabric's straight grain.

2. Cutting Line

- A bold or solid outer line.
- Shows where to cut the fabric.

3. Seam Line

- A dashed or broken line inside the cutting line.
- Indicates where to sew. Seam allowances are usually included.

4. Notches

- Small triangles or slashes on the pattern edge.
- Used to align fabric pieces correctly when sewing.

5. Fold Line

- A double-ended arrow along the edge.
- Shows where to place the pattern piece on the fabric fold.

6. Bust Point or Hipline

- A small circle with a + inside.
- Used for shaping the fabric around curves like busts, waists, and hips.

7. Button and Buttonhole Markings

- An “X” or small circles for buttons; a straight line for buttonholes.
- Shows placement for buttons and buttonholes.

8. Pleat and Gather Lines

- Folded lines with arrows or brackets.
- Guide pleating or gathering fabric for design details.

9. Stitching Lines

- Dashed lines parallel to the cutting line.
- Indicate where to sew, especially in commercial patterns.

10. Adjustment Lines

- Two parallel lines across the pattern piece.
- Show where to lengthen or shorten a pattern.

Pattern markings

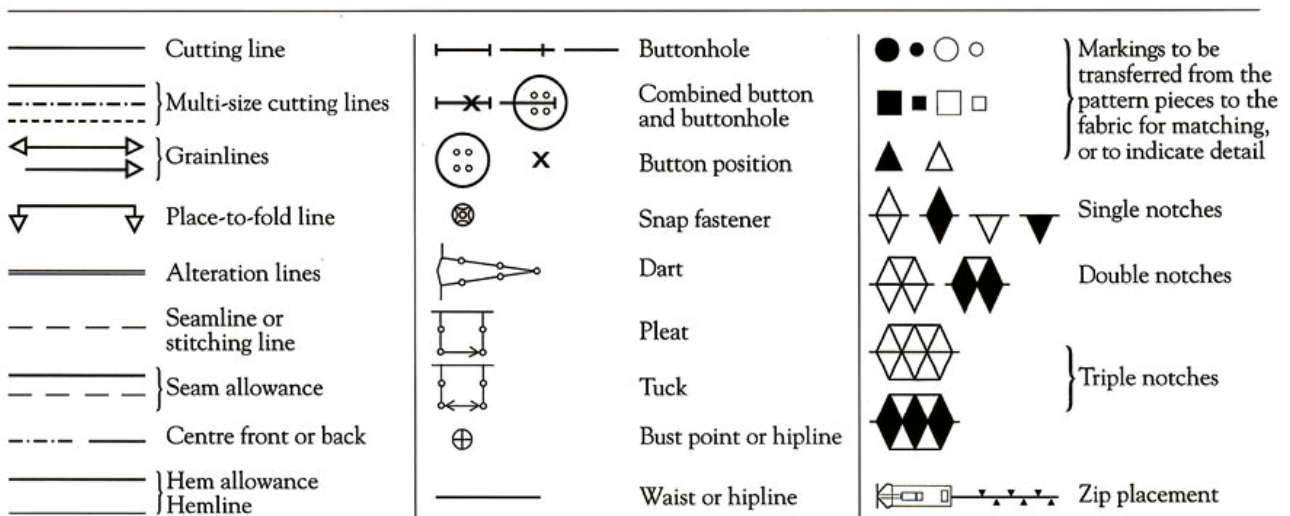


Figure 38: Pattern symbols

Learning Tasks

1. Identify different types of garment patterns and explaining their uses.
2. Demonstrate how to take body measurements accurately for freehand cutting.
3. Sketch and outline a basic garment style using freehand cutting techniques.
4. Mark essential pattern symbols on a given sewing pattern.
5. Cut a simple garment piece using the freehand cutting method.

Pedagogical Exemplars

Problem-Based Learning

- a. Ask learners in pairs to describe the different types of patterns and pattern symbols with the aid of different patterns, pictures and videos.
- b. Ask learners to share their observations for a whole class discussion.

Project-Based Learning

- a. Ask learners to individually design bodice block patterns directly on the paper/fabric for bodice, dress, skirt, trousers and shirt.
- b. Guide learners to individually, cut bodice block, dress, skirt, trousers and shirt designs for the garments.
- c. Ask learners to provide notches and markings of pattern symbols and any additional details of their designs.
- d. Ask learners to exhibit the patterns for gallery walk and peer assessment.

Key Assessment

DoK Level 2 and 3

a. Case Study: Drafting a Basic Bodice Block Pattern

Scenario: You are a clothing and textiles student tasked with drafting a basic bodice block pattern for a custom-made blouse. The blouse is for a teenage client, Ms. Ndiba, who has provided her body measurements. Your goal is to create a well-fitted bodice block pattern that includes all the essential elements: shoulder line, neckline, bust line, waistline, side seams and darts. This pattern will be the foundation for constructing the final garment.

Teenage Client Measurements

- *Bust Circumference: 36 inches*
- *Waist Circumference: 28 inches*
- *Hip Circumference: 38 inches*
- *Shoulder Width: 15 inches*
- *Back Length: 15 inches*
- *Bust Point (Apex) Distance: 8 inches*

- *Waist to Hip Distance: 7 inches*

Steps to Guide the Drafting Process

- *Prepare Your Tools and Materials: Gather all necessary tools, including pattern paper, a pencil, ruler, L-square, French curve, measuring tape, and scissors.*
 - *Mark the Starting Point: On the pattern paper, mark a point at the top left corner. This will be the starting point for your shoulder line.*
 - *Draw the Shoulder Line: From the starting point, measure and mark a horizontal line equal to half of the shoulder width (7.5 inches). This is the shoulder line.*
 - *Draft the Neckline: From the starting point, measure 3 inches down along the vertical line and 3 inches horizontally to mark the neckline width. Use the French curve to draw a smooth neckline curve from the shoulder point to the vertical point.*
 - *Mark the Bust Line: Measure 9 inches down from the shoulder line (back length minus 6 inches for shoulder slope) and draw a horizontal line. This is the bust line. On this bust line, measure out 1/4 of the bust circumference (9 inches) on either side of the centre front line.*
 - *Mark the Waist Line: Measure 6 inches down from the bust line (back length minus 9 inches for bust to waist length) and draw another horizontal line. This is the waistline. On this waistline, measure out 1/4 of the waist circumference (7 inches) on either side of the centre front line.*
 - *Draw the Side Seams: Connect the bust and waist points with a straight line, forming the side seams. Ensure the lines are slightly curved to accommodate the body shape.*
 - *Draft the Darts: From the bust point (located on the bust line, 8 inches from the centre front), draw lines extending downward to the waistline.*
 - *Create darts by marking 1 inch on either side of these lines at the waistline, then connect these marks to the bust point.*
 - *Add Seam Allowances: Add seam allowances of 1/2 inch around all pattern edges, including the shoulder line, side seams and waistline.*
 - *Label the Pattern: Clearly label the pattern pieces as “Front Bodice” and “Back Bodice,” and indicate the grainline direction and any notches.*
 - *Cut the Pattern: Carefully cut out the pattern pieces along the lines, making sure to include the darts and seam allowances.*
- b. Discuss at least three important aspects of accurate measurement and pattern drafting in the garment construction process. In your answer, describe how errors in these steps can impact the final garment.

Hint



The recommended assessment mode for Week 19 is Case Study. See Teacher Assessment Manual and Toolkit page 25 for more information on how to organise a case study.

WEEK 20: CONSTRUCTION OF BASIC GARMENTS USING APPROPRIATE SEWING TECHNIQUES

Learning Indicators

1. Describe garment construction processes
2. Demonstrate the ability to construct basic garments using hand and machine sewing techniques

FOCAL AREA 1: CONSTRUCTION OF GARMENTS: UNDERSTANDING PROCESSES

Introduction to Garment Construction

Garment construction refers to the series of steps and techniques used to assemble clothing from raw fabric into a finished, wearable product. Understanding garment construction is essential because it forms the foundation of fashion and clothing production. It enables designers and dressmakers to translate ideas into physical garments.

Garment construction techniques greatly influence the **quality, durability** and **appearance** of clothing. Well-constructed garments not only look aesthetically pleasing but also fit well, withstand frequent use and washing and reflect a high level of craftsmanship.

Major Garment Construction Techniques

1. Pattern Drafting

This is the process of creating paper templates or patterns that serve as guides for cutting fabric. Patterns are drafted based on accurate body measurements and specific design features. Pattern drafting ensures consistency and accuracy in garment sizes and styles.

2. Seam Construction

Seams are used to join two or more pieces of fabric. There are various seam types, including plain seams, French seams and double-stitched seams, each serving different purposes in garment construction. The strength, flexibility and visibility of the seam often determine which type is used.

3. Application of Fastenings

Fastenings are the functional components used to open and close garments or to provide ease of wearing. These include zippers, buttons, hooks, snaps and eyelets. The choice and placement of fastenings contribute both to the garment's function and its design appeal.

4. Finishing Techniques

Finishing refers to the final touches that enhance a garment's appearance and usability. These include hemming edges, adding decorative trims, overlocking raw edges and pressing. Proper finishing makes garments neater, more durable and professional-looking.

Stages of Garment Construction

Garment construction follows a structured sequence to ensure precision and quality:

1. Taking Accurate Body Measurements

This step is crucial for achieving a good fit. Measurements are taken for different body parts such as the bust, waist, hip and length to guide pattern drafting and garment sizing.

2. Pattern Drafting and Modification

Patterns are created or adjusted to suit individual preferences, body sizes and design styles. This step allows for personalisation and ensures that the garment will fit well.

3. Fabric Preparation

Before cutting, fabric must be straightened and laid on grain. This ensures that the pieces cut will hang and wear correctly. Graining involves aligning the fabric's threads properly, while layout involves placing the patterns efficiently on the fabric.

4. Cutting Out Pattern Pieces

Using the drafted pattern, fabric is cut into the various components needed to assemble the garment (E.g. bodice, sleeve, collar). Accuracy at this stage is vital to ensure symmetry and proper fitting.

5. Assembly Using Appropriate Seams and Stitches

The garment pieces are joined together using selected seam types. The construction process usually starts with darts and shaping, followed by joining larger sections.

6. Attaching Fasteners and Features

Functional components such as buttons and zippers are added. Decorative details like pleats, pockets, and trims may also be included at this stage.

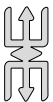
7. Final Pressing and Finishing

Pressing helps set seams and improve the appearance of the garment. Hems are completed and the garment is inspected for neatness and quality before it is considered finished.

Tools and Equipment in Garment Construction

Effective garment construction requires the proper use of a range of tools and equipment, including:

- Measuring tools (E.g. tape measures, rulers)
- Cutting tools (E.g. scissors, rotary cutters)
- Pinning tools (E.g. pins, clips)
- Sewing equipment (E.g. needles, thread, sewing machines)
- Finishing tools (E.g. irons, pressing boards, seam rippers)



Note

Learners must also be trained in safe handling, regular maintenance and proper storage of these tools to promote efficiency and safety in the sewing space.



Figure 39: Patterns for Trouser

Learning Tasks

1. Observe a live demonstration or video showing the step-by-step garment construction process.
2. Create a process chart or visual diagram of the garment construction stages from fabric preparation to finishing.

Pedagogical Exemplars

Experiential/Project based learning: In mixed gender/random groups, observe a demonstration/video to describe how to use garment construction techniques to make garments.

Project Based Learning: Apply garment construction processes to produce pattern for self-made garments for different occasions.

Key Assessment

DoK Level 1: Recall

1. List the stages involved in the construction of garments.
2. Identify key tools and equipment used in garment construction.

DoK Level 2: Skills of conceptual understanding

1. Describe the importance of accurate body measurements in garment construction.
2. Explain the purpose of graining and laying fabric before cutting.

FOCAL AREA 2: CONSTRUCTION OF GARMENTS

Garment construction is the process of assembling a garment from fabric, using techniques like cutting, sewing, pressing and finishing. It is important because it affects the quality, fit, durability, comfort and aesthetic appeal of clothing, which directly influences consumer satisfaction.

Graining refers to the alignment of fabric threads in a specific direction to ensure proper drape, fit and structure of a garment. It is the process of positioning pattern pieces on fabric according to the direction of the yarns (warp and weft). Proper graining ensures that the garment hangs well and maintains its intended shape and fit. If the grain is off, the garment may twist, sag or stretch in undesirable ways, affecting both comfort and appearance.

Steps to ensure accurate fabric laying before cutting out a garment

- Press the fabric to remove wrinkles.
- Fold the fabric according to the pattern layout (single or double fold).
- Align the selvages and grainlines.
- Pin the pattern pieces in place and ensure all pattern symbols are correctly positioned before cutting.

Difference between ironing and pressing and when to use each technique during garment construction

Ironing involves a back-and-forth motion to remove wrinkles, while pressing is a lift-and-press technique used to set seams, darts and hems. Pressing is used at various construction stages to give garments a professional finish and proper shaping.

Learning Tasks

1. Discuss the importance of garment construction in the clothing and textile industry.
2. Analyse how proper fabric graining affects the final look and fit of a garment.
3. Discuss the difference between ironing and pressing, and when each technique can be used during garment construction.
4. Construct basic garments.

Pedagogical Exemplars

Experiential/Project based learning

In mixed gender/random groups, observe a demonstration/video on how to use garment construction techniques to make garments.

E.g.

- Skirts
- Shirts
- Dresses, etc.

Project Based Learning

Apply garment construction techniques to construct basic garments using hand and machine sewing techniques.

E.g.

- Graining
- Laying
- Cutting
- Ironing
- Sewing
- Edge finishing, etc.

Key Assessment

DoK Level 2: Skills of conceptual understanding

1. Demonstrate how to lay and grain fabric before cutting.
2. Use appropriate stitches to join garment pieces neatly.
3. Explain the function of ironing and edge finishing in garment construction.

DoK Level 3: Strategic reasoning

1. Compare garments constructed using hand techniques versus machine techniques in terms of neatness and durability.
2. Analyse garment construction processes from the garments created by the class and suggest areas of improvement for future projects.

DoK Level 4: Extended critical thinking and reasoning

1. Construct a complete simple garment using the appropriate garment construction techniques and evaluate its quality based on fit, finish and functionality.
2. Reflect on your garment construction project and propose how the experience can be used to improve future sewing tasks.

Hint



The recommended assessment mode for Week 20 is Practical. See Teacher Assessment Manual and Toolkit page 37 for more information on how to organise a practical assessment strategy.

WEEK 21: GARMENT EVALUATION AND QUALITY IMPROVEMENT

Learning Indicator: Evaluate completed garments for quality, fit and durability, proposing improvements where necessary

FOCAL AREA: EVALUATING GARMENTS AND IMPROVING QUALITY

Meaning and Purpose of Garment Evaluation

Garment evaluation refers to the critical assessment of a finished garment to determine how well it meets its intended purpose, in terms of appearance, functionality and durability.

The purpose of evaluating garments includes

- Ensuring the garment fits the wearer properly.
- Checking for defects and errors in construction.
- Improving future construction skills through reflection.
- Enhancing customer satisfaction if produced for clients.

Criteria for Evaluating Garments

a. Quality of Workmanship

- **Stitching neatness and consistency:** Evaluating the appearance and strength of machine and hand stitches.
- **Seam construction:** Seams should be straight, even and finished appropriately.
- **Seam matching and pattern alignment:** Patterns or checks should match at seam lines where necessary.
- **Fastenings and openings:** Zippers, buttons, hooks and loops should be securely attached and functional.
- **Edge finishing:** Hems and raw edges should be properly finished using suitable methods (E.g. hemming, overlocking).

b. Fit of the Garment

- **Measurement accuracy:** The garment should correspond to the wearer's body measurements.
- **Ease and comfort:** The garment should allow ease of movement and feel comfortable when worn.
- **Proportion and balance:** The sleeves, bodice, waistline and hems should be in correct proportion to the body.
- **Garment drape:** The garment should hang well without pulling, bunching or sagging.

c. Durability of the Garment

- **Fabric and thread quality:** Materials used should be appropriate for the garment type and expected use.
- **Reinforced stress areas:** Areas like armholes, crotch and pockets should be reinforced for strength.
- **Fastening and closure strength:** Buttons and zippers should endure repeated use without failure.
- **Wash and wear resistance:** Consider how well the garment will withstand frequent washing and wearing.

d. Receiving and Interpreting Feedback

- Organise exhibitions or peer review sessions where classmates or community members examine completed garments.
- Encourage open discussions and peer-to-peer critique focusing on construction quality, fit, design and creativity.
- Learn how to accept both positive feedback and constructive criticism for personal development.
- Use rubrics, checklists or feedback forms to document observations.

e. Proposing and Implementing Improvements

- **Fit adjustments:** Redraft or adjust pattern pieces, alter seams, darts or hemlines.
- **Construction corrections:** Re-do uneven seams or replace weak fastenings.
- **Aesthetic enhancements:** Add trims, appliqué or embroidery to improve design.
- **Functional enhancements:** Add lining, reinforcement or structural support to improve durability and comfort.
- Improvements should be guided by the feedback received and based on personal reflections.

f. Reflective Practice in Garment Construction

- Keep a **construction journal** to record each stage of the garment-making process.
- Reflect on what went well, challenges encountered, and what could be improved.
- Use photographs, fabric swatches and sketches in the journal to document the journey.
- Incorporate lessons learned into subsequent projects for continuous improvement.

Learning Tasks

1. Identify features that show high quality garments.
2. Discuss how well a garment fits a person.
3. Assess the durability of garments for regular use.

Pedagogical Exemplars

Experiential Learning

Organise an exhibition to gather information from peers to help evaluate completed garments for quality, fit and durability, proposing improvements where necessary.

Reflect the feedback to enhance the functionality of garments.

Key Assessment

DoK Level 3: Strategic reasoning

1. Evaluate the overall appearance and strength of the stitching in your completed garment.
2. How does the fit of your garment affect comfort and appearance?
3. Compare your finished garment to a classmate's and explain which construction methods improved quality.

DoK Level 4: Extended critical thinking and reasoning

1. What improvements would you propose for your garment after assessing quality, fit and durability?
2. Based on your evaluation, how would you redesign or reconstruct your garment for better performance?
3. Create a checklist for evaluating a finished garment. Use it to assess your own or a peer's project.

Hint



The recommended assessment mode for Week 21 is Displays and Exhibitions. See Teacher Assessment Manual and Toolkit page 43 for more information on how to organise this assessment strategy.

WEEK 22: CREATIVE USE OF FABRICS AND FABRIC CRAFT PROCESSES

Learning Indicator: Discuss the importance of using fabrics creatively and processes of making creative fabric craft

FOCAL AREA: CREATIVE USE OF FABRICS AND FABRIC CRAFT PROCESSES

Creative ways of using fabric

Creative fabric use involves transforming leftover, scrap or recycled fabrics into beautiful and functional items. This not only promotes sustainability but also enhances artistic expression.

1. Different ways of using fabric creatively

a. Appliqué

- i. **Definition:** Appliqué is a decorative technique in which pieces of fabric are sewn or glued onto a larger fabric surface to create patterns or pictures.
- ii. **Creative Uses:**
 - Fashion Design: Appliqué can be used to add decorative elements to clothing, such as floral patterns on a dress or geometric shapes on a shirt. It can transform simple garments into unique, personalized pieces.
 - Home Decor: In home textiles, appliqué can enhance items like curtains, tablecloths, or pillowcases, adding a touch of elegance or a thematic element to match the room's decor.
 - Quilting: Appliqué is commonly used in quilting to create intricate designs or tell a story through fabric art. Quilters can use different colours, textures and patterns of fabric to create visual interest.
 - Art and Craft Projects: Appliqué is a popular method in crafting, where fabric shapes are applied to create wall hangings, tote bags or personalised gifts.



Figure 40: Samples of Appliqué

b. Soft Toys

i. **Definition:** Soft toys are stuffed fabric toys, often designed in the shape of animals, characters or abstract forms and are typically soft to the touch.

ii. **Creative Uses:**

- **Children's Toys:** Designing and making soft toys allows for endless creativity. By choosing different fabrics, colours and patterns to create custom toys that are both safe and appealing to children.
- **Keepsakes:** Soft toys can be made as keepsakes, using fabrics that hold sentimental value, such as a baby blanket or an old favourite shirt. These toys serve as mementos that carry emotional significance.
- **Decorative Items:** Soft toys are not just for children; they can also be used as decorative items in homes, especially themed toys that match the decor of a room.
- **Educational Tools:** Soft toys can be designed with educational purposes in mind, such as alphabet or number toys or toys that help children learn about animals, shapes or colours.



Figure 41: *Soft Toys*

c. Cushions

i. **Definition:** Cushions are soft pads designed to provide comfort or decoration. They are typically covered with fabric and filled with soft materials like foam, feathers or polyester.

ii. **Creative Uses**

- **Home Decor:** Cushions are a versatile element in home decor. They can be used to add colour, texture and pattern to a room. By selecting different fabrics, you can create cushions that complement or contrast with your furniture.
- **Personalised Gifts:** Customising cushions with appliqué, embroidery, or fabric painting can turn them into thoughtful, personalised gifts. You can add names, special dates or meaningful symbols to create unique pieces.

- **Themed Designs:** Cushions can be designed to fit specific themes, such as holiday-themed cushions for Christmas or Halloween or cushions that reflect cultural motifs and designs.
- **Functional Art:** Cushions can also be transformed into functional art pieces. For example, creating cushions in unconventional shapes (like animals, letters or abstract forms) adds an artistic element to a functional item.



Figure 42: *Cushions*

2. The importance of using fabrics creatively to promote sustainability

- Prevents Waste of Fabric Scraps:** When fabrics are used creatively, even the smallest scraps can be repurposed into new projects, rather than being discarded. This practice reduces the amount of fabric waste generated during sewing and crafting activities. The importance includes:
 - Resource Efficiency:** By finding uses for leftover fabric scraps, resources are utilised to their fullest potential, minimising waste and promoting sustainability.
 - Cost-Effective:** Repurposing scraps means that less new material needs to be purchased, which can lead to significant savings, especially in large-scale projects or production.
- Saves Money:** Creative use of fabrics allows individuals to make the most out of the materials they have, reducing the need to buy new fabrics for every project. The importance includes:
 - Budget-Friendly:** By using fabric remnants or repurposing old fabrics, you can reduce the cost of materials in your sewing or crafting projects. This is particularly beneficial for those on a tight budget or for large-scale productions.
 - Maximises Value:** Creative fabric use stretches the value of each piece of fabric, ensuring that you get the most out of your purchase, making every penny count.
- Develops Creative Skills:** Engaging in creative fabric use encourages problem-solving, experimentation and innovation, helping to develop and refine creative skills. The importance includes:

- i. **Skill Enhancement:** Through experimentation with different fabrics, techniques and designs, individuals can improve their creative thinking, design capabilities and technical sewing skills.
 - ii. **Personal Fulfilment:** Creative activities like fabric crafting are fulfilling and can serve as a form of self-expression, allowing individuals to create unique, personalised items that reflect their style and creativity.
 - iii. **Professional Development:** For those in the fashion or textile industry, developing creative skills is critical for staying competitive and innovative in the market.
- d. Saves the Environment from Pollution:** The textile industry is a significant contributor to environmental pollution, from the production of fabrics to the disposal of textile waste. Creative fabric use helps reduce the environmental impact by minimising waste and promoting sustainable practices. The importance includes:
- i. **Waste Reduction:** Reusing and repurposing fabric, less textile waste ends up in landfills, which contributes to reducing environmental pollution.
 - ii. **Lower Carbon Footprint:** Creative fabric use can decrease the demand for new fabric production, which in turn reduces the energy and resources required, leading to a lower carbon footprint.
 - iii. **Sustainability:** Encouraging the creative reuse of fabrics supports a more sustainable approach to fashion and textile production, aligning with global efforts to promote environmental responsibility.
 - iv. Using fabrics creatively not only supports personal and financial benefits but also contributes positively to the environment and fosters the development of valuable skills. This approach aligns with sustainable practices, helping to reduce waste, save money and promote a more responsible and innovative use of resources.

How to make creative fabric craft

1. Items Required

- Fabric scraps or recycled fabric.
- Needles, threads (matching and contrasting).
- Embellishments (beads, sequins, lace, buttons).
- Stuffing materials (for toys or cushions).
- Scissors, pins, embroidery hooks, tracing paper, etc.

2. Designing

- Brainstorming ideas or sketching a simple design.
- Selecting a suitable item to make (E.g. cushion, wall art, soft toy).
- Choosing colour schemes and appropriate techniques (appliqué, embroidery, patchwork).

3. Procedure

- Cutting and preparing fabric pieces.
- Applying decorative techniques like stitching or appliqué.
- Assembling and joining fabric parts as per design.

4. Finishing

- Neatening raw edges with suitable finishing techniques.
- Adding embellishments and final touches.
- Pressing the finished item neatly and ensuring durability

Learning Tasks

1. Discuss creative ways of using fabric scraps to make decorative or functional items.
2. Distinguish between cushion and appliqué in terms of technique and outcome.
3. Discuss the importance of using fabrics creatively in today's fashion and textile industry.
4. Analyse how the making of fabric crafts contribute to protecting the environment.

Pedagogical Exemplars

Problem-Based Learning

- a. Ask learners individually/mixed ability/gender groups to use pictures/samples/videos of creative fabric crafts and brainstorm to identify different ways of using fabric creatively.
- b. Invite groups to present their findings for a whole class discussion using the snowball strategy.

Group work and Collaborative Learning

- a. Guide learners in random/cultural/gender groups to discuss the importance of using fabrics creatively with the aid of posters, pictures and videos.
- b. Ask groups to present their findings using different presentation modes.
- c. Monitor and encourage learners to support each other and respect others' views as they work together.

Talk for Learning Approaches

- a. Ask learners in mixed ability/gender groups to surf the internet and other available sources for further information to discuss how to make creative fabric craft.
- b. Ask the groups to share their findings with the whole class. Provide support and prompt targeted feedback to re-enforce learning among all learners.

Key Assessment

DoK Level 1: Recall

1. List four creative ways to use fabrics in craftwork.
2. Identify tools and materials used in fabric crafts.

DoK Level 2: Skills of conceptual understanding

1. Explain the difference between patchwork and appliqué.
2. Describe the steps involved in making a soft toy or a cushion using leftover fabrics.

DoK Level 3: Strategic reasoning

1. Compare the usefulness of two different creative fabric crafts (E.g. cushion vs. wall hanging) in home décor.
2. Design a simple fabric craft item (E.g. cushion cover, table mat, tote bag) using at least two decorative techniques common in Ghana.
3. Analyse the advantages and disadvantages of producing tie-dye garments for sale in your local community.
4. Create a sample colour scheme for a batik fabric meant for a festival in your region, explaining your colour choices.

Hint

The recommended assessment mode for Week 22 is Practical. See Teacher Assessment Manual and Toolkit page 37 for more information on how to organise a practical assessment strategy.

WEEK 23: APPLICATION OF CREATIVE FABRIC CRAFT TECHNIQUES IN GARMENT DECORATION

Learning Indicator: *Experiment with creative fabric craft techniques to add unique design elements to garments*

FOCAL AREA: APPLICATION OF CREATIVE FABRIC CRAFT TECHNIQUES TO GARMENTS

Types of Creative Fabric Craft Techniques

Creative fabric crafts involve a range of decorative techniques used to enhance the surface of textiles or create unique fabric-based artworks. These methods are often used in clothing, home décor, accessories and they offer learners an opportunity to explore colour, texture and design while developing technical skills. Below are some widely practiced creative fabric craft techniques:

1. Tie-Dye

- **Definition:** Tie-dye is a resist dyeing technique where fabric is folded, twisted or bound with string or rubber bands before dye is applied. The areas protected from dye create unique, colourful patterns.
- **Creative Uses**
 - **Fashion Design:** Used to create vibrant T-shirts, scarves, skirts and dresses, particularly in youth and streetwear fashion.
 - **Cultural Expression:** Tie-dye is used in traditional African textile art and can reflect cultural heritage and symbolism.
 - **Classroom Activities:** Encourages creativity in learners through experimenting with shapes, colour combinations and symmetry.
 - **Upcycling Projects:** Can be used to revive old or faded garments with a fresh, artistic touch.



Figure 43: Tie-dye garments

2. Batik

- **Definition:** Batik is a traditional dyeing method where melted wax is applied to fabric to resist dye. After dyeing, the wax is removed to reveal intricate, multicoloured designs.
- **Creative Uses**
 - **Traditional Wear:** Commonly used in African and Indonesian clothing to create elegant, symbolic motifs.
 - **Interior Decoration:** Batik fabrics are used for wall hangings, tablecloths and cushion covers.
 - **Educational Projects:** Enhances learners' understanding of resist dyeing, fine motor skills and design planning.
 - **Cultural Appreciation:** Offers opportunities for cross-cultural learning and appreciation of textile heritage.



Figure 44: Batik fabrics

3. Appliqué

- **Definition:** Appliqué is a fabric craft where smaller pieces of fabric are sewn onto a base fabric to form decorative designs or images.

Creative uses: Appliqué is a versatile technique that can be applied to a variety of items, including:

- Dresses, shirts, jackets, skirts
- Bags and purses
- Quilts and bedcovers
- Cushion covers and table linens
- Wall hangings and decorative panels



Figure 45: *Applique*

4. Patchwork

- **Definition:** Patchwork is the technique of sewing together small fabric pieces into a larger design, often used in quilting and home décor.
- **Creative Uses**
 - **Quilt Making:** Patchwork quilts are both functional and decorative, often passed down as family heirlooms.
 - **Home Accessories:** Used to create artistic cushion covers, table runners, and wall décor.
 - **Sustainable Fashion:** Encourages fabric recycling and waste reduction in a creative way.
 - **Collaborative Projects:** Ideal for group assignments where each learner contributes a fabric patch to a unified design.



Figure 46: *Patch work*

5. Fabric Painting

- **Definition:** Fabric painting involves applying special textile paint to fabric surfaces using brushes, stamps or stencils to create decorative designs.
- **Creative Uses**
 - **Personal Expression:** Enables learners to create custom clothing, tote bags or wall art with personal flair.
 - **Skill Building:** Develops drawing and painting techniques on a textile medium, improving fine motor coordination.
 - **Themed Apparel:** Can be used for school events, campaigns or cultural celebrations with matching printed attire.
 - **Visual Art Integration:** Links fashion and fine arts by allowing creativity with colours, brush strokes and patterns.

6. Beadwork and Embroidery

- **Definition:** Beadwork and embroidery involve decorating fabric with stitches or beads using a needle. These techniques add texture, pattern and embellishment to fabric surfaces.
- **Creative Uses**
 - **Garment Embellishment:** Used to enhance clothing with decorative motifs, names and symbols.
 - **Jewellery Making:** Beads can be used to create necklaces, bracelets and other accessories that complement textile designs.
 - **Cultural Symbolism:** Embroidery often incorporates traditional symbols or messages, reflecting identity and culture.

- **Mindfulness Activity:** Encourages patience, attention to detail, and relaxation, useful in both classroom and therapeutic settings.



Figure 47: *Beadwork and Hand Embroidery*

Sources of Materials

- Fabric scraps
- Old or worn-out garments
- Natural and synthetic dyes

Tools and Equipment

- Dyes, brushes, wax, needles, threads, scissors, hot iron, stamping tools, etc.

Process of Creating Fabric Crafts

1. Select a technique.
2. Prepare the materials.
3. Design and decorate.
4. Finish and present.

Making creative fabric craft

a. Items Required

- **Fabric:** Choose the type and colour of fabric appropriate for your craft project. This could include cotton, felt, denim or any other material that suits your design.
- **Tools:** Basic sewing tools such as scissors, measuring tape, pins, needles and a sewing machine.
- **Thread:** Select threads that match or complement your fabric.
- **Notions:** Additional items like buttons, zippers, ribbons, beads or embellishments, depending on the design.
- **Patterns or Templates:** Pre-made patterns or templates to guide the cutting and sewing process, or you can create your own design.
- **Marking Tools:** Fabric chalk or markers to outline patterns on fabric.
- **Iron and Ironing Board:** For pressing seams and finishing edges.

b. Procedure

- **Planning:** Start by deciding what you want to create and gather all the necessary materials and tools.
- **Measuring and Cutting:** Use your patterns or templates to measure and cut the fabric pieces accurately. Mark the fabric with chalk before cutting to ensure precision.
- **Assembling:** Pin the fabric pieces together according to the design, preparing them for sewing. This step involves aligning edges and making sure that all pieces are correctly placed.
- **Sewing:** Stitch the fabric pieces together using a sewing machine or by hand, depending on the complexity of the design and your comfort level.

c. Designing

- **Choosing a Design:** Decide on a design that suits your skill level and the purpose of the craft. This could range from simple shapes to more intricate patterns or motifs.
- **Layout:** Before sewing, lay out the fabric pieces to visualise the final product. This step allows you to make any adjustments to the design or placement of embellishments.
- **Embellishments:** Add decorative elements like appliqué, embroidery or beading to enhance the design. These can be sewn or glued onto the fabric, depending on the project.

d. Seams

- **Types of Seams:** Choose the type of seam that suits your project, such as:
 - **Plain/Straight Seam:** Basic seam for joining two fabric pieces.
 - **French Seam:** Neat and durable seam with the raw edges enclosed, ideal for delicate fabrics.
 - **Flat-Felled Seam:** A strong seam that lies flat, often used for heavy fabrics like denim.
 - **Sewing Seams:** Sew the seams as per the chosen design, ensuring they are straight and even. Press the seams flat with an iron to ensure a neat finish.
 - **Reinforcement:** Reinforce the seams in areas that will experience more stress, like corners or edges, by backstitching or adding an extra row of stitching.

e. Edge Finishing

- **Hemming:** Fold the raw edge of the fabric twice and sew it down to create a neat hem, preventing fraying and giving the edge a polished look.
- **Bias Binding:** Use bias tape to enclose raw edges, especially around curves, providing a smooth and professional finish.
- **Overlocking (Serging):** If you have a serger, you can use it to finish the edges, trimming and encasing the raw edge in thread to prevent fraying.

- **Pinking Shears:** These scissors have a zigzag blade that cuts fabric in a way that reduces fraying, a simple and quick method for finishing edges.
- **Turned and Stitched Edge:** Fold the raw edge under once, press and stitch close to the fold. This method is good for lightweight fabrics.

Making Creative Fabric Craft: Fabric Painting

a. Items Required

- **Fabric:** Choose a suitable type of fabric like cotton, calico or canvas that absorbs paint well and holds colours vividly.
- **Fabric Paints:** Select high-quality fabric paints or acrylic paints mixed with fabric medium for flexibility and durability.
- **Brushes and Tools:** Use various sizes of paintbrushes, sponge brushes, stamps, stencils or even fingers for different effects.
- **Palette:** For mixing and holding paint.
- **Water and Cloth:** For cleaning brushes or correcting mistakes during painting.
- **Protective Sheet or Cardboard:** Place under the fabric to prevent paint from seeping through.
- **Marking Tools:** Fabric pencil or chalk for outlining designs before painting.
- **Iron and Ironing Board:** For heat-setting the paint after drying to make it permanent.

b. Procedure

- **Planning:** Decide on the item to be painted (E.g. T-shirt, tote bag, wall hanging) and prepare your workspace by gathering all materials and laying down protective coverings.
- **Pre-washing and Ironing:** Wash and iron the fabric to remove sizing, dust and wrinkles, which helps the paint adhere better.
- **Design Preparation:** Sketch or trace the design onto the fabric using a fabric pencil or chalk. If using stencils or stamps, position them properly before applying paint.
- **Painting:** Apply paint using the appropriate tool (brush, sponge, stencil). Work in layers, starting with light colours and building up to dark shades. Allow each layer to dry before applying another.
- **Drying:** Let the painted fabric air-dry completely, preferably overnight.

c. Designing

- **Choosing a Design:** Select a design that complements the item and suits your painting skill level. Designs can range from floral patterns, abstract art, to cultural symbols.
- **Layout:** Arrange your design on the fabric using chalk or temporary markers. This step helps with proper placement and balance of elements.

- **Embellishments (Optional):** After painting, you may add beads, sequins or embroidery to enhance the visual appeal and texture of the artwork.

d. Seams (If the item is constructed afterward)

- **Types of Seam**
 - **Plain/Straight Seam:** Simple seam for joining painted fabric pieces.
 - **French Seam:** Ideal if working with light, painted fabrics to enclose raw edges.
 - **Flat-Felled Seam:** Strong and neat for structured items like bags.
- **Sewing Seams:** Use care when sewing painted areas to avoid cracking or peeling. Use appropriate needle size for thicker painted fabric.
- **Reinforcement:** Reinforce corners or areas of frequent movement, especially for bags or garments.

e. Edge Finishing

- **Hemming:** Fold and stitch the raw edges to prevent fraying and give a clean finish, especially for scarves or decorative hangings.
- **Bias Binding:** Use for curved edges, especially when making painted aprons or circular designs.
- **Overlocking (Serging):** Finish the raw edges of painted fabric neatly, particularly for wearables.
- **Pinking Shears:** An easy way to prevent fraying for non-washable decorative items.
- **Turned and Stitched Edge:** A neat option for light and medium-weight painted fabric to maintain its artistic appeal.

Importance of Fabric Crafts in Garment Decoration

- Adds unique design elements: Fabric crafts personalise garments with decorative touches that make them stand out.
- Promotes recycling and sustainability: They encourage the use of fabric scraps and old clothes, reducing textile waste and protecting the environment.
- Enhances creativity and innovation: Engaging in fabric crafts helps individuals develop imaginative ideas and innovative design skills.
- Adds commercial and aesthetic value to garments: Fabric crafts increase the beauty and uniqueness of garments, making them more appealing and valuable in the market

Learning Tasks

1. Discuss the types of creative fabric craft techniques that can be used to decorate garments and accessories.
2. Discuss how to turn fabric scraps and old clothing into decorative garment features.

3. Analyse how the use of appliqué or tie-dye contribute to sustainable fashion.
4. Describe the process of making creative fabric craft.

Pedagogical Exemplars

Project-Based Learning

- a. Put learners in mixed ability/gender groups to make samples of creative fabric crafts by following step-by-step guidelines on creative fabric craft to make a decorative cushion cover.

Step by step guidelines

Items Required

- *Fabric (E.g. cotton or linen)*
- *Cushion inserts*
- *Sewing machine*
- *Thread, scissors, pins, and a zipper*
- *Appliqué shapes or fabric paint for decoration*

Procedure

- *Measure the cushion insert and cut two fabric squares or rectangles, accordingly adding seam allowances.*
- *Place the fabric pieces right sides together, pin them in place and sew three sides using a straight seam.*
- *Attach a zipper along the open side or leave a small opening to insert the cushion and close it by hand.*

Designing

- *Before sewing, you can add decorative elements such as appliqué, embroidery or fabric paint to one side of the fabric.*

Seams

- *Use a straight seam to join the fabric pieces. Press the seams flat with an iron for a neat finish.*

Edge Finishing

- *Finish the raw edges inside the cushion cover with an overlocker or by using pinking shears. This will prevent fraying and ensure the durability of the cushion cover.*

- b. Organise an exhibition to display samples of creative fabric crafts for gallery walk and appraisal.

Experiential Learning

- a. Engage learners in mixed ability/gender groups to visit the local industry to experience at first-hand information on how fabrics are used creatively in the clothing and textiles industry.

- b. Ask the groups to write and present the reports from the visit to the local industry for class discussions.

Key Assessment

DoK Level 2: Skills of conceptual understanding

Describe at least four processes involved in making creative fabric craft.

DoK Level 3: Strategic reasoning

Analyse how using fabric craft techniques supports sustainability in fashion.

Hint



The recommended assessment mode for Week 23 is Group Class Exercises. See Teacher Assessment Manual and Toolkit page 63 for more information on how to organise a practical assessment strategy.

WEEK 24: SUSTAINABLE GARMENT PACKAGING, FAST FASHION AND ITS ENVIRONMENTAL IMPACT

Learning Indicators

1. Develop and implement sustainable garment packaging solutions using recycled or biodegradable materials
2. Discuss the environmental impact of fast fashion and propose ways to promote sustainable clothing production within the community

FOCAL AREA 1: SUSTAINABLE GARMENT PACKAGING

Packaging is the science, art and technology of enclosing or protecting products for distribution, storage, sale and use.

Meaning of Sustainable Packaging in Fashion

Sustainable packaging in fashion refers to the use of eco-friendly, biodegradable, reusable or recyclable materials to package garments. It aims to reduce environmental impact by minimising waste, conserving resources, and avoiding harmful plastics. The focus is on packaging that supports environmental responsibility and long-term sustainability in the fashion industry.



Figure 48: Paper Packaging

1. **The Meaning of Packaging:** Packaging refers to the process of enclosing or protecting products in containers or wrappers to facilitate their distribution, storage, sale and use. It serves multiple functions, including:
 - a. **Protection:** Packaging protects products from damage, contamination or spoilage during transportation, handling and storage. It helps maintain the product's quality and integrity until it reaches the consumer.
 - b. **Distribution:** Proper packaging ensures that products can be safely and efficiently transported from the manufacturer to the retailer and ultimately to the consumer. It makes handling easier and reduces the risk of damage during transit.

- c. **Storage:** Packaging is designed to keep products safe during storage, whether on store shelves or in warehouses. It helps in preserving the product's shelf life by providing a barrier against environmental factors such as moisture, light and air.
- d. **Sale:** Packaging plays a crucial role in marketing and selling a product. It is often the first point of contact between the product and the consumer, making it a key component in attracting attention, conveying brand identity and providing essential information about the product.
- e. **Use:** Packaging also serves a functional role in how the product is used by the consumer. For example, resealable packaging, single-serving packages and easy-open designs enhance the convenience and usability of the product.

2. The Importance of Packaging in the Clothing Industry

- a. **Easy Transportation:** Packaging in the clothing industry facilitates the easy and efficient transportation of garments from manufacturers to retailers and ultimately to consumers. The importance includes:
 - **Streamlined Logistics:** Properly packaged clothing can be packed, stacked, and transported in bulk, optimising space and reducing transportation costs.
 - **Minimised Handling Damage:** Secure packaging reduces the risk of garments being damaged during handling and transit, ensuring that they arrive at their destination in pristine condition.
 - **Efficient Distribution:** Packaging allows for organised and systematic distribution of clothing items, making it easier to track and manage inventory during transportation.
- b. **Promote the Product:** Packaging serves as a powerful marketing tool in the clothing industry by showcasing the brand and attracting potential buyers. The importance includes:
 - **Brand Identity:** Well-designed packaging reflects the brand's identity and values, making the product more recognisable and appealing to consumers.
 - **Visual Appeal:** Attractive packaging can draw the consumer's attention, increasing the likelihood of purchase. It can highlight key features of the clothing, such as material, style or special offers.
 - **Information Conveyance:** Packaging often includes important information like size, care instructions and fabric details, helping consumers make informed purchasing decisions.
- c. **Protect Clothing from Damage:** Packaging is crucial in protecting clothing from potential damage during various stages, including transportation, storage and display. This includes:
 - **Preventing Contamination:** Packaging provides a barrier against dirt, dust, moisture and other contaminants that could soil or damage the clothing.
 - **Avoiding Physical Damage:** Proper packaging prevents garments from being crushed, torn or wrinkled, ensuring they remain in perfect condition for the consumer.

- **Preserving Quality:** By safeguarding clothing items from environmental factors and physical harm, packaging helps maintain the quality and longevity of the garments, which is essential for customer satisfaction.

d. Supports Sustainability Goals

Eco-friendly packaging options support green branding and appeal to environmentally conscious consumers. Using recyclable, biodegradable or reusable packaging also reduces the brand's carbon footprint and contributes to sustainable fashion practices.

e. Encourages Reuse and Brand Loyalty

Creative, reusable packaging like branded tote bags or fabric wraps can be repurposed by customers. This not only reduces waste but also acts as a long-term promotional tool, building customer loyalty and reinforcing the brand identity each time the package is reused.

3. Different Packaging Materials

a. Paperboard

- **Description:** Paperboard is a thick, durable paper-based material often used for packaging. It is lightweight, easy to cut and form and can be printed with various designs.
- **Uses:** Commonly used for packaging clothing items like shirts, blouses and accessories in boxes. It is also used for hang tags and labels on garments.
- **Advantages: Eco-Friendly:** Paperboard is recyclable and biodegradable, making it an environmentally friendly packaging option.
- **Customisable:** It can be easily printed with logos, designs and product information, enhancing brand identity.

b. Plastic Bottles

- **Description:** Plastic bottles are moulded containers made from various types of plastic, such as PET (polyethylene terephthalate) or HDPE (high-density polyethylene). They are durable, lightweight and resistant to breakage.
- **Uses:** In the clothing industry, plastic bottles are not commonly used for packaging garments directly but are often used to package liquid products like fabric softeners, laundry detergents or fabric sprays.
- **Advantages: Durability:** Plastic bottles are strong and can withstand pressure without breaking.
- **Versatility:** They come in various shapes and sizes, suitable for different liquid products.

c. Boxes

- **Description:** Boxes are rigid containers made from materials like paperboard, corrugated cardboard or plastic. They provide solid protection for products during shipping and storage.
- **Uses:** Boxes are widely used in the clothing industry to package and ship multiple items, such as bulk orders or premium clothing items that require extra protection.

- **Advantages: Protection:** Boxes offer excellent protection against physical damage during transportation.
- **Presentation: High-end boxes** can be designed to enhance the unboxing experience, making them ideal for luxury items.

d. Polybags

- **Description:** Polybags are thin, flexible plastic bags used for packaging various products, including clothing. They are typically made from polyethylene.
- **Uses:** In the clothing industry, polybags are commonly used to individually package garments to protect them from dust, moisture and handling damage.
- **Advantages: Transparency:** Polybags are usually transparent, allowing customers to view the garment without opening the package.
- **Cost-Effective:** They are inexpensive to produce and use, making them a popular choice for packaging individual items.

e. Flexible Pouches

- **Description:** Flexible pouches are made from layers of plastic, metal or other materials that can be shaped into a pouch. They are lightweight and can be sealed to keep the contents fresh.
- **Uses:** Although more common in food and liquid packaging, flexible pouches are sometimes used for smaller accessories or promotional items in the clothing industry.
- **Advantages: Portability:** Flexible pouches are easy to transport and store due to their lightweight and flexible nature.
- **Versatility:** They can be designed in various shapes and sizes and are often resealable, providing convenience for consumers.



Figure 49: *Varied packaging materials*



Figure 50: Packaging materials

4. Packaging of clothing articles

Packaging clothing articles effectively involves selecting appropriate packaging materials and techniques to ensure the garments are protected, presented attractively and delivered in good condition. Here are some common methods:

a. Fold and Bag Method

- **Process**

- Garments like t-shirts, shirts and trousers are neatly folded to minimise wrinkles and reduce their size.
- **Bagging:** The folded garment is placed in a clear polybag. The bag is sealed, often with an adhesive strip, to protect the clothing from dust, moisture and handling damage.
- **Use:** This method is widely used for individual packaging of ready-to-wear garments sold online or in retail stores.

- **Benefits**

- **Protection:** Polybags protect the garment from environmental factors.
- **Transparency:** The clear bag allows customers to see the product without opening it, which is helpful in retail settings.

b. Box Packaging

- **Process**

- **Folding:** High-end or delicate garments, such as dress shirts, blouses or suits, are carefully folded, sometimes with tissue paper to prevent creases.
- **Boxing:** The garment is placed inside a rigid box made from paperboard or corrugated cardboard. The box may include additional inserts, like cardboard supports, to hold the garment in place.
- **Sealing:** The box is closed and may be sealed with tape or ribbon, depending on the level of presentation required.

- **Use**
 - Ideal for premium clothing items, gift packaging or subscription boxes.
- **Benefits**
 - Protection: Provides excellent protection against crushing or damage during transit.
 - Presentation: Enhances the unboxing experience, making it suitable for luxury or gift items.

c. **Hanging Garment Bags**

- **Process**
 - Hanging: Garments like suits, dresses or coats are placed on a hanger to maintain their shape.
 - Bagging: The hanger and garment are placed inside a garment bag, often made of breathable fabric or plastic.
 - Zipping: The garment bag is zipped closed to protect the clothing from dust and handling damage.
- **Use**
 - Commonly used for formal wear, outerwear or when the garment needs to be kept wrinkle-free.
- **Benefits**
 - Shape Maintenance: Keeps the garment in its original shape, preventing wrinkles.
 - Convenience: The garment can be hung directly in a closet or carried using the hanger.

d. **Roll and Tie Method**

- **Process**
 - Rolling: Garments are rolled instead of folded, which can help reduce wrinkles and save space.
 - Tying: The rolled garment is secured with a ribbon or tie and placed in a flexible pouch or a small box.
 - Bagging: If necessary, the rolled and tied garment is placed in a polybag for additional protection.
- **Use**
 - Often used for casual clothing, travel kits or when space-saving packaging is required.
- **Benefits**
 - Space Efficiency: Rolling saves space, making it ideal for packing multiple items in a small package.

- **Presentation:** The tie or ribbon adds a decorative touch, making this method suitable for gift packaging.

e. **Tissue Wrap and Box**

- **Process**

- **Wrapping:** Garments are wrapped in tissue paper, which is folded around the garment to cushion and protect it.
- **Boxing:** The wrapped garment is placed inside a box, and additional tissue paper may be added to fill any empty spaces.
- **Sealing:** The box is sealed and may be wrapped in an outer layer of paper or plastic for added protection during shipping.

- **Use**

- Common for high-end garments, gifts or when extra care is needed to maintain the garment's presentation.

- **Benefits**

- **Protection:** Tissue paper adds a layer of protection against wrinkles and creases.
- **Luxury Feel:** This method enhances the perceived value of the garment, making it ideal for premium brands.

f. **Vacuum-Sealed Packaging**

- **Process**

- **Folding/Flattening:** Garments are folded or laid flat, then placed inside a vacuum-sealable plastic bag.
- **Vacuuming:** Air is removed from the bag using a vacuum, compressing the garment to reduce its size.
- **Sealing:** The vacuum bag is sealed to keep it airtight and compact.

- **Use**

Useful for bulk packaging, especially for online retailers or for storing seasonal clothing to save space.

- **Benefits**

- **Space Saving:** Reduces the volume of the package, lowering shipping costs.
- **Protection:** The airtight seal protects garments from moisture, dust and pests.

Learning Tasks

1. Explain the meaning of packaging.
2. Describe the importance of packaging in the clothing industry.
3. Demonstrate how clothing articles can be packaged using different packaging materials.

Pedagogical Exemplars

Problem-Based Learning

- a. Ask learners in mixed cultural/gender groups to explain the meaning of packaging and discuss the importance of packaging.
- b. Engage learners to observe real/video demonstration and discuss how to package clothing in different ways.

Group Work and Collaborative Learning

- a. Guide learners in mixed ability/gender groups to discuss the different packaging materials.
- b. Ask learners to demonstrate different ways of packaging clothing articles they produced using available packaging materials.

Talk for learning approaches: Ask learners to organise an exhibition to showcase their packaged clothing article for gallery walk and appraisal.

Experiential Learning

- a. Ask learners in mixed cultural/gender groups to embark on a fieldtrip to a nearby packaging industry or watch a video on packaging to observe and write their observations on packaging activities.
- b. Ask learners to present their report for a whole class discussion using varied modes of presentation- power point, videos, pictures.

Key Assessment

DoK Level 2: Skills of conceptual understanding

Explain the concept of packaging in clothing and textiles.

DoK Level 3: Strategic reasoning

Describe three importance of packaging in the clothing industry with specific examples.

DoK Level 4: Extended critical thinking and reasoning

Assign clothing and different packaging modes to learners, provide learners with all equipment required and get them to package a specific item of clothing.

E.g.

Practical Clothing Packaging

You have been assigned a specific item of clothing and the necessary packaging materials. Using the provided equipment, package the clothing item according to industry standards. Ensure that the packaging method you choose effectively protects the garment, maintains its presentation and is appropriate for transportation and sale.

FOCAL AREA 2: FAST FASHION AND ITS ENVIRONMENTAL IMPACT

Fast fashion refers to the rapid production of inexpensive clothing that quickly follows the latest fashion trends. These garments are made with low-quality materials and are designed to be worn for a short time before being discarded. Companies like Zara, H&M and Shein are known for fast fashion practices.

Environmental Impacts of the Fashion and Textile Industry

Water Pollution

The fashion and textile industry is a major contributor to water pollution. During the manufacturing process, harmful chemicals, synthetic dyes and toxic substances are often discharged directly into rivers and other water bodies without proper treatment. This not only contaminates vital water sources used by nearby communities but also poses a serious threat to aquatic ecosystems, leading to the death of marine life and the disruption of biodiversity.

Carbon Emissions

The production and global transportation of fast fashion garments generate significant amounts of carbon dioxide and other greenhouse gases. From the cultivation of raw materials to the energy-intensive manufacturing processes and the logistics involved in global distribution, each stage contributes to environmental degradation. These emissions accelerate global warming and climate change, making the industry one of the top contributors to the planet's carbon footprint.

Textile Waste

Fast fashion encourages frequent purchases of low-cost garments, many of which are made from poor-quality materials that deteriorate quickly. As a result, consumers tend to discard these items after only a few wears. This culture of disposability contributes massively to the global problem of textile waste, with millions of tonnes of clothing ending up in landfills each year, where they take decades to decompose and often release harmful substances into the soil and air.

Overuse of Natural Resources

The production of textile fibres, whether natural or synthetic, places an enormous strain on the environment. Cotton, for example, is a water-intensive crop; producing a single cotton shirt can require over 2,700 litres of water. Additionally, the cultivation of cotton often involves the use of pesticides and insecticides, which can harm soil quality and biodiversity. On the other hand, synthetic fibres like polyester are derived from petroleum, a non-renewable resource and require large amounts of energy during production, further intensifying environmental impact.

Sustainable Clothing Production

- **Use of organic/recycled materials:** Sustainable clothing uses materials like organic cotton, hemp or fabrics made from recycled plastics or fibres, reducing dependency on virgin resources.

- **Eco-friendly dyeing techniques:** Natural dyes or low-impact dyes reduce water usage and toxic runoff compared to traditional chemical dyeing.
- **Ethical labour practices:** Fair wages, safe working conditions and humane treatment of garment workers are essential for sustainability.
- **Clothing repair, reuse and upcycling:** Instead of discarding worn garments, they can be repaired, repurposed or transformed into new items.
- **Local production:** Making garments locally reduces the need for long-distance shipping and supports local economies.

Promoting Sustainability within the Community

- **Community Education and Awareness Campaigns:** Organising school clubs, community workshops or social media campaigns to teach people about sustainable fashion.
- **Clothing Swap Events or Thrift Markets:** Promotes reusing and sharing clothes instead of buying new ones, reducing consumption and waste.
- **Mindful Consumer Behaviour:** Encouraging consumers to buy less, choose quality over quantity and prioritise sustainable brands.
- **Supporting Local Designers and Tailors:** Reduces environmental impact by promoting small-scale, often handcrafted, long-lasting garments.
- **Incorporating Sustainable Fashion in Schools:** Including sustainable clothing education in the curriculum to raise awareness among youth.

Role of the Individual in Combating the Environmental Impact of Fast Fashion

Individuals play a critical role in addressing the harmful effects of fast fashion on the environment. Through informed choices and responsible practices, every consumer has the power to contribute to a more sustainable fashion industry.

1. Educating Consumers on Making Conscious Choices

Raising awareness about the environmental and social consequences of fast fashion is the first step toward meaningful change. When consumers understand how clothing is produced from the use of toxic dyes and excessive water to exploitative labour conditions they become more mindful of their purchases. Educated consumers are more likely to choose ethically produced clothing, support sustainable brands, and advocate for transparency in the fashion supply chain.

2. Encouraging Responsible Consumption and Proper Garment Care

Individuals can make a difference by shifting from impulsive, trend-driven buying habits to thoughtful, need-based purchases. Responsible consumption involves investing in fewer, higher-quality garments that are durable and versatile. Additionally, caring properly for clothes such as washing less frequently, using eco-friendly detergents, air-drying and storing them correctly extends their life span and maintains their quality. These practices reduce the frequency of replacements and help minimise textile waste.

3. Donating, Reusing and Repurposing Garments

Instead of discarding clothing items, individuals can donate them to charity organisations, second-hand shops or others in need. Reusing garments within households or among friends and family can also help reduce waste. Moreover, creatively repurposing old clothes for example, turning an old dress into a tote bag or a shirt into a throw pillow, encourages sustainability through innovation. This approach not only minimises environmental harm but also fosters appreciation for resourcefulness.

4. Learning Basic Clothing Construction, Repair and Upcycling Skills

Acquiring basic sewing and garment construction skills empowers individuals to maintain and personalise their wardrobe. Rather than discarding slightly damaged clothes, one can learn to mend tears, replace buttons, adjust fittings or add embellishments. These simple yet valuable skills not only promote sustainability but also encourage individuality and creativity in personal style. Upcycling transforming old or unwanted clothing into new, fashionable items is an increasingly popular practice that combines environmental consciousness with design innovation.

4. Supporting Ethical and Sustainable Fashion Brands

One of the most impactful ways individuals can contribute to reducing fashion waste and environmental degradation is by supporting fashion brands that uphold ethical and sustainable values. This means intentionally choosing to buy from companies that are transparent about their production processes, prioritise fair labour practices and commit to environmentally friendly methods of sourcing and manufacturing. Ethical fashion brands often ensure that workers along the supply chain are treated with dignity, paid fair wages and provided with safe working conditions. In addition, sustainable brands focus on reducing their ecological footprint by using organic or recycled fabrics, minimising water and chemical use and implementing waste-reduction techniques throughout production.

By supporting these responsible brands, consumers not only help to drive positive change in the fashion industry but also become part of a global movement towards sustainability. It allows individuals to align their purchasing habits with their personal values such as environmental stewardship, social justice and long-term well-being. Making informed buying decisions sends a clear message to manufacturers and retailers: that consumers care about how and where their clothes are made. This, in turn, encourages more brands to adopt ethical standards, leading to greater accountability and a more sustainable fashion future for all.

Learning Tasks

1. Discuss the major environmental issues caused by fast fashion in communities or globally.
2. Discuss how fast fashion contributes to clothing waste in homes and schools.
3. Discuss alternative sustainable practices that individuals and families can adopt to reduce fashion waste.

Pedagogical Exemplars

Project-Based Learning/Experiential Learning

- a. In mixed ability/gender groups, visit fashion/clothing production centres to conduct interviews to find out the environmental impact of fast fashion and ways of promoting sustainable clothing production in the community or watch a documentary or video clips that highlight the journey of a fast fashion garment from production to disposal.
- b. Whole class discussion: Learners present findings for discussion and peer assessment. To include environmental and ethical issues.
- c. In groups, create visual presentations or posters illustrating the environmental effects of fast fashion (E.g. water pollution, textile waste, carbon emissions).

Talk for Learning/Collaborative Learning

- a. In a panel discussion, recommend ways to promote sustainable clothing production within the community.
- b. Learners share their personal experiences of waste clothing materials and how individual's and family's clothing management practices influence sustainable clothing production.

Key Assessment:

DoK Level 1: Recall

Identify at least three environmental issues caused by fast fashion practices.

DoK Level 2: Skills of conceptual understanding

1. Explain how fast fashion contributes to environmental degradation.
2. Propose two ways local clothing producers can minimise environmental damage.

DoK Level 3: Strategic reasoning

Reflect on your family's clothing habits: how do they promote or hinder sustainability?

DoK Level 4: Extended critical thinking and reasoning

1. Design a community campaign (E.g. poster, flier or short speech) to raise awareness of sustainable clothing practices.
2. Evaluate how sustainable clothing production can benefit both the environment and the local economy.

Hint



The End of Semester Examination will be conducted in Week 24. Refer to **Appendix G** for a Table of Specification to guide you to set the questions. Set questions to cover all the indicators covered for at least weeks 13 to 24.

SECTION 6 REVIEW

This section reinforces learners' understanding of the concept of design and visualisation of garments, free hand pattern cutting and fabric manipulation techniques, creative fabric craft, sustainable garment packaging of clothing articles using appropriate materials, fast fashion and its environmental impact. Employing case studies, group project work and interactive discussions as well as practical work, would significantly enhance learners' learning experiences. This ensures that learners are not only theoretically informed but also shows various proficiency levels in applying what they have learned in addressing the individual and family clothing needs.



APPENDIX E: MID-SEMESTER EXAMINATION (SECOND SEMESTER)

Table of Specification for Item Construction for A (MCQ) and B (Essay)

Week	Focal Area	Types of question	DoK Level				Total
			1	2	3	4	
13	Make samples of garment features	MCQs	1	1	2		4
		ESSAY					
14	Customisation in Sustainable Fashion and Clothing Production, Renovating and Remodelling of Clothing Articles	MCQs	2	2	2		6
		ESSAY					
15	Different ways of renovating and remodelling articles.	MCQs	1	2	1		4
		ESSAY					
16-17	Renovation and Remodelling of Articles	MCQs	1	2	3		6
		ESSAY					
		TOTAL	5	7	9		20



APPENDIX F: END OF SEMESTER EXAMINATION (SECOND SEMESTER)

STRUCTURE

SECTION A – Multiple Choice Questions [40 for 40marks]

SECTION B – Essay Questions [6 Questions, Answer 4 for 60marks]

Table of Specification for Item Construction for A (MCQ) and B (Essay)

Week	Focal Area	Types of question	DoK Levels				Total
			1	2	3	4	
13	Make samples of garment features	MCQs	1	1	3		5
		ESSAY					
14	Customisation in Sustainable Fashion and Clothing Production Renovating and Remodelling of Clothing Articles	MCQs	2	2	3		7
		ESSAY					
15	Different ways of renovating and remodelling articles.	MCQs	1	1	1		3
		ESSAY			1		1
16–17	Renovation and Remodelling of Articles	MCQs	1	1	1		3
		ESSAY					
18	Application of design elements and principles in garment sketching, Annotated Sketches of Garments Showing Design and Construction Details	MCQs	2	2	2		6
		ESSAY		1			1
19	Freehand cutting and techniques for fabric manipulation	MCQs	1	1	1		3
		ESSAY		1			1
20	Construction of Garments: Understanding Processes. Construction of Garments.	MCQs	1	2	1		4
		ESSAY					
21	Evaluating Garments and Improving Quality	MCQs	1	1			2
		ESSAY	1				1
22	Creative use of fabrics and fabric craft processes	MCQs	1	1			2
		ESSAY			1		1
23	Application of creative fabric craft techniques to garments.	MCQs		1			1
		ESSAY					
24	Sustainable Garment Packaging. Fast fashion and its environmental impact	MCQs	1	3			4
		ESSAY		1			1
		TOTAL	13	19	14		46

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PICTURES AND DIAGRAMS LINKS

1. Picture of Filament: <https://tinyurl.com/2ph8wb3y>
2. Picture of warp yarn: <https://tinyurl.com/4umuwxp4>
3. Picture of staple fibre: <https://tinyurl.com/4vrwxnj>
4. Picture of a yarn: <https://tinyurl.com/rvzvw7pc>
5. Picture of weft yarn: <https://tinyurl.com/96kc82ce>
6. Picture of a Fabric: <https://tinyurl.com/3jmak8ep>
7. Picture of Fabric Selvage: <https://tinyurl.com/2hfdefrr>
8. Picture of fibre grain line: <https://tinyurl.com/4ps8aenn>
9. Pictures of plain weaves; <https://tinyurl.com/3evjn3cd>
10. Picture of a Fabric : <https://tinyurl.com/3jmak8ep>
11. Picture of a yarn : <https://tinyurl.com/rvzvw7pc>
12. Picture of Fabric Selvage : <https://tinyurl.com/2hfdefrr>
13. Picture of fibre : <https://tinyurl.com/5xm86aka>
14. Picture of Filament : <https://tinyurl.com/2ph8wb3y>
15. Picture of staple fibre : <https://tinyurl.com/4vrwxnj>



16. Picture of warp yarn : <https://tinyurl.com/4umuwxp4>
17. Picture of weft yarn : <https://tinyurl.com/96kc82ce>
18. Picture of fibre grain line: <https://tinyurl.com/4ps8aenn>
19. Pictures of plain weaves; <https://tinyurl.com/3evjn3cd>
20. Picture of twill weave: <https://tinyurl.com/ysdhpfbp>
21. pictures of basket weave; <https://tinyurl.com/mr2j97vk>
22. picture of Jacquard weave; <https://tinyurl.com/mp66k76k>
23. Picture Herringbone Weave: <https://tinyurl.com/44zhvc32>
24. Picture of quilt fabric; <https://tinyurl.com/4j2pu8j4>
25. Picture of knitted fabric; <https://tinyurl.com/mwh6dfue>
26. Picture of laminate fabric; <https://tinyurl.com/25zm99jk>
27. Picture of quilting fabric <https://tinyurl.com/hvmsz5bc>
28. picture of lacing fabric; <https://tinyurl.com/mvrsm2ey>
29. Picture of bonding fabric; <https://tinyurl.com/3wzzv2vj>
30. <https://jp.pinterest.com/pin/3940718420015630/>
31. <https://jp.pinterest.com/pin/11118330328406787/>



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52. Picture of elements of design: <https://jp.pinterest.com/pin/563018697515851/>



53. Picture of principles of design: <https://jp.pinterest.com/pin/390546598958393379/>



54. Picture of front bodies: <https://jp.pinterest.com/pin/35677022044235892/>



55. Picture of back bodies: <https://jp.pinterest.com/pin/35677022044235892/>



56. Picture of pattern symbols: <https://jp.pinterest.com/pin/1337074888759989/>



57. Picture of patterns for trouser: <https://jp.pinterest.com/pin/114982596732658070/>



58. Picture of sample of applique: <https://jp.pinterest.com/pin/30399366228093715/>



59. <https://jp.pinterest.com/pin/123286108546485377/>



60. Picture of soft toys: <https://jp.pinterest.com/pin/292804413282014188/>



61. Picture of cushions: <https://jp.pinterest.com/pin/985231163964599/>



62. Picture of tie-dye garments: <https://jp.pinterest.com/pin/76139049946607854/>
<https://jp.pinterest.com/pin/243194448622957574/>
<https://jp.pinterest.com/pin/642255596883583880/>



63. Picture of batik fabric link: <https://jp.pinterest.com/pin/155303888085793009/>



64. Picture of beadwork and hand embroidery: <https://jp.pinterest.com/pin/293648838223082691/>



65. <https://jp.pinterest.com/pin/930767447984154358/>



66. Picture of paper packaging link: <https://jp.pinterest.com/pin/281543720175599/>



67. <https://jp.pinterest.com/pin/178666310212663902/>



68. <https://jp.pinterest.com/pin/13510867627047256/>



69. <https://jp.pinterest.com/pin/37225134414534210/>



70. <https://jp.pinterest.com/pin/9218374227823202/>



71. <https://jp.pinterest.com/pin/122793527324478954/>



