

11/17/2025

Supplementary Research Archive:

**The Complete Set of CLIL Lesson Plans Used
in the Doctoral Study**

Full Pedagogical Intervention Materials

Textile & Fashion Design

Supporting the Thesis:

Thesis Title: Collaborative teaching in higher education:

A case study examining the decision-making process of English for specific purposes and content teachers involved in collaborative teaching

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Textile and Fashion Design (TFD) Lesson Plans

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Foreword and Research Context

This document contains the complete collection of lesson plans developed as the core pedagogical intervention for a dedicated PhD research project.

- **Materials Contained:** Lesson Plans, Handouts, Resources, and Activity Instructions.
- **Research Context:** Content and Language Integrated Learning (CLIL) Methodology.

Origin and Purpose

The materials presented here were designed, piloted, and refined during the practical phase of my doctoral research. This project sought to examine the decision-making process of English for specific purposes and content teachers involved in collaborative teaching, focusing on the implementation and outcomes of the collaboration. The lesson plans served as one of the critical operational frameworks for this study, providing a standardized, replicable sequence of instruction necessary to test one of the hypotheses of the dissertation.

In the final submission of the PhD thesis, only a single representative example of these annexed documents was included due to their extensive volume. This publication now provides the complete, unabridged set of lesson plans.

Thesis Details and Access

The research documented in these lesson plans culminated in the following thesis:

- **Thesis Title:**

Collaborative teaching in higher education:

A case study examining the decision-making process of English for specific purposes and content teachers involved in collaborative teaching

- **Access/Repository:** The full thesis can be accessed and downloaded via the institutional repository at: <https://hdl.handle.net/10216/168641>

Structure and Design: A CLIL Approach

Organisation and Scope

All lesson plans adhere to a template commonly used in Content and Language Integrated Learning (CLIL) contexts. These documents are extensive in scope: they include not only the step-by-step instructions but also all supplementary resources, handouts, and materials required for implementation.

The lessons are organized thematically, meaning that a single plan may cover instructional time ranging from 90-minute periods to more extensive durations. All logistical and timing details are included within each plan's respective document.

Language Focus Terminology

As these plans were designed to integrate subject matter with explicit language development, specific CLIL terminology is used throughout. Understanding these terms is crucial for effective use of the materials: Table 1 below outlines this terminology.

Table 1

CLIL Language triptych: Definitions and focus areas

Category	Description	Examples
Language of Learning	The specific content, concepts, and vocabulary of a subject area.	In a science class: "balloon," "sticky tape," "egg," "in," "on," "under."
Language for Learning	The language skills, such as verbs and phrases, that students need to complete the lesson's tasks and activities (instructional language).	"Label," "describe," "design," "modify," "experiment," "explain."
Language through Learning	The spontaneous use of new language that emerges as students make deeper connections and communicate their understanding (articulating their own thoughts).	A student saying, "I think that..." or "What if...?" to explore an idea, or using the language to ask questions about their discoveries.

Language through learning

The inclusion of the "Language through Learning" section within these lesson plans is critical but requires a specific understanding from the reader. By its very definition, *Language through Learning* refers to the spontaneous, self-initiated use of language by students as they internalize new subject concepts and articulate their understanding. This emergence of language is, by nature, unpredictable.

Therefore, within these documents, the content listed under this heading should be viewed as an informed prediction of student behaviour; it represents the nuanced linguistic structures and communicative functions that the instructor anticipates or hopes will emerge as evidence of deeper cognitive processing.

This feature highlights a key tension in pedagogical design: planning for emergent communication. The detailed items in this section are not resources to be explicitly taught, but rather a set of desired student communicative outcomes that serve as benchmarks for the lesson's success in fostering autonomous language use within the subject matter. This proactive, predictive approach was a deliberate methodological choice during the development phase of the PhD project.

Utility for Educators and Researchers

- For Educators: They provide detailed, ready-to-use instructional sequences that have been rigorously field-tested within an academic research environment. We encourage adaptation and modification to suit diverse learning environments and student needs.
- For Researchers: They offer transparent documentation of the research methodology's intervention phase, enabling replication, comparison, or further study.

It is my hope that by making this full body of work accessible, I can contribute to the dissemination of evidence-based pedagogical practices and foster continued innovation in the classroom.

Castelo Branco

Embroidery &

Symbolism

Lessons: 1 & 2	Level: 1 st year degree	Duration:90 + 90 mins X2
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Aims / Learning Outcomes
<ol style="list-style-type: none">1. Integrate Language and Content: Develop students' language proficiency while teaching them about the concepts, issues, and impacts relating to embroidery.2. The huge cultural impact on embroidery3. Explore Topics relating to embroidery both with regards to Castelo Branco embroidery but also relating to symbolism in embroidery.4. Facilitate Group Discussions: Encourage collaborative learning through group discussions where students can exchange ideas, share findings, and explore different perspectives on symbolism in embroidery.5. Promote Critical Thinking: Encourage students to think about the influence of symbolism in embroidery.6. Develop Presentation Skills: Provide opportunities for students to present their research and ideas in a clear and organised manner, improving their presentation and public speaking skills.7. Apply Language Patterns: Practice using language patterns for describing, informing, contrasting, adding, and explaining various aspects of symbolism including images, patterns, and materials.8. Provide students with a comprehensive understanding of symbolism as a complex phenomenon, while simultaneously developing their language skills in the context of meaningful content.

Assessments
Teacher, peer- and self-assessment processes will be used Participating the class activities and the group activity Doing the group activity and writing down the keywords and vocabulary Hands-on Activity: Creating a Symbolic Embroidery Piece: Students engage in a practical activity where they design and create their own small embroidery piece. Students incorporate symbols that hold personal or cultural significance. Discussion on the process and meaning behind their chosen symbols. Development of a pattern and print for a scarf relating to Castelo Branco embroidery and symbolism with an explanation of their research. Final work of a printed scarf incorporating symbolism

Content	Cognition
<p>1. Symbolism in embroidery with a specific focus on Castelo Branco embroidery.</p> <p>Understanding Symbolism in Embroidery:</p> <ul style="list-style-type: none"> • Definition of symbolism in the context of art and embroidery. • The role of symbolism in conveying cultural, emotional, and historical meanings. • Examples of common symbols used in embroidery across different cultures (e.g., flowers, animals, geometric shapes). <p>2. The cultural element is one of the most significant aspects of this class.</p>	<p>1. Knowledge Acquisition:</p> <ul style="list-style-type: none"> • Introduce historical and cultural contexts that gave rise to various embroidery traditions. • Present examples of embroidery techniques and styles from different regions to broaden students' understanding. <p>2. Comprehension:</p> <ul style="list-style-type: none"> • Encourage students to analyse and interpret the symbolism in different embroidery designs. • Discuss how specific materials, techniques, and motifs contribute to the overall message of an embroidery piece. <p>3. Application:</p> <ul style="list-style-type: none"> • Have students compare and contrast different embroidery styles and techniques to understand how they relate to their cultural contexts. <p>4. Analysis:</p> <ul style="list-style-type: none"> • Encourage critical thinking by having students analyse the reasons behind the choice of specific symbols in different embroidery pieces. <p>5. Evaluation:</p> <ul style="list-style-type: none"> • Foster evaluative skills by discussing the ethical considerations of borrowing and adapting embroidery designs from different cultures. • Have students assess the effectiveness of museums and educational initiatives in preserving cultural embroidery heritage. <p>6. Reflection:</p> <ul style="list-style-type: none"> • Encourage students to reflect on their own cultural backgrounds and the ways embroidery might be used to communicate their own heritage and values. <p>7. Collaborative Learning:</p> <ul style="list-style-type: none"> • Organise group activities where students research and present on different embroidery traditions, fostering collaboration and shared learning. <p>8. Future Considerations:</p> <ul style="list-style-type: none"> • Encourage students to consider the future of embroidery in a globalised world and how it might evolve while retaining cultural significance.

1. Castelo Branco Embroidery: A Cultural Gem:

- Introduction to Castelo Branco embroidery, its origin, and history.
- Geographical and cultural context of Castelo Branco, Portugal.
- Importance of Castelo Branco embroidery as a cultural heritage and economic activity.

2. Preserving and Promoting Cultural Heritage:

Importance of preserving traditional embroidery techniques and styles.

Role of education and awareness in keeping cultural practices alive.

How Castelo Branco embroidery contributes to the local economy and tourism.

Explore the cultural significance of embroidery in an international context, highlighting how different societies use this craft to convey their heritage, beliefs, and stories.

1. Cultural Diversity in Embroidery:

- Embroidery's universal presence in various cultures and civilizations.
- How cultural values, aesthetics, and histories influence embroidery designs.

2. Symbolism and Meaning:

- The use of embroidery to symbolise cultural identity, religious beliefs, and societal roles.
- Examples of symbols commonly found in different cultures' embroidery.

3. Regional Styles and Techniques:

- Exploration of distinctive embroidery techniques and styles from different regions (e.g., Japanese sashiko, Mexican Otomi, Indian kantha).
- How local materials, climate, and daily life shape embroidery methods.

4. Connection to Rituals and Traditions:

- Embroidery's role in rituals, ceremonies, and milestones (e.g., wedding dresses, religious garments, ceremonial textiles).
- How embroidery often encapsulates cultural stories and narratives.

5. Social and Economic Significance:

- Embroidery as a means of livelihood and economic empowerment, especially for women in many societies.
- Preservation of traditional embroidery contributing to sustainable cultural practices.

6. Globalization and Adaptation:

- The impact of globalisation on embroidery, including the exchange of techniques and designs across cultures.
- How embroidery adapts to modern trends while retaining cultural authenticity.

7. Case Study: Castelo Branco Embroidery:

- Exploring Castelo Branco embroidery as a microcosm of cultural embroidery practices.
- Understanding how the designs, motifs, and techniques reflect the local heritage.

8. Cross-Cultural Exchange and Inspiration:

- How different cultures borrow from each other's embroidery traditions, leading to fusion styles.
- Positive aspects of cross-cultural exchange in preserving and revitalizing embroidery traditions

9. Embroidery as a Cultural Bridge:

- Discussing how embroidery can bridge gaps between generations and facilitate intercultural understanding.
- Sharing personal stories or experiences related to cultural embroidery.

10. Future of Embroidery in a Globalised World:

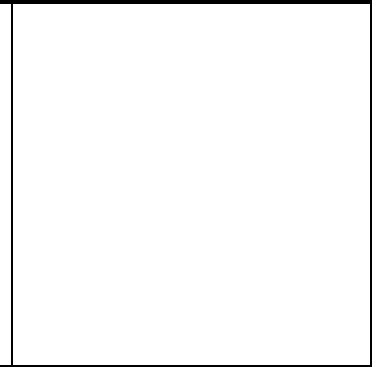
- Exploring the potential challenges and opportunities for preserving cultural embroidery in an interconnected world.
- Emphasising the role of education, museums, and cultural institutions.

Communication		
Language OF Learning	Language FOR Learning	Language THROUGH Learning
<p>1. Vocabulary:</p> <ul style="list-style-type: none"> Cultural terms: heritage, tradition, symbolism, rituals, ceremonies, aesthetics, authenticity, fusion, globalisation. Embroidery-related terms: stitches, motifs, designs, techniques, threads, materials, textiles, patterns, colors. <p>2. Academic Language:</p> <ul style="list-style-type: none"> Analyse, interpret, compare, contrast, evaluate, synthesise, adapt, assess, comprehend, conceptualise. <p>1. Embroidery Techniques and Stitches:</p> <ul style="list-style-type: none"> Satin stitch: A smooth, glossy surface stitch used for filling in shapes or creating solid areas. Running stitch: A simple, continuous stitch used for outlining and creating dashed lines. Chain stitch: A looped stitch forming a chain-like pattern, often used for outlines and curves. Cross-stitch: Formed by intersecting diagonal stitches to create X-shaped patterns. <p>2. Embroidery Materials:</p> <ul style="list-style-type: none"> Silk threads: Threads made from natural silk fibers, valued for their luster and fine quality. Linen fabric: A woven textile made from flax fibers, commonly used as a base for embroidery. Goldwork: The use of metallic threads, often made of gold or silver, to create intricate designs. <p>3. Pattern and Motif Terminology:</p> <ul style="list-style-type: none"> Repetition: Repeating a design element to create a sense of rhythm and visual interest. Border motif: A decorative pattern that frames the edge of an embroidery piece. Focal point: The central motif that draws the viewer's attention and anchors the design. <p>4. Embroidery Styles and Traditions:</p>	<p>1. Descriptive Language: Adjectives to describe embroidery styles: intricate, ornate, traditional, contemporary, elaborate, subtle. Adjectives to describe cultural aspects: religious, historical, symbolic, regional, ethnic, indigenous.</p> <p>2. Connecting Ideas: Phrases for making connections: "In relation to," "Likewise," "Similarly," "On the other hand," "Consequently," "Furthermore," "In contrast."</p> <p>3. Questioning Language: Wh-questions: Who, what, where, when, why, how. Open-ended questions: "What are the cultural implications of this embroidery style?" Critical thinking questions: "How might globalisation impact the preservation of embroidery traditions?"</p> <p>4. Expressing Opinions: Phrases for expressing opinions: "In my opinion," "I believe that," "From my perspective," "It seems to me that."</p> <p>5. Giving Examples: Phrases for giving examples: "For instance," "To illustrate this," "A case in point is," "As an example."</p> <p>6. Sequencing and Organizing Ideas: Transition words: First, next, then, finally, meanwhile, afterward, subsequently.</p> <p>7. Description and Analysis: Language for describing: "This embroidery piece features..." Language for analysing: "The choice of colors in this design symbolises..."</p> <p>8. Hypothetical Language: "Imagine if," "What if," "Suppose that."</p> <p>9. Engaging Language: Inviting participation: "Let's discuss," "What do you think about?" Encouraging interaction: "Can you share your thoughts on this?"</p> <p>10. Cultural References: Names of specific embroidery styles from different cultures (e.g., kantha, sashiko, Otomi).</p>	<p>1. Expressing an Opinion on Findings: "I think the explanation for the symbolism in this document is much clearer than the other one."</p> <p>2. Justifying Source Selection: "We chose this source because it had a date, so it seems more reliable for our research."</p> <p>3. Suggesting a Research Focus: "Maybe we should look for more information about the influence of trade routes on the symbols used in the pattern."</p> <p>4. Identifying Information Gaps: "The source explains the stitching technique, but it does not tell us the cultural meaning of the motif."</p> <p>5. Asking for Clarification: "Can you explain again why the Castelo Branco embroidery is seen as a symbol of nobility?"</p> <p>6. Making a Simple Comparison: "The Kantha embroidery source is easier to read, but the Bayeux Tapestry document has better evidence."</p> <p>7. Evaluating Source Reliability: "I think this website is good, but we should find a more academic document to check the information."</p> <p>8. Identifying Limitations: "We cannot say the whole country uses this symbol, because our research only found evidence from one region."</p> <p>9. Forming a Simple Hypothesis: "If the flower motif is only found in old documents, perhaps the</p>

<ul style="list-style-type: none"> Whitework embroidery: Techniques that use white threads on white fabric, often associated with intricate cutwork. Crewel embroidery: A style using wool threads on a fabric like linen, featuring bold and textured designs. Blackwork: A monochromatic style using black threads, characterised by geometric patterns and intricate fillings. <p>5. Embroidery Tools:</p> <ul style="list-style-type: none"> Embroidery hoop: A circular frame used to stretch and hold the fabric taut while stitching. Embroidery scissors: Small, sharp scissors designed for precise cutting of threads. Embroidery needle: A specialized needle with a sharp point and large eye for threading embroidery floss. <p>6. Cultural References and Terminology:</p> <ul style="list-style-type: none"> Kantha embroidery: A traditional style from Bengal, India, characterized by simple running stitches and reused fabric layers. Otomi embroidery: A Mexican style featuring bold, colorful designs of animals, plants, and symbols. Sashiko: A Japanese style of visible mending or decorative stitching, often using white thread on indigo-dyed fabric. <p>7. Color Theory in Embroidery:</p> <ul style="list-style-type: none"> Color harmony: The use of complementary or analogous colors to create a pleasing color scheme. Color contrast: The juxtaposition of colors to create visual interest and distinction. <p>8. Embroidery Anatomy:</p> <ul style="list-style-type: none"> Warp and weft: The vertical and horizontal threads that make up the fabric, forming a grid for stitching. Embroidery ground: The fabric area that is embroidered, distinct from the surrounding background. 	<p>Mention of well-known cultural symbols or practices related to embroidery.</p> <p>11. Reflection and Connection: Language for reflection: "In hindsight," "Looking back," "Upon reflection." Connecting with personal experiences: "In my culture, we have a similar tradition..."</p>	<p>symbolism is no longer important today."</p> <p>10. Offering Alternative Interpretations: "Instead of meaning 'protection,' we could say the symbol might represent good luck for the family."</p> <p>11. Explaining a Research Step: "We started by searching for the key terms like 'symbolism' and 'Portugal' and then we sorted the results by date."</p> <p>12. Revising a Research Idea: "When I started, I thought the color was most important, but now I know the position of the motif is the main key."</p> <p>13. Asking for Feedback on Argument: "Do you think our interpretation of the geometric design as a boundary is clear in our report?"</p>
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9. Thread Blending and Shading:

- Thread blending: Mixing threads of different colors to create smooth transitions and color gradients.
- Shading: Using varying thread colors or densities to create the illusion of depth and three-dimensionality.



Procedures	Scaffolding Strategies
<p>Class 1: Understanding Cultural Significance of Embroidery Objective: To introduce students to the cultural importance of embroidery and explore how it reflects diverse heritage and traditions. Class Duration: 90 minutes Class Structure: Introduction (15 minutes):</p> <ul style="list-style-type: none"> • Welcome students and explain the lesson's objectives. • Share a captivating embroidery image from a different culture as a conversation starter. • Pose the question: "How do you think embroidery can represent cultural identities?" <p>Vocabulary Building (10 minutes):</p> <ul style="list-style-type: none"> • Present key terms related to embroidery, such as motifs, symbolism, heritage, techniques, and tradition. • Provide definitions and pronunciation for technical terms. <p>Reading Activity: Cultural Embroidery Traditions (20 minutes):</p> <ul style="list-style-type: none"> • Distribute short passages about Kantha embroidery from India and Otomi embroidery from Mexico. • In pairs, have students read and discuss the passages, highlighting cultural elements and symbolism. • Facilitate a class discussion on the commonalities and differences between the two traditions. <p>Discussion: Cultural Interpretation (15 minutes):</p> <ul style="list-style-type: none"> • Engage students in a discussion on how embroidery can convey cultural stories and beliefs. • Encourage students to share insights from the reading activity and their own cultural perspectives. <p>Creating a Cultural Motif (20 minutes):</p> <ul style="list-style-type: none"> • Ask students to create a simple motif inspired by their own cultural background or the ones discussed in class. • Emphasize the importance of using colors and patterns that hold cultural significance. <p>Wrap-up and Homework (10 minutes):</p> <ul style="list-style-type: none"> • Summarize the main points discussed in class. • Assign reading homework: Research Castelo Branco embroidery and prepare to discuss its cultural symbolism in the next class. 	<p>Class 1: Understanding Cultural Significance of Embroidery</p> <ol style="list-style-type: none"> 1. Vocabulary Pre-teaching: "Before we start the lesson, let's quickly review some key terms. Can anyone give me an example of what 'symbolism' means in the context of art?" 2. Guided Reading: "As you read the passage about Kantha embroidery, focus on finding examples of cultural elements. Write down at least two examples that stand out to you." 3. Think-Pair-Share: "Now, turn to your partner and discuss the cultural elements you found in the Kantha embroidery passage. What stood out to your partner that you might have missed?"
<p>Class 2: Exploring Castelo Branco Embroidery and Globalization Objective: To delve deeper into Castelo Branco embroidery as a case study and explore the impact of globalization on cultural embroidery traditions. Class Duration: 90 minutes Class Structure: Recap and Introduction (10 minutes):</p>	<p>Class 2: Exploring Castelo Branco Embroidery and Globalisation</p> <ol style="list-style-type: none"> 1. Recap and Graphic Organizer: "Let's quickly recall what we learned last class. Take a moment to fill in the graphic organiser with the key terms we discussed." 2. Guided Presentation: "As we go through the presentation on Castelo Branco embroidery, feel free to

- Recap the previous class by asking students to briefly share their experiences with the hands-on activity and any reflections on cultural motifs.

Presentation: Castelo Branco Embroidery (20 minutes):

- Introduce Castelo Branco embroidery: its origin, techniques, and cultural significance.
- Display images of Castelo Branco embroidery pieces, highlighting motifs and techniques.
- Discuss the local and historical context that shaped this embroidery style.

Discussion: Globalization and Embroidery (15 minutes):

- Lead a discussion on the influence of globalization on traditional embroidery practices.
- Explore the pros and cons of globalization for cultural heritage, considering factors like exposure, adaptation, and preservation.

Case Study Analysis: Castelo Branco Embroidery (20 minutes):

- Distribute images of Castelo Branco embroidery motifs to small groups.
- Have groups analyze the symbolism and motifs, discussing what cultural elements they represent.

Group Presentation: Global Impact (15 minutes):

- Each group presents their analysis of Castelo Branco embroidery and its significance in a globalized world.
- Discuss how globalization might influence the preservation and adaptation of this tradition.

Reflection and Future Considerations (10 minutes):

- Facilitate a class reflection on the cultural aspects learned in this lesson and the implications of globalization.
- Encourage students to think about ways to balance preservation and innovation in cultural embroidery practices.

Conclusion and Homework (10 minutes):

- Summarize the key takeaways from the lesson, focusing on Castelo Branco embroidery providing the text.

stop me at any point if you have questions or need further clarification."

3. **Jigsaw Analysis for Case Study:**

"Each group will focus on analyzing one image of a Castelo Branco motif. Remember, your goal is to describe the motifs and explain what they might symbolise."

4. **Structured Group Presentation:**

"Your presentation should start with a brief description of the motif, followed by its cultural significance. Remember to refer to the questions on the template to guide your analysis."

5. **Reflection Template:**

"Use this reflection template to guide your thoughts on the impact of globalisation. Consider how it affects both the preservation and innovation of embroidery traditions."

6. **Peer Feedback and Self-Assessment:**

"As you provide feedback to your peers, focus on their use of vocabulary and how effectively they explained the cultural significance. Remember, we're here to help each other improve."

Kantha Embroidery: Stitching Stories of Resilience and Tradition

Introduction: Kantha embroidery, originating from the Indian subcontinent, is an exquisite art form that weaves together history, culture, and craftsmanship. With its roots deeply embedded in the rural landscapes of West Bengal and Bangladesh, Kantha embroidery tells stories of creativity, resilience, and the interplay between art and daily life.

Historical Origins: The word "kantha" translates to "rags" in Sanskrit, reflecting the humble origins of this embroidery style. Kantha traces its roots back to ancient times when thrifty homemakers used discarded fabric to create blankets, coverings, and clothing. Over the years, this practical craft evolved into a vibrant art form that captures the essence of rural life.

Techniques and Aesthetics: Kantha embroidery employs simple stitches such as the running stitch, making it accessible to artisans of all skill levels. The magic, however, lies in the artistic arrangement of these stitches. Kantha artists skillfully layer multiple pieces of fabric, often worn-out saris or dhotis, and breathe new life into them through intricate patterns and motifs. The result is a tactile and visual masterpiece that exudes warmth and authenticity.

Motifs and Symbolism: Kantha embroidery is a language of symbols, with each motif holding cultural, spiritual, or personal significance. Traditional motifs include flowers, birds, animals, and geometric shapes. The "Ratha," a stylised chariot, represents life's journey, while the "sankha," or conch shell, symbolises purity and spirituality. Such motifs convey stories of nature, folklore, and rituals passed down through generations.

Cultural Significance: Kantha holds a special place in Bengali culture and beyond. These embroidered creations often carry the spirit of the artisan and the wearer, reflecting personal narratives and broader social contexts. Kantha sarees, for instance, are usually gifted to brides as a representation of familial love and heritage. Through its threads, Kantha stitches together the past and the present, honouring tradition while embracing the present moment.

Modern Revival and Global Recognition: In recent years, Kantha embroidery has experienced a renaissance in its countries of origin and on the global stage. Artisans and designers have merged traditional techniques with contemporary aesthetics, creating fashion and home decor that resonates with diverse audiences. The allure of Kantha lies not just in its beauty but also in its story of sustainability and craftsmanship.

Conclusion: Kantha embroidery is a testament to art's transformative power and cultural traditions' resilience. It bridges generations, connects communities, and speaks a universal language, transcending borders. As Kantha embroidery continues to evolve, it reminds us that creativity, heritage, and the human touch can give rise to masterpieces that weave together the threads of the past, present, and future.

1. What is the historical origin of Kantha embroidery?
2. Which basic stitch is commonly used in Kantha embroidery?
3. How did Kantha embroidery evolve from its humble beginnings?
4. What kind of fabrics are often used in Kantha embroidery?
5. What is the significance of traditional motifs in Kantha embroidery?
6. What cultural and personal aspects do Kantha sarees symbolise?

7. How has Kantha embroidery experienced a modern revival?
8. What does Kantha embroidery represent beyond its aesthetic beauty?
9. How does Kantha embroidery connect different generations and communities?
10. What message is conveyed by Kantha embroidery's transformation from discarded rags to a revered art form?

Answers:

1. **What is the historical origin of Kantha embroidery?**
 - Kantha embroidery originated from the Indian subcontinent.
2. **Which basic stitch is commonly used in Kantha embroidery?**
 - The running stitch is commonly used in Kantha embroidery.
3. **How did Kantha embroidery evolve from its humble beginnings?**
 - Kantha embroidery began as a practical craft using discarded fabric, which evolved into a vibrant art form.
4. **What kind of fabrics are often used in Kantha embroidery?**
 - Often, worn-out saris or dhotis are used in Kantha embroidery.
5. **What is the significance of traditional motifs in Kantha embroidery?**
 - Traditional motifs in Kantha embroidery hold cultural, spiritual, or personal meanings.
6. **What cultural and personal aspects do Kantha sarees symbolise?**
 - Kantha sarees symbolise familial love, heritage, and cultural significance and are often gifted to brides.
7. **How has Kantha embroidery experienced a modern revival?**
 - Kantha embroidery has experienced a revival by blending traditional techniques with contemporary aesthetics.
8. **What does Kantha embroidery represent beyond its aesthetic beauty?**
 - Kantha embroidery represents resilience, heritage, sustainability, and the transformative power of art.
9. **How does Kantha embroidery connect different generations and communities?**
 - Kantha embroidery bridges generations and communities by preserving traditions and telling stories.
10. **What message is conveyed by Kantha embroidery's transformation from discarded rags to a revered art form?**
 - The transformation of Kantha embroidery from rags to an art form highlights the potential of creativity and craftsmanship to elevate humble materials into masterpieces.

Images:

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Reflection Template: Embroidery and Globalization – Impact on Cultural Symbolism

Introduction:

In this reflection, you'll explore the intricate relationship between embroidery, cultural symbolism, and the influence of globalisation. Take time to think deeply about the concepts we've discussed and their intersectionality. Your insights are valuable as we examine the dynamic world of cultural heritage and artistic expression.

Part 1: Understanding Cultural Symbolism (Briefly summarise your understanding of cultural symbolism in embroidery):

- What is cultural symbolism in embroidery, and how does it contribute to conveying cultural stories and values?
- Please provide an example of an embroidery motif or design with strong cultural symbolism and explain its significance.

Part 2: The Impact of Globalization (Consider how globalisation affects cultural traditions):

- How has globalisation led to increased exposure to different embroidery traditions worldwide?
- How has globalisation influenced how people perceive and appreciate cultural symbolism in embroidery?

Part 3: Balancing Preservation and Adaptation (Reflect on the delicate balance between tradition and change):

- Reflect on the challenges that arise when cultural embroidery traditions encounter globalisation.
- How do you think communities can preserve their embroidery's authenticity while adapting to changing global trends?

Part 4: Personal Insights and Observations (Share your thoughts on the broader implications of these discussions):

- Do you believe that globalisation enhances or threatens the preservation of cultural embroidery traditions? Why?
- How might your own experiences and cultural background shape your perspective on the impact of globalisation on cultural symbolism?

Conclusion:

As you've explored the complex interplay between embroidery, cultural symbolism, and globalisation, take a moment to summarise your key takeaways and insights. Consider how this understanding might influence your appreciation of traditional and contemporary embroidery designs in a globalised world.

Remember, your reflections are a way to connect your learning with your insights, contributing to a richer understanding of the intricate connections between art, culture, and society.

Castelo Branco Embroidery

Examples of the symbolism of motifs found in Castelo Branco Embroidery:

1. **Flowers and Leaves:**
 - **Symbolism:** Growth, beauty, connection to nature and the land.
 - **Influence:** Reflects the town's surroundings and agricultural heritage, showcasing the importance of nature in daily life.
2. **Crosses and Religious Symbols:**
 - **Symbolism:** Spiritual devotion, faith, religious heritage.
 - **Influence:** Portugal's strong Catholic history demonstrates the fusion of religious beliefs and artistic expression.
3. **Geometric Designs:**
 - **Symbolism:** Balance, harmony, unity.
 - **Influence:** Reflects Moorish influences from the Iberian Peninsula's history, showcasing the interplay of cultures over time.
4. **Ships and Anchors:**
 - **Symbolism:** Exploration, adventure, maritime heritage.
 - **Influence:** Pays homage to Portugal's maritime past and the country's significant role in global exploration.
5. **Exotic Animals and Plants:**
 - **Symbolism:** Discovery, new horizons, cultural exchange.
 - **Influence:** Reflects Portugal's exploration of distant lands and trade with other parts of the world, infusing the embroidery with global elements.
6. **Interlacing Designs:**
 - **Symbolism:** Interconnectedness, unity of cultures, harmony.
 - **Influence:** Represents the harmonious coexistence of diverse cultural influences and traditions, forming a unique and unified identity.
7. **Modern Elements:**
 - **Symbolism:** Innovation, adaptation, cultural exchange.
 - **Influence:** Modern embroiderers might incorporate contemporary symbols or motifs from other cultures, reflecting the ongoing global exchange of ideas and artistic expression.

These examples illustrate how the motifs in Castelo Branco Embroidery hold layers of meaning and reflect the fusion of local heritage with influences from other countries and cultures.

Examples of how the materials used in the construction of Castelo Branco Embroidery also have symbolism:

1. **Linen Fabric:**
 - **Symbolism:** Purity, simplicity, authenticity.
 - **Explanation:** Linen fabric, often used as the base for Castelo Branco Embroidery, symbolises purity and simplicity. This choice of material reflects the genuine and unadorned nature of the embroidery's cultural heritage.
2. **Silk Threads:**
 - **Symbolism:** Luxury, elegance, sophistication.
 - **Explanation:** The use of silk threads in Castelo Branco Embroidery adds an element of luxury and elegance to the artwork. It symbolises the appreciation for fine craftsmanship and the attention to detail that defines the embroidery's cultural identity.
3. **Cotton Threads:**
 - **Symbolism:** Strength, endurance, resilience.
 - **Explanation:** When used in Castelo Branco Embroidery, cotton threads can symbolise the strength and endurance of the local community. Just as cotton withstands the test of time, the embroidery tradition persists as a resilient expression of cultural heritage.
4. **Recycled Fabrics:**
 - **Symbolism:** Continuity, resourcefulness, sustainability.
 - **Explanation:** When recycled fabrics are incorporated into Castelo Branco Embroidery, they represent continuity and the passing down of traditions through generations. This resourceful approach also reflects a commitment to sustainability and minimising waste.
5. **Gold and Metallic Threads:**
 - **Symbolism:** Royalty, prosperity, cultural exchange.
 - **Explanation:** Using gold and metallic threads can symbolise prosperity and cultural exchange. Such threads may harken back to Portugal's history of maritime trade and interactions with distant lands, infusing the embroidery with a touch of global influence.
6. **Natural Dyes:**
 - **Symbolism:** Connection to nature, authenticity, tradition.
 - **Explanation:** When natural dyes are employed in embroidery, they symbolise a deep connection to the land and an appreciation for traditional craftsmanship. Using natural dyes adds an authentic touch to the embroidery's representation of cultural roots.
7. **Bright Colors:**
 - **Symbolism:** Vibrancy, celebration, cultural identity.
 - **Explanation:** Bright and vibrant colours used in Castelo Branco Embroidery symbolise the celebratory nature of the culture. These colours reflect the local community's joy, energy, and cultural identity, making the embroidery visually represent their spirit.
8. **Earth Tones:**
 - **Symbolism:** Earthiness, connection to the land, grounding.
 - **Explanation:** The earthy tones used in the embroidery evoke a sense of connection to the land and the environment. This symbolism reinforces deep-rooted cultural ties and the importance of maintaining a connection to one's origins.

By considering the symbolism of the materials used in Castelo Branco Embroidery, we understand how each element contributes to the rich tapestry of cultural storytelling and artistic expression.

Castelo Branco Embroidery: A Thread of Historical Journeys and Far-Eastern Connections

Introduction: Castelo Branco Embroidery, a masterpiece of Portuguese heritage, is intricately linked to historical journeys that spanned continents. In particular, its ties to Asia, specifically China and Japan, intertwine with the maritime adventures that brought exotic ceramics to Europe through Portuguese exploration.

Asian Influences on Motifs: Castelo Branco Embroidery's motifs often reflect a subtle infusion of Asian aesthetics. Elements inspired by Chinese and Japanese art, such as delicate floral patterns and harmonious compositions, have found their way into the embroidery's designs. This intercontinental exchange added a touch of Far Eastern allure to the local embroidery tradition.

Portuguese Maritime Explorations: Portuguese explorers embarked on ambitious maritime journeys that connected Europe to Asia. Vasco da Gama's historic voyage to India opened trade routes that facilitated the exchange of goods, ideas, and artistic inspiration between continents. As Portuguese ships sailed the oceans, they carried back treasures from the East, including textiles, spices, and ceramics.

Ceramics from China and Japan: Chinese and Japanese ceramics, coveted for their exquisite craftsmanship and intricate designs, captivated the European imagination. Portuguese ships brought these ceramics to the European shores, introducing them to new audiences. The elegant motifs of these ceramics resonated with Portuguese artisans, influencing various art forms, including embroidery.

Cultural Fusion and Embroidery: Portugal's encounter with Asian ceramics and artistic traditions sparked a creative fusion. Embroiderers in Castelo Branco drew inspiration from the delicate motifs of Far Eastern ceramics, infusing their craft with elegance and refinement. This cross-cultural exchange enriched the embroidery's visual language, creating a unique blend of local and global aesthetics.

Legacy of Global Connections: The connections forged between Portugal and the Far East left an indelible mark on Castelo Branco Embroidery. Through intricate stitches and motifs, the embroidery silently narrates the stories of maritime adventures, cultural encounters, and the beauty of shared artistic expressions.

Conclusion: Castelo Branco Embroidery is a testament to the power of human connection across vast distances. Its motifs, influenced by the beauty of Asian art and the treasures of Portuguese exploration, carry the whispers of history's journeys. The embroidery continues to celebrate the crossroads of cultures, reminding us that threads of heritage, like the threads of a needle, have the power to weave together stories that transcend time and space.

Sustainability

Curricular Unit:

Date: 22/11/2022

Time: 09:00 & 14:00

Lessons: 5 Sustainability	Level: 1 st year degree	Duration:90 + 90 mins
Aims / Learning Outcomes		
<ol style="list-style-type: none"> 1. Integrate Language and Content: Develop students' language proficiency while teaching them about the concepts, issues, and impacts of sustainability. 2. Explore sustainable materials Topics: Engage students in exploring various sustainability-related topics, such as Raw Material Selection, Manufacturing Processes, Durability and Longevity, Social Responsibility, Recycling and Circular Economy, Consumer Awareness and Education 3. Facilitate Group Discussions: Encourage collaborative learning through group discussions where students can exchange ideas, share findings, and explore different perspectives on urbanisation. 4. Promote Critical Thinking: Encourage students to think critically about building sustainability and circularity in the textile value chain. 5. Develop Presentation Skills: Provide opportunities for students to present their research and ideas clearly and organised, improving their presentation and public speaking skills. 6. Apply Language Patterns: Practice using language patterns for describing, informing, contrasting, adding, and explaining various aspects of sustainability. 7. provide students with a comprehensive understanding of building sustainability and circularity in the textile value chain as a complex phenomenon while simultaneously developing their language skills in the context of meaningful content. 		

Assessments
<p>Teacher and self-assessment processes will be used</p> <p>Participating the class activities and the group activity Identifying technical language and keywords in reading text Doing the group activity and writing down the keywords and vocabulary Gap-fill activity following the class discussion Mood board on sustainability Final project work on urbanisation and sustainability incorporating 2 mood boards</p>

Content	Cognition
<p>Sustainability in textiles aims to create a more environmentally friendly and socially responsible industry, minimizing the negative impacts on ecosystems, communities, and future generations. The textile industry can move towards a more responsible and sustainable future by adopting sustainable practices.</p> <p>Sustainability in materials for textiles focuses on selecting and utilizing environmentally friendly and socially responsible resources throughout the textile supply chain. It involves considering the environmental impact, social implications, and resource efficiency of the materials used in textile production.</p>	<p>Understand the meaning of sustainability in the textile industry.</p> <p>What prompts the need for sustainability in the textile industry?</p> <p>The process of the textile value chain</p> <p>The impact and challenges of sustainability in the textile industry</p> <p>Understand the concept to apply the concept in a creative project</p>

Culture

1. **Cultural Perspectives on Sustainability:** Different cultures may have varying perspectives on sustainability and the importance placed on environmental issues. Some cultures might have a strong tradition of environmental stewardship and sustainable practices, while others may not prioritize these concerns as highly.
2. **Ethical and Social Considerations:** Cultural values and norms can influence attitudes toward ethical and social aspects of the textile value chain, such as fair labor practices, worker rights, and the treatment of animals (e.g., in the case of animal-derived fibers like wool or silk).
3. **Traditional Textile Practices:** Some cultures have rich traditions in textile manufacturing and craftsmanship. A CLIL lesson on circularity and sustainability could explore how traditional practices align with or differ from modern sustainable approaches. This comparison may create opportunities for students to appreciate and preserve cultural heritage while seeking innovative solutions.
4. **Consumption Patterns:** Consumption patterns and attitudes toward fashion and textiles can vary widely across cultures. In some cultures, there might be a culture of "fast fashion" and constant turnover of clothing, while in others, there could be a focus on longevity and clothing repair. These differences may influence discussions on circularity and sustainable consumption.
5. **Local vs. Global Perspectives:** The textile industry is often a globalized one, with raw materials, manufacturing, and distribution spanning multiple countries. CLIL lessons can explore how these global connections impact sustainability efforts and whether certain cultural values play a role in shaping these connections.

Communication		
Language OF Learning	Language FOR Learning	Language THROUGH Learning
<p>Sustainability:</p> <p>Circular Economy Textile Value Chain Raw Materials Fiber Sourcing Eco-friendly Practices Sustainable Production Ethical Fashion Social Responsibility Reduce, Reuse, Recycle Upcycling Eco-conscious Consumers Waste Reduction Resource Efficiency Renewable Energy Carbon Footprint Water Conservation Eco-friendly Dyes Biodegradable Materials Eco-labeling Life Cycle Assessment (LCA) Closed-loop Systems Sustainable Design Greenwashing (Be sure to explain this term as well, as it refers to misleading claims about sustainability practices) Supply Chain Transparency Fair Trade Textiles Slow Fashion Sustainable Fashion Brands Textile Recycling Sustainable Packaging Zero Waste Design Social and Environmental Impact Biomimicry (using nature-inspired solutions) Circular Design Principles Sustainable Textile Standards (e.g., GOTS - Global Organic Textile Standard)</p> <p>"Look at the value chain. We are going to do a pair activity, so you need to divide into pairs...</p> <p>We are going to use the pre-class text and research...</p> <p>We are going to do a class example of the pair activity</p>	<p><u>Classroom Language:</u> Look at the different images...</p> <p>"We are going to look at a chart on building sustainability and circularity in the textile value chain "</p> <p>Value chain</p> <ul style="list-style-type: none"> • Raw material production • Material sourcing • Fibre preparation • Yarn preparation (spinning) • Weaving/knitting/bonding • Bleaching/dyeing and finishing • Assembly • Distribution and retail • Use/refuse and reduce/repurpose • Collection and sorting • Reuse and repair • Used in another value chain/end-of-life disposal <p>"Now, let's move on to a class discussion the different sections of the value chain."</p> <p>" I am going to pose a question, and I encourage you all to participate and share your thoughts -</p> <p>What are the main areas on the value chain that are easiest to contribute to sustainability?"</p> <p>" I'll write the main question on the board, and you can shout out your ideas as they come to mind"</p> <p>"Now, we're going to set a challenge related to sustainability."</p> <p><u>Describing and informing</u> Present Simple Tense: Use the present simple to describe general facts and permanent situations.</p> <ol style="list-style-type: none"> 1. "In the context of sustainability, it is crucial to..." 2. "Let's explore how circular economy principles can be applied to..." 3. "One of the key challenges in the textile value chain is..." 4. "An important aspect of building sustainability is addressing the issue of..." 	<p>1. Identifying and Understanding New Vocabulary</p> <p>Function: Asking for the meaning of a word.</p> <p>"What does 'raw material' mean?"</p> <p>Function: Asking for word pronunciation.</p> <p>How do you say this word: durability?"</p> <p>Function: Comparing two similar terms.</p> <p>Is 'upcycled' the same as recycled?"</p> <p>Function: Checking a definition or concept.</p> <p>"Sustainability means less harm to the planet, right?"</p> <p>Function: Asking for an example.</p> <p>"Can you give me an example of a certification?"</p> <p>Function: Identifying a word's grammatical type.</p> <p>"Is that a noun or an adjective?"</p> <p>2. Distinguishing Language for Activities</p> <p>Function: Stating where information was found (Reading).</p> <p>"I found the answer on the second line."</p> <p>Function: Citing information from the text.</p> <p>"The text says that linen uses a lot of water."</p> <p>Function: Comparing two different concepts.</p> <p>"Cotton is different from hemp because..."</p>

<p>together and write keywords on the board</p> <p>"Now, let's move on to pair discussion..."</p> <p>Here is the question on the board...</p> <p>Which one of the issues do you believe is the most challenging? Why?</p> <p>You can write your answers in notes or as keywords</p> <p>You are going to analyse and propose sustainable solutions</p> <p>Analyse means to examine something in detail, carefully and systematically, to understand its parts, structure, and characteristics. When you analyze something, you break it down into smaller components and study how they relate to each other</p> <p>To "propose" means to suggest or put forward an idea, plan, or solution to a problem.</p> <ul style="list-style-type: none"> • When you propose something, you are presenting it for consideration or discussion. • offering an idea or a possible course of action to address a particular issue or to achieve a specific goal <p>You need to use critical thinking, teamwork...</p> <p>Critical thinking helps you carefully examine and analyse information to figure out what is true, what is important, and what makes sense. It's about asking</p>	<p>5. "To achieve circularity, we need to rethink our approach to..."</p> <p>6. "The textile industry can make a significant impact by adopting more eco-friendly..."</p> <p>Modals are useful for expressing ideas, opinions, possibilities, and suggestions:</p> <p>Expressing Possibilities:</p> <ol style="list-style-type: none"> 1. "We could explore more sustainable alternatives for raw materials." 2. "New technologies might revolutionize the textile recycling process." 3. "Manufacturers can implement closed-loop systems to reduce waste." <p>Making Suggestions:</p> <ol style="list-style-type: none"> 1. "To promote circularity, we should consider upcycling textile waste." 2. "Perhaps we can collaborate with local artisans to preserve traditional textile practices." 3. "Why not investigate the environmental impact of different dyeing techniques?" <p>Expressing Certainty or Importance:</p> <ol style="list-style-type: none"> 1. "It is essential to prioritize sustainability throughout the textile value chain." 2. "Circularity must be a fundamental aspect of our approach to textile production." 3. "We should definitely focus on reducing the carbon footprint of our products." <p>Asking for Opinions:</p> <ol style="list-style-type: none"> 1. "What do you think are the key challenges in implementing sustainable practices?" 2. "Could you share your views on the impact of fast fashion on the environment?" 3. "In your opinion, how can we encourage consumers to adopt more eco-friendly habits?" <p>Discussing Constraints or Possibilities:</p> <ol style="list-style-type: none"> 1. "Despite limited resources, we can still make significant progress in building sustainability." 2. "Although it may be challenging, we can find innovative solutions to minimize water usage." 3. "The circular economy concept offers a promising way to address textile waste." 	<p>Function: Expressing an opinion or decision (Group Work).</p> <p>"I think the best solution is to recycle."</p> <p>Function: Asking for agreement on a choice.</p> <p>"Do you agree with my idea?"</p> <p>Function: Suggesting the next step in an activity.</p> <p>"Let's start with Raw Material Sourcing."</p> <p>3. Learning and Recording Vocabulary</p> <p>Function: Stating an action for recording a word.</p> <p>"I _____ will write the word greenwashing in my notebook."</p> <p>Function: Asking for a grammatical form (e.g., plural).</p> <p>"What is the plural of supply chain?"</p> <p>Function: Stating an existing knowledge.</p> <p>: "I already know this word."</p> <p>Function: Asking for help with a definition.</p> <p>"Let's help each other with the definitions."</p> <p>4. Drawing on Peer Language</p> <p>Function: Referencing a peer's idea or comment.</p> <p>"As Maria said, the main problem is water use."</p> <p>Function: Expressing agreement with a peer.</p> <p>"I agree with Tom about the need for fair wages."</p> <p>Function: Asking for clarification or checking work.</p>
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<p>questions, looking for evidence, and considering different perspectives before making decisions or forming opinions</p>	<p>Expressing Willingness or Readiness to Take Action:</p> <ol style="list-style-type: none"> "We will explore ways to incorporate eco-friendly dyes in our production process." "I'm ready to participate in initiatives that promote sustainable fashion." "Let's commit to reducing textile waste in our supply chain." <p>Talking about Future Plans:</p> <ol style="list-style-type: none"> "In the next phase, we'll analyze the social impact of our sustainable practices." "Our goal is to achieve a zero-waste design approach in the long term." "Next semester, we'll develop a project to raise awareness of sustainable fashion." <p>Expressions for Discussions and Presentations:</p> <ol style="list-style-type: none"> "When discussing sustainability, we must take into account the social and environmental impacts of..." "It's essential for consumers to be aware of the concept of greenwashing and how to distinguish truly sustainable products from misleading ones." "A life cycle assessment helps us understand the environmental footprint of a product throughout its entire lifecycle." "By implementing closed-loop systems, we can reduce waste and promote resource efficiency." "Let's examine the role of renewable energy in sustainable textile production." "We should consider the water-intensive processes in the textile industry and find ways to promote water conservation." "Sustainable design principles focus on creating products with minimal environmental impact and maximum durability." "How can we promote the adoption of fair trade practices in the textile supply chain?" "Upcycling offers a creative way to repurpose textile waste and extend the life of materials." <p>1. Discussing Challenges and Solutions:</p>	<p>"Can you check my answer for question 3?"</p> <p>Function: Suggesting a collective action to confirm understanding.</p> <p>: "Did everyone get the same words for the gap-fill?"</p>
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	<ul style="list-style-type: none">• "One of the main challenges we identified in the textile value chain's sustainability is _____. To address this, we could _____."• "When it comes to promoting circularity, we see the issue of _____. To overcome this, we propose _____." <p>2. Analyzing the Impact of Sustainable Practices:</p> <ul style="list-style-type: none">• "Implementing eco-friendly dyeing techniques could significantly reduce the environmental impact because _____."• "By adopting closed-loop systems, we can minimize waste and conserve resources, resulting in _____." <p>3. Comparing Traditional vs. Sustainable Textile Practices:</p> <ul style="list-style-type: none">• "Traditional textile practices have cultural significance; however, they may not align with sustainable principles. To strike a balance, we could _____."• "While traditional techniques hold value, integrating modern sustainable methods can lead to _____." <p>4. Brainstorming Sustainable Design Ideas:</p> <ul style="list-style-type: none">• "Let's brainstorm ideas for a zero-waste design approach. One possibility is _____."• "To extend the lifespan of products, we could incorporate _____ into the design." <p>5. Proposing Consumer Engagement Strategies:</p> <ul style="list-style-type: none">• "To encourage eco-conscious consumer behavior, we can raise awareness through _____."• "We should consider offering incentives for customers who opt for _____." <p>6. Discussing Social Responsibility and Ethical Practices:</p> <ul style="list-style-type: none">• "Ensuring fair labor practices in the textile industry is essential because _____. We suggest _____."• "We could implement a supply chain transparency initiative to address _____." <p>7. Evaluating the Benefits of Sustainable Materials:</p> <ul style="list-style-type: none">• "Using organic cotton has several advantages, such as _____."	
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	<ul style="list-style-type: none">• "Recycled polyester reduces the demand for virgin resources, leading to _____." <p>8. Sharing Research Findings:</p> <ul style="list-style-type: none">• "According to our research, the adoption of sustainable practices in the textile industry has led to _____."• "Studies show that consumers are more willing to pay for products with _____." <p>9. Defending a Chosen Sustainability Strategy:</p> <ul style="list-style-type: none">• "We believe that investing in renewable energy for textile production is crucial because _____."• "Our group's choice to focus on upcycling aligns with circularity principles because _____." <p>10. Reflecting on Lessons Learned:</p> <ul style="list-style-type: none">• "Throughout our research, we learned that _____, and we will consider this in future sustainability efforts."• "Our group faced challenges while discussing _____, but we managed to find a resolution by _____."	
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Procedures	Scaffolding Strategies
<p>Students had been asked to research on the topic for this lesson and sent texts for pre-class reading highlight technical language.</p> <p>Procedure for the CLIL Lesson on Sustainability:</p> <ol style="list-style-type: none"> 1. Introduction (Describing and Informing): <ul style="list-style-type: none"> • Display a graphic image representing value chain on the board or a screen. 2. Pre-teaching Key Vocabulary: Introduce and ask students to explain essential value chain-related vocabulary before starting the lesson. <p>Tell the students, "Look at the value chain. We are going to do a pair activity, so you need to divide into pairs and decide how your topic influences the value chain and point out any issues that you think are relevant relating to your pair topic."</p> <ol style="list-style-type: none"> 3. Present the pair topics: Raw material production, Material sourcing, Fibre preparation, Yarn preparation (spinning), Weaving/knitting/bonding, Bleaching/dyeing and finishing, Assembly, Distribution and retail, Use/refuse and reduce/repurpose, Collection and sorting, Reuse and repair, Used in another value chain/end-of-life disposal 4. Example activity: We are going to use the pre-class text and research <ul style="list-style-type: none"> • Raw materials... The belief that natural automatically implies sustainability can be attributed to several factors: <ol style="list-style-type: none"> 1. Refer to the pre-class research on sustainability... on raw materials. Ask students you compare the technical language in pairs 2. Show tables with cotton and linen 5. Pair work Discussion (Describing and Informing): <ul style="list-style-type: none"> • Instruct the students, "Now, let's move on to pair discussion decide how your topic influences the value chain and point out any issues that you think are relevant relating to your pair topic." • Pose the main question, "What are the main issues in your topic that influence sustainability" • Which one of the issues do you believe is the most challenging? Why? • Write the question on the board and encourage students to share their ideas as they come to mind. 6. Setting a Challenge: You are going to analyse and propose sustainable solutions for a specific stage in the textile value chain. You need to use critical thinking, teamwork, to decide on the practical application of sustainability principles. 	<p><u>Understanding, identifying and explaining</u></p> <p>Students use the key vocabulary to make sentences about the positive and negative aspects of urbanisation.</p> <p>Students write keywords and use the internet to research vocabulary for their topic (dictionary)</p> <p>Students organise the information into topics</p> <p>Students look at the different images and discuss the visual impact</p> <p>Applying, comparing, and contrasting, organising and evaluating:</p> <p>Students organise the information into visual and structural ideas</p> <p>Students decide on the positive and negative impacts</p> <p>Students organise their ideas to compare and contrast these with other groups and apply the language learnt</p> <p>Sentence Frames:</p> <p>students can use during group discussions and presentations / effectively communicate their insights and engage in meaningful discussions with their peers.</p> <p>Describing and Informing:</p> <ol style="list-style-type: none"> 1. Raw Material Sourcing: <ul style="list-style-type: none"> • "When discussing raw material sourcing, it is essential to consider..."

- Activity: Sustainable Solutions for a Textile Value Chain Stage
- **Objective:** To identify sustainability challenges and propose innovative solutions for a specific stage in the textile value chain.

Instructions:

Divide the class into small groups, and assign each group a specific stage in the textile value chain. For example:

- Raw Material Sourcing
- Fabric Manufacturing
- Dyeing and Printing
- Garment Manufacturing
- Distribution and Retail
- Consumer Use and End-of-Life

7. Group Activity (Contrast, Addition, and Cause):

Each group should research and discuss the sustainability challenges associated with their assigned stage. They should consider environmental, social, and economic impacts.

- Encourage the use of contrast, addition, and cause language patterns during the discussions.
- Circulate among the groups, providing guidance and support as needed.

1. Encourage the groups to think creatively and propose practical, actionable, and innovative solutions to address the identified challenges. The solutions should promote sustainability and circularity.
2. Encourage students to access relevant resources, such as academic articles, industry reports, and case studies, to support their research and ideas.
3. Allocate sufficient time for group discussions and brainstorming sessions. Encourage students to collaborate and share their diverse perspectives.
4. In the next class session, ask each group to present their findings and proposed solutions to the rest of the class.
5. After the presentations, facilitate a class discussion to compare and contrast the solutions presented by different groups. Encourage students to analyze the strengths and potential limitations of each proposal.
6. Conclude the activity with a summary of key insights and takeaways regarding the challenges and opportunities for sustainability and circularity in the textile value chain.
7. This activity will empower students to explore real-world challenges and contribute to the ongoing efforts to build sustainability and circularity in the textile industry. It fosters a deeper understanding of the complexities involved in promoting sustainable practices at each stage of the textile value chain and encourages students to think critically about potential solutions.

8. Presentations (Describing and Informing):

- "In the textile industry, raw material sourcing refers to..."
2. Fabric Manufacturing:
 - "Fabric manufacturing involves processes such as..."
 - "A key aspect of fabric manufacturing is..."

Contrast:

1. Raw Material Sourcing:
 - "In contrast to natural fibers, synthetic fibers have..."
 - "While traditional sourcing methods focus on..., sustainable sourcing prioritizes..."
2. Dyeing and Printing:
 - "Conventional dyeing methods use..., whereas eco-friendly alternatives utilize..."
 - "The contrast between... and... is evident in the context of dyeing and printing."

Addition:

1. Fabric Manufacturing:
 - "In addition to the conventional methods mentioned earlier, another approach to fabric manufacturing is..."
 - "Besides considering sustainable materials, fabric manufacturing can be enhanced by..."
2. Garment Manufacturing:
 - "One way to improve garment manufacturing sustainability is by..."
 - "Additionally, incorporating... can lead to more eco-conscious garment production."

Cause:

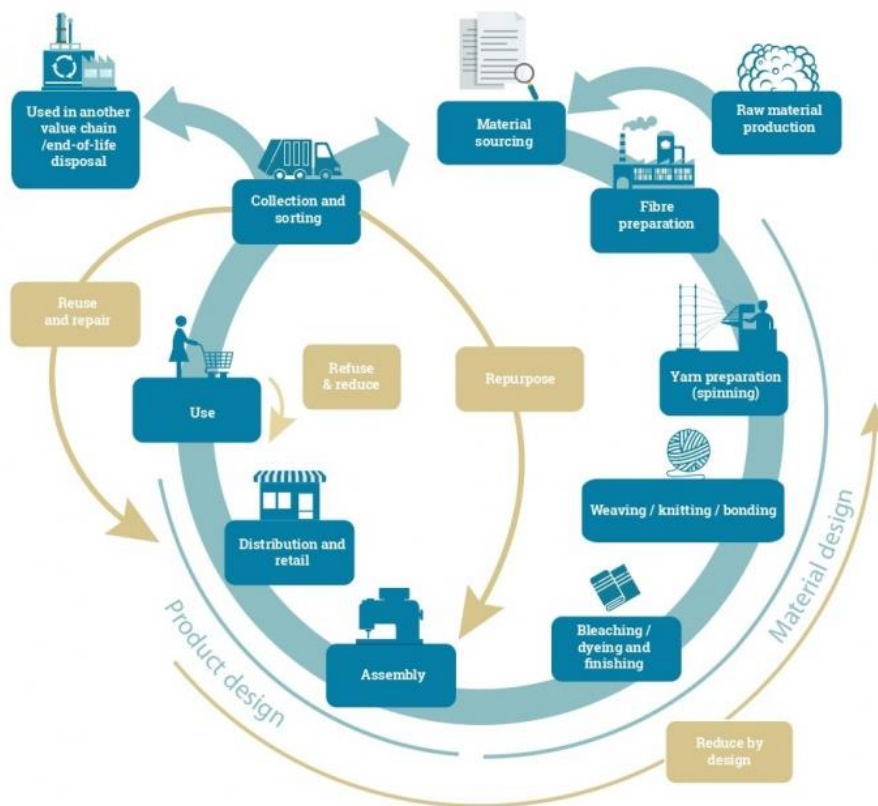
1. Dyeing and Printing:
 - "The cause of environmental issues in dyeing and printing is primarily due to..."
 - "The excessive use of... is a leading cause of concern in the dyeing process."
2. Consumer Use and End-of-Life:
 - "The cause of textile waste accumulation is largely attributed to..."
 - "The increasing demand for fast fashion causes..."

Opinions and Recommendations:

1. Garment Manufacturing:

<ul style="list-style-type: none"> • After the group activity, each group presents their real-world challenges and contribute to the ongoing efforts to build sustainability and circularity in the textile industry • As each group presents, they use the present simple and past simple tenses to describe their ideas and explain the rationale behind their choices. <p>9. Class Discussion and Reflection (Explaining):</p> <ul style="list-style-type: none"> • After all the presentations, initiate a class discussion by asking follow-up questions related to the opinions presented. • Encourage students to use contrast, addition, and cause language patterns when discussing the potential impact of the projects on the environment, society, and culture. • Facilitate a reflective discussion on the challenges and opportunities of the value chain in textiles and how different aspects interact and influence each other. <p>10. Closure (Describing and Informing):</p> <ul style="list-style-type: none"> • Summarise the key concepts discussed during the class, using present simple tense to describe general facts about sustainability. • Provide a brief overview of the upcoming topics in the next CLIL lessons related to sustainability. <p><i>Provide opportunities for students to practice using the target language patterns and encourage active participation in group discussions and class activities.</i></p> <p><i>Incorporate language skills alongside the content on urbanization, students can develop a deeper understanding of the subject matter while enhancing their language proficiency.</i></p>	<ul style="list-style-type: none"> • "In my opinion, a viable solution for sustainable garment manufacturing would be..." • "Based on our research, we recommend implementing..." <p>2. Distribution and Retail:</p> <ul style="list-style-type: none"> • "As consumers, we can actively contribute to sustainability efforts by..." • "Our recommendation is to advocate for..." <p>Summarising:</p> <p>1. Summary of Raw Material Sourcing:</p> <ul style="list-style-type: none"> • "To summarize, raw material sourcing is a critical aspect of the textile value chain, impacting both the environment and society." <p>2. Key Findings on Fabric Manufacturing:</p> <ul style="list-style-type: none"> • "In conclusion, our research reveals promising opportunities for advancing sustainable fabric manufacturing in the textile industry."
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Building Sustainability And Circularity In The Textile Value Chain



1. Defining Sustainability in Textiles

Sustainability in textiles aims to create a more environmentally friendly and socially responsible industry by minimizing negative impacts on ecosystems, communities, and future generations. It involves adopting practices across the entire supply chain.

Six Key Aspects of Sustainability

Aspect	Focus	Example Practices
1. Raw Material Selection	Prioritizing environmentally friendly and socially responsible resources.	Using organic cotton, hemp, and linen (grown without harmful chemicals), or recycled/upcycled materials .
2. Manufacturing Processes	Minimizing environmental impact during production.	Implementing energy-efficient practices , reducing water consumption, utilizing non-toxic dyes , and promoting fair labor.
3. Durability and Longevity	Designing textiles to last longer.	Using high-quality materials and thoughtful construction to reduce the need for frequent replacement and waste.
4. Social Responsibility	Ensuring ethical and fair practices for workers.	Guaranteeing fair wages, safe working conditions , and opportunities for worker advancement (Fair Trade).
5. Recycling and Circular Economy	Minimizing waste and maximizing resource efficiency.	Designing textiles for recyclability , promoting textile recycling programs , and upcycling textile waste.
6. Consumer Awareness and Education	Empowering consumers to make informed choices.	Providing transparent information on production, certifications (e.g., GOTS), and eco-labelling .

2. Sustainability in Raw Materials: Beyond 'Natural'

Sustainability in materials focuses on selecting resources that consider environmental impact, social implications, and resource efficiency.

1. Overview of Sustainable Materials

- **Natural and Organic Fibers:** Grown without harmful pesticides/chemicals (e.g., **organic cotton, hemp, linen**).
- **Recycled and Upcycled Materials:** Reducing demand for **virgin resources** by transforming post-consumer waste (e.g., plastic bottles) or repurposing existing materials.
- **Renewable and Biodegradable Materials:** Materials that decompose naturally (e.g., **bamboo, lyocell, organic wool**).
- **Low-Impact Dyes:** Using **non-toxic, plant-based dyes** to reduce water pollution.

2. The Challenge: Why Natural is Not Always Sustainable

The belief that "natural automatically implies sustainability" is often misleading. Sustainable practices must consider the **full life cycle** of a material.

Material	Sustainability Issue	Description
Conventional Cotton	Unsustainable Raw Material Extraction	Requires extensive water usage and high use of synthetic pesticides and fertilizers , leading to water scarcity and pollution.
Linen	Energy-Intensive Processing	Traditional retting process (separating fibers) can be energy-intensive; potential use of chemical retting agents.
Wood-based Fibres (e.g., Rayon, Viscose)	Deforestation	The demand for raw materials can drive deforestation , leading to loss of biodiversity.

3. Unsustainable Practices in the Value Chain

The journey from raw material to finished product involves many stages where unsustainable practices can occur:

Challenge Area	Description of Unsustainability
Raw Material Extraction	Deforestation, habitat destruction, extensive water consumption, and pollution (e.g., pesticide runoff).
Energy-Intensive Processing	High reliance on non-renewable energy sources (fossil fuels) for spinning, weaving, and dyeing, contributing to a high Carbon Footprint .
Chemical Usage and Pollution	Use of petrochemicals for synthetic fibers and discharge of untreated wastewater containing toxic chemicals from dyeing.
Waste Generation	Fiber waste (trimmings, offcuts) from manufacturing, and large volumes of End-of-Life Waste in landfills.
Social Implications	Exploitative labor conditions , low wages, poor working conditions, and potential human rights violations.
Lack of Transparency	Difficulty tracing raw materials; risk of Greenwashing (claiming sustainability without rigorous standards).

4. Gap-Fill Activity: Key Concepts Review

Instructions: Fill in the blanks with the appropriate words provided below the activity.

1. Raw Material Selection: Sustainable textiles prioritise the use of environmentally friendly and socially responsible raw materials. This includes opting for **(1)** _____ fibres, such as organic cotton, hemp, and linen, which are grown without the use of **(2)** _____ pesticides and chemicals. Additionally, **(3)** _____ textiles may also incorporate recycled or **(4)** _____ materials to reduce the demand for virgin resources.
2. Manufacturing Processes: Sustainable textile production focuses on **(5)** _____ the environmental impact of manufacturing processes. This can involve implementing **(6)** _____ practices, reducing water consumption, utilising non-toxic dyes and chemicals, and implementing **(7)** r_____ education and **(8)** _____ initiatives. It may also involve promoting fair labour practices and ensuring safe working conditions for textile **(9)** _____.
3. Durability and Longevity: Sustainable textiles prioritise durability and **(10)** _____. By designing and producing textiles that are built to last, they aim to reduce the need for frequent replacement, thereby reducing **(11)** _____ and resource consumption. This can be achieved through the use of high-quality **(12)**, _____ thoughtful construction techniques, and attention to product durability and **(13)** _____.

Word Bank:

- upcycled
- minimising
- workers
- energy-efficient
- waste
- longevity
- natural
- harmful
- sustainable
- recycling
- maintenance
- materials
- waste

5. Group Challenge: Sustainable Solutions for the Value Chain

Objective: To identify sustainability challenges and propose innovative solutions for a specific stage in the textile value chain.

Instructions:

1. Your group will be assigned **one** specific stage in the textile value chain:
 - **Raw Material Sourcing**
 - **Fabric Manufacturing**
 - **Dyeing and Printing**
 - **Garment Manufacturing**
 - **Distribution and Retail**
 - **Consumer Use and End-of-Life**
2. **Research & Discuss:** Identify the key environmental, social, and economic sustainability challenges associated with your assigned stage (refer to Sections 2 & 3).
3. **Propose Solutions:** Develop 2-3 **practical, actionable, and innovative solutions** that promote **sustainability and circularity** at your stage.
4. **Prepare a 5-minute Presentation** for the class, outlining the challenges and your proposed solutions. Focus on using the technical vocabulary learned today.

Additional Resources for Exploration:

- **UNEP Article:** <https://www.unep.org/explore-topics/resource-efficiency/what-we-do/sustainable-and-circular-textiles>
- **Case Study:** <https://www.unep.org/news-and-stories/story/somalia-china-designers-embrace-sustainable-fashion>

Urbanisation

Curricular Unit:

Date: 15/11/2022 22/11/ 2022

Time:09:00/ 14:00

Lessons: 6 Urbanisation	Level: 1 st year degree	Duration:90 + 90 mins
Aims / Learning Outcomes		
<ol style="list-style-type: none">1. Integrate Language and Content: Develop students' language proficiency while teaching them about the concepts, issues, and impacts of urbanisation.2. Define Urbanisation: Describe and explain the concept of urbanisation, including its causes and consequences.3. Analyse Trends: Analyse current urbanisation trends and identify how they influence fashion and textile design practices in particular visual impact.4. Interpret Data: Interpret data and statistics related to urbanisation and its impact on consumer behaviour in the fashion industry.5. Evaluate Sustainability: Evaluate the sustainability challenges and opportunities urbanisation presents to the fashion and textile sector.6. Communicate Effectively: Present findings and ideas coherently and persuasively in both written reports and oral presentations.7. Collaborate: Collaborate effectively in interdisciplinary teams to solve problems related to urbanisation in the fashion industry.8. Research Independently: Conduct independent research on topics related to urbanisation and fashion, synthesising information from various sources.9. Reflect on Cultural Aspects: Reflect on the cultural implications of urbanisation on fashion and textile design, considering global and local perspectives.10. Apply Knowledge: Apply knowledge gained from the course to propose innovative solutions and design concepts that respond to urbanisation challenges.11. Ethical Considerations: Discuss ethical considerations and social responsibilities associated with urbanisation in fashion and textile design.		

Assessments
Teacher and self-assessment processes will be used Participating the class activities and the group activity Identifying technical language and keywords in reading text Doing the group activity and writing down the keywords and vocabulary Gap-fill activity following the class discussion Mood board on urbanisation Final project work on urbanisation and sustainability incorporating 2 mood boards

Content	Cognition
<p>Urbanisation refers to the process by which an increasing proportion of a country's population or the global population resides in urban areas, such as cities and towns, instead of rural areas. It involves the growth and expansion of urban areas, including the physical, economic, and social changes that occur as a result.</p> <p>Urbanisation profoundly affects the fashion and textile industry by shaping consumer behaviour, market dynamics, supply chains, sustainability practices, retail formats, creative talent pools, and cultural influences. Fashion businesses need to adapt and respond to the evolving demands and opportunities presented by urbanisation to thrive in urban markets.</p>	<ol style="list-style-type: none"> 1. Comprehension: Students need to understand the concept of urbanization, including its definition, process, and its implications for urban areas and rural areas. This involves comprehending the physical, economic, and social changes associated with urbanization. 2. Analysis: Students should be able to analyze how urbanization affects various aspects of the fashion and textile industry, such as consumer behavior, market dynamics, and supply chains. They should critically assess the impacts and challenges presented by urbanization. 3. Application: Encourage students to apply their understanding of urbanization to specific scenarios within the fashion and textile sector. For example, they might apply their knowledge to propose strategies for fashion businesses to adapt to urbanization-driven changes. 4. Synthesis: Students should be able to synthesize information about the multifaceted effects of urbanization on the fashion industry. They need to connect the dots between different aspects like market dynamics, sustainability practices, and cultural influences. 5. Evaluation: Ask students to evaluate the positive and negative consequences of urbanization on fashion and textile design. They should assess the opportunities and challenges urbanization presents for businesses and society. 6. Creativity: Encourage creative thinking by challenging students to propose innovative solutions or design concepts that respond to the changing demands and opportunities created by urbanization. This involves creative cognition in designing products or strategies. 7. Critical Thinking: Develop critical thinking skills by having students critically analyze the factors that drive urbanization and how they impact fashion and textile design. This may involve evaluating the ethical and environmental aspects of urbanization. 8. Problem Solving: Present real-world problems or scenarios related to urbanization and the fashion industry. Have students brainstorm solutions and apply problem-solving cognition to address these challenges.

Culture

1. **Cultural Diversity:** Urban areas are often melting pots of different cultures and subcultures. Students should understand how this diversity influences fashion and textile design. Explore how urban environments can lead to cross-cultural exchanges, fusion of styles, and the emergence of unique fashion subcultures.
2. **Cultural Identity:** Urbanization can impact individuals' sense of cultural identity. Discuss how people from various cultural backgrounds express their identity through fashion and textiles in urban settings. Examine how traditional clothing and textiles may adapt or evolve in urban environments.
3. **Consumer Culture:** Urbanization is often associated with a consumer culture that desires new and fashionable products. Explore how consumer culture shapes the fashion industry, including trends, branding, and marketing strategies.
4. **Cultural Influencers:** Urban areas are hubs for cultural influencers, including celebrities, fashion bloggers, and social media influencers. Discuss how these influencers impact fashion choices and trends. Analyse how urban culture and aesthetics are disseminated through various media.
5. **Globalisation and Glocalization:** Urbanization is closely linked to globalisation, which can lead to the spread of global fashion trends. However, also discusses the concept of glocalisation, where global trends are adapted to local cultural contexts. Explore examples of fashion brands that successfully blend global and local influences.
6. **Cultural Appropriation:** Urbanization can raise questions about cultural appropriation in fashion and textile design. Discuss instances where elements from one culture are used inappropriately or insensitively in fashion. Encourage critical thinking about cultural sensitivity and respect in design practices.
7. **Sustainability and Cultural Heritage:** Consider preserving cultural heritage in the context of urbanisation. How can traditional textiles and craftsmanship be preserved or integrated into modern urban fashion while promoting sustainability and ethical practices?
8. **Cultural Events and Festivals:** Urban areas often host cultural events and festivals celebrating diversity and creativity. Explore how these events influence fashion and textile design, such as creating special collections or designs inspired by cultural celebrations.
9. **Cultural Norms and Values:** Discuss how cultural norms and values in urban areas can impact fashion choices. For example, some cultures may have specific modesty requirements, while others embrace more daring and expressive styles. How do these norms influence design decisions?
10. **Social Movements and Cultural Expression:** Urbanisation often coincides with social movements and cultural expression. Examine how fashion and textiles have been used as forms of protest or expressions of cultural identity in urban settings.

Communication		
Language OF Learning	Language FOR Learning	Language THROUGH Learning
<p>Urbanisation: Urbanisation Demographics Supply Chain Cultural Appropriation Consumer Behaviour Fast Fashion: Trend Forecasting Ethical Fashion</p> <p>1. Visual impact: city skylines /showcasing tall buildings/ urban infrastructure / dense concentration of urban development/ prominent buildings and structures.</p> <p>2. Satellite Images: satellite imagery /expansion of cities visually demonstrate growth and spread of urban areas /monitor urbanization trends.</p> <p>3. Before and After Photos: comparing /illustrate the transformation of rural or undeveloped areas /landscapes visual contrast /pre-urbanisation and post-urbanisation conditions.</p> <p>4. Urban Infrastructure: roads, bridges, railways, airports, and high-rise buildings, built environment</p> <p>5. Slums and Informal Settlements: contrasting view of urbanisation, challenges and inequalities substandard housing and living conditions in urban settings</p> <p>"Look at the different images. We are going to do a pair activity, so you need to divide into pairs...</p> <p>We are going to use the pre-class text and research...</p> <p>We are going to do a class example of the pair activity together and write keywords on the board</p>	<p><u>Classroom Language:</u> Look at the different images...</p> <p>Asking Questions:</p> <ul style="list-style-type: none"> • "Who can explain...?" • "What are your thoughts on...?" • "Can someone provide an example of...?" • "Any questions so far?" <p>4. Encouraging Participation:</p> <ul style="list-style-type: none"> • "Feel free to share your ideas." • "Raise your hand if you have something to add." • "Let's hear from different perspectives." <p>5. Clarification and Repetition:</p> <ul style="list-style-type: none"> • "Could you please repeat that?" • "I didn't catch your point; can you elaborate?" • "Let me clarify that concept." <p>6. Confirming Understanding:</p> <ul style="list-style-type: none"> • "Does everyone follow so far?" • "Is there anyone who would like me to explain further?" <p>7. Providing Instructions:</p> <ul style="list-style-type: none"> • "For the next activity, please..." • "Take a few minutes to review the reading material." <p>8. Group Work and Pair Work:</p> <ul style="list-style-type: none"> • "Now, get into your pairs/groups." • "Discuss this topic with your partner/group." <p>9. Managing Time:</p> <ul style="list-style-type: none"> • "We have 10 minutes left for this activity." • "Time's up; let's move on." <p>10. Encouraging Critical Thinking: - "What do you think might be the implications of this?" - "How would you approach this problem from a different angle?"</p> <p>12. Summarising: - "To summarize what we've discussed..." - "Let me highlight the key points."</p> <p>Introduction to Urbanisation (Visual Impact):</p> <ul style="list-style-type: none"> • "Urbanisation is the process of rapid population growth in cities and towns, leading to the transformation of landscapes. You can see the visual impact of urbanization through city skylines, which are characterized by tall buildings and a dense concentration of urban development." <p>Engaging in Pair Activity:</p> <ul style="list-style-type: none"> • "Now, let's divide into pairs and discuss the visual impacts of urbanisation. Use 	<p>Identify and understand the different vocabulary relating to urbanisation</p> <p>Distinguish the different language needed to do the activities</p> <p>Learn new words relating to the topic</p> <p>Record the new vocabulary learnt through the activities</p> <p>Draw on and take advantage of vocabulary and language used by the class colleagues/peers</p> <p>1. Vocabulary and Terminology:</p> <ul style="list-style-type: none"> • Terms related to urbanisation, such as rural, urban, population shift, infrastructure, amenities, skylines, satellite imagery, and more. • Vocabulary related to fashion and textile design, architectural styles, and urban planning. <p>2. Descriptive Language: Expressions for describing visual elements, including adjectives (e.g., tall, dense, contrasting) and descriptive phrases (e.g., characterized by, dominated by).</p> <p>3. Comparative Language: Phrases for making comparisons, such as "On the one hand... on the other hand," "In contrast," "In comparison to," and "While."</p> <p>4. Causal Language: Language to discuss causes and effects, such as "The main driver of this transformation is," "This change is a direct result of," and "The cause behind this phenomenon is closely linked to."</p>

<p>"Now, let's move on to pair discussion..."</p> <p>Here is the question on the board...</p> <p>What are the major visual impacts of urbanisation? You can write your answers in notes or as keywords</p> <p>To explore these visual representations, you can search for keywords like "urbanisation," "city skyline," "urban growth," or "urban development" in online image search engines or stock photo websites.</p> <p>There are visual patterns that can be observed in the planning and architecture of urbanization. What influences these patterns?</p> <p>These patterns are influenced by various factors, including cultural, historical, economic, and technological considerations. Here are some common visual patterns in urban planning and architecture associated with urbanisation:</p> <p>Let's discuss these points:</p> <ol style="list-style-type: none"> 1. Street Grids: Many urban areas are characterised by a grid-like pattern of streets and blocks. This pattern facilitates efficient movement, navigation, and connectivity within the city. Grid systems often result in rectangular or square-shaped blocks with streets intersecting at right angles. 2. Land Use Zoning: Urban planning typically involves the zoning of land for different purposes, such as residential, commercial, industrial, and recreational areas. This results in distinct visual patterns where different land uses are concentrated in specific zones or districts within the city. 	<p>the pre-class text and your research as references to identify keywords and concepts related to urbanization's visual impact."</p> <p>Class Example of Pair Activity:</p> <ul style="list-style-type: none"> • "Let's collectively demonstrate how to conduct the pair activity. We'll list keywords on the board that represent the visual impact of urbanisation based on our discussion and the pre-class text." <p>Pair Discussion: Visual Impacts of Urbanization:</p> <ul style="list-style-type: none"> • "In your pairs, discuss and write down the major visual impacts of urbanisation. You can jot down your answers as keywords or brief notes." <p>Exploring Visual Representations:</p> <ul style="list-style-type: none"> • "To explore these visual representations, use keywords like 'urbanisation,' 'city skyline,' 'urban growth,' or 'urban development' in online image search engines or stock photo websites." <p>Factors Influencing Visual Patterns:</p> <ul style="list-style-type: none"> • "These patterns are shaped by cultural, historical, economic, and technological considerations. Let's delve into some common visual patterns in urban planning and architecture." <p>Discussion of Visual Patterns:</p> <ul style="list-style-type: none"> • "Let's discuss these visual patterns and their significance. What factors influence street grids, land use zoning, and architectural styles in urban areas?" <p>1. Present Simple Tense: "Urbanisation refers to..." Describe ongoing situations: "Cities often serve as centers of trade." Express habits and routines: "People from rural areas often migrate to urban areas."</p> <p>2. Present Continuous Tense: "We are discussing the impacts of urbanization." Highlight current trends: "Fashion designers are currently exploring urban-inspired themes."</p> <p>3. Past Simple Tense: Narrate historical events or developments: "In the past century, urbanisation rates increased dramatically." Describe completed actions in the past: "Architectural styles evolved over time."</p> <p>6. Future Tense (Will and Going to): Discuss future trends and predictions: "Urbanisation will continue to influence consumer behavior."</p>	<p>5. Opinion and Recommendation Language:</p> <ul style="list-style-type: none"> • Expressions for expressing opinions, including "In my opinion," "From my perspective," and "Based on what we've discussed." • Vocabulary and phrases for making recommendations, such as "I would suggest that" and "To address this issue, I recommend that." <p>6. Summarisation Language: Phrases for summarizing key points and findings, including "To summarize," "In brief," "In a nutshell," and "In conclusion."</p> <p>7. Questioning and Inquiry Language: Vocabulary and phrases for asking questions and seeking clarification, such as "Could you please clarify," "Would you mind explaining," and "Just to be clear."</p> <p>8. Discussion and Debate Language: Expressions for initiating and participating in discussions, including "Let's kick off our discussion with," "To get started," and "I completely agree/disagree."</p> <p>9. Academic Language and Register: The use of formal and academic language appropriate for higher education contexts, including clear and precise communication.</p> <p>10. Visual Interpretation Skills: The ability to interpret visual representations, such as city skylines, satellite images, and architectural styles, and discuss their significance.</p>
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<p>3. Central Business Districts (CBD): In larger cities, there is often a central business district that serves as the economic and commercial hub. CBDs often feature tall buildings, such as skyscrapers, and a dense concentration of office spaces, retail establishments, and financial institutions.</p> <p>4. Architectural Styles: Urbanization often showcases a mix of architectural styles reflecting different periods and influences. Historic buildings may coexist with modern structures, creating an eclectic architectural fabric within the urban landscape. The architectural styles employed can vary based on cultural heritage, local traditions, and global trends.</p> <p>5. Landmarks and Iconic Buildings: Urbanization often leads to the construction of iconic landmarks and architectural marvels that become symbols of the city. These landmarks, such as famous bridges, monuments, or distinctive skyscrapers, contribute to the visual identity and skyline of the urban area.</p> <p>6. Green Spaces and Parks: Urban planning emphasizes the integration of green spaces and parks within cities to provide recreational areas and improve the quality of life for residents. These spaces often feature landscaping, trees, gardens, and recreational facilities, offering visual relief from the urban environment.</p> <p>7. Pedestrian-Friendly Design: With increasing emphasis on walkability and sustainability, urban planning incorporates pedestrian-friendly design elements. This includes wide sidewalks, pedestrian zones, street furniture, and landscaping, aiming to create a visually appealing and accessible urban environment.</p> <p>8. Mixed-Use Developments: In recent urban planning approaches, there is a trend</p>	<p>Describe planned or intended actions: "We are going to explore fashion trends in urban areas next."</p> <p>7. Modals (Can, Must, Should, Could, Might): Express possibility, ability, necessity, or permission: "Fashion designers can incorporate urban elements into their designs." Give advice or recommendations: "Designers should consider the cultural aspects of urbanization."</p> <p>Expressions for Discussions and Presentations:</p> <p>1. City Skylines: "City skylines, such as the one in New York City, are characterized by tall skyscrapers and iconic buildings that dominate the urban landscape." "When we think of urbanisation, the first image that often comes to mind is a stunning city skyline with a dense concentration of high-rise structures."</p> <p>2. Satellite Images: "Satellite imagery over the past few decades vividly shows the expansion of urban areas, with urbanized regions appearing as bright clusters in contrast to less developed areas." "We can use satellite images to monitor urbanisation trends and see how cities grow and evolve over time."</p> <p>3. Before and After Photos: "Let's take a look at before-and-after photos of Shanghai, China, which clearly illustrate the transformation of rural areas into a modern metropolis." "These photos capture the stark visual contrast between pre-urbanization and post-urbanization conditions in many cities."</p> <p>4. Urban Infrastructure: "Urban infrastructure includes a network of roads, bridges, railways, airports, and high-rise buildings that shape the visual identity of urban areas." "The built environment, with its impressive urban infrastructure, often reflects the level of development and urbanization in a region."</p> <p>5. Slums and Informal Settlements: "On the flip side, urbanization isn't just about towering skyscrapers. It also involves the existence of slums and informal settlements, characterized by overcrowded and substandard housing." "These settlements provide a contrasting view of urbanization, highlighting the</p>	<p>11. Research and Preparatory Skills: Conducting pre-class research on a topic, summarising findings, and presenting them coherently.</p> <p>12. Critical Thinking Skills: Analysing visual data and forming informed opinions and recommendations based on evidence.</p>
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<p>towards mixed-use developments that combine residential, commercial, and recreational elements within the same area. This pattern results in visually diverse neighborhoods with a mix of building types, functions, and architectural styles.</p>	<p>challenges and inequalities that persist in urban areas."</p> <p>6. Green Spaces and Parks: "Urban planners often incorporate green spaces and parks into city layouts, offering visual relief from the concrete jungle and enhancing the quality of life for residents." "Central Park in New York City is a prime example of a well-designed urban green space within a bustling metropolis."</p> <p>7. Architectural Styles: "Urbanization often results in a mix of architectural styles, blending historic buildings with modern structures. Paris, for instance, showcases this blend with its historic landmarks and contemporary architecture." "Cultural heritage, local traditions, and global trends influence the architectural styles seen in urban landscapes."</p> <p>8. Landmarks and Iconic Buildings: "Many cities boast iconic landmarks and architectural marvels that become symbols of urbanization. For example, the Eiffel Tower in Paris or the Burj Khalifa in Dubai." "These landmarks contribute to the visual identity and skyline of the urban area, attracting tourists and becoming cultural symbols."</p> <p>9. Pedestrian-Friendly Design: "With a growing emphasis on walkability, urban planners incorporate pedestrian-friendly elements like wide sidewalks, street furniture, and landscaping to create visually appealing and accessible urban environments." "The streets of Amsterdam exemplify pedestrian-friendly urban design with their bike lanes and well-maintained walkways."</p>	
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Procedures	Scaffolding Strategies
<p>Students were asked to research the topic for this lesson by examining the concept of urbanisation and its visual impact on the landscape.</p> <p>Procedure for the CLIL Lesson on urbanisation:</p> <p>Objective: To understand the visual impact of urbanisation on landscapes and its relevance to fashion and textile design.</p> <p>Materials Needed:</p> <ul style="list-style-type: none"> • Visual representations of urbanisation (city skylines, satellite images, before-and-after photos, urban infrastructure, slums, green spaces, architectural styles, landmarks). • Whiteboard or digital screen for displaying visuals. • Pre-class research materials. • Laptops or tablets for online image searches (optional). • Writing materials for students. <p>Duration: Approximately 90 minutes</p> <p>Procedure:</p> <p>Introduction (10 minutes):</p> <ol style="list-style-type: none"> 1. Begin the class by greeting the students and setting the context for the lesson. 2. Mention that as a preparation for today's class, students were asked to research the term "urbanisation" and to search for images that depict the visual impact of urbanization. 3. Ask if any students would like to share their initial findings or observations based on their research. 4. Define urbanisation as the process of population shift from rural to urban areas and mention that it involves physical, economic, and social changes. 5. Explain that the lesson will focus on further exploring the visual impact of urbanisation on landscapes and its relevance to fashion and textile design. <p>Visual Exploration (30 minutes):</p> <ol style="list-style-type: none"> 6. Display various visual representations of urbanisation on the whiteboard or screen, including city skylines, satellite images, before-and-after photos, urban infrastructure, slums, green spaces, architectural styles, and landmarks. 7. Describe each visual representation, emphasising key aspects and changes brought about by urbanization. 8. Encourage students to actively engage with the visuals, ask questions, and take notes on the visual impact. <p>Discussion and Analysis (20 minutes):</p> <ol style="list-style-type: none"> 9. Initiate a class discussion by asking open-ended questions: <ul style="list-style-type: none"> • "What visual elements do you notice in these representations of urbanization?" • "How has urbanisation transformed these landscapes?" • "What are the positive and negative aspects of these visual changes?" 10. Encourage students to share their observations and engage in a meaningful discussion. 11. Relate the discussion to fashion and textile design by asking, "How might these visual changes influence design choices in fashion and textiles?" <p>Group Activity: Visual Patterns (20 minutes):</p>	<p><u>Understanding, identifying and explaining</u></p> <p>Students use the key vocabulary to make sentences about the positive and negative aspects of urbanisation.</p> <p>Students look at the different images and discuss the visual impact</p> <p>Applying, comparing, and contrasting, organising and evaluating:</p> <p>Students organise the information into visual and structural ideas</p> <p>Students decide on the positive and negative impacts</p> <p>Students organise their ideas to compare and contrast these with other groups and apply the language learnt.</p> <p>Sentence Frames:</p> <p>Describing and Informing:</p> <ol style="list-style-type: none"> 1. "One key aspect of urbanisation is..." 2. "In the visual representation, we can observe that..." 3. "This image depicts..." 4. "To provide some context, let me explain that..." 5. "In the photo, you can clearly see..." <p>Contrast:</p> <ol style="list-style-type: none"> 6. "On the one hand, urbanisation leads to..." 7. "In contrast, there's a stark difference between..." 8. "While this image shows the positive side of urbanization, the next one illustrates..." 9. "In comparison to the previous image, this one highlights..." 10. "It's important to consider both the benefits and drawbacks, as illustrated by these visuals." <p>Addition:</p> <ol style="list-style-type: none"> 11. "Additionally, I'd like to point out that..." 12. "Another factor to consider is..." 13. "Furthermore, this image also shows..." 14. "In addition to what my colleague mentioned,..." 15. "Moreover, we should take into account that..." <p>Cause:</p> <ol style="list-style-type: none"> 16. "One of the reasons behind this visual change is..." 17. "The main driver of this transformation is..." 18. "The visual impact we see can be attributed to..."

<p>12. Divide the class into small groups and assign each group one of the visual patterns associated with urbanization (e.g., street grids, land use zoning, architectural styles).</p> <p>13. Instruct each group to discuss and analyse their assigned visual pattern's significance in the context of urbanisation.</p> <p>14. Ask each group to summarise their findings and present them to the class.</p> <p>Reflection and Conclusion (10 minutes):</p> <p>15. Bring the class back together and facilitate a brief reflection:</p> <ul style="list-style-type: none"> • "What have you learned about the visual impact of urbanisation today?" • "How can this understanding be applied to fashion and textile design?" <p>16. Summarize the key takeaways and emphasise the relevance of the visual impact of urbanisation in the design field.</p> <p>17. Gap-fill exercise on the board</p> <p>18. Conclude the lesson by thanking the students for their participation and interest.</p> <p><i>Provide opportunities for students to practice using the target language patterns and encourage active participation in group discussions and class activities.</i></p> <p><i>Incorporate language skills alongside the content on urbanisation, students can develop a deeper understanding of the subject matter while enhancing their language proficiency.</i></p>	<p>19. "This change is a direct result of..."</p> <p>20. "The cause behind this phenomenon is closely linked to..."</p> <p>Opinions and Recommendations:</p> <p>21. "In my opinion, this visual transformation reflects..."</p> <p>22. "From my perspective, it's evident that..."</p> <p>23. "Based on what we've discussed, I would suggest that..."</p> <p>24. "Considering the visual evidence, it seems advisable to..."</p> <p>25. "To address this issue, I recommend that..."</p> <p>Summarising:</p> <p>26. "To summarise our group's findings, we observed that..."</p> <p>27. "In brief, we've discussed the visual impact of urbanisation in terms of..."</p> <p>28. "In a nutshell, our analysis suggests that..."</p> <p>29. "To recap what we've covered so far, we can say that..."</p> <p>30. "In conclusion, these visuals help us understand.."</p>
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Gap-Fill Exercise: Urbanisation and Its Impact on Fashion and Textile Design

Instructions: Fill in the blanks with the appropriate words or phrases based on what you have learned during the lesson.

1. Urbanisation refers to the process by which an increasing proportion of the population resides in urban areas, such as cities and towns, instead of _____ areas.
2. Urbanisation involves the growth and expansion of urban areas, including physical, economic, and social changes that occur as a _____.
3. Various factors, including industrialisation, economic development, and population growth, typically drive _____.
4. As economies develop, job opportunities and amenities tend to be more concentrated in urban areas, attracting people from rural areas in search of better _____.
5. The conversion of agricultural or undeveloped land into urban infrastructure, including residential, commercial, and industrial spaces, is a common aspect of the _____ process.
6. Urbanisation often leads to the establishment of transportation systems, utilities, and other urban _____ to support the growing population.
7. In the context of fashion and textile design, urbanisation profoundly affects consumer behaviour, market dynamics, supply chains, sustainability practices, retail formats, creative talent pools, and _____ influences.
8. While urbanisation can foster economic growth, innovation, and cultural exchange, it can also lead to challenges such as overcrowding, inadequate housing, increased pollution, and strains on _____.
9. Efforts to manage urbanisation effectively involve urban planning, infrastructure development, affordable housing initiatives, environmental conservation measures, and the provision of _____ services.
10. Sustainable urban development aims to create liveable cities that balance economic growth with social equity and _____ sustainability.
11. Visual representations of urbanisation often include images of city _____ showcasing tall buildings and a dense concentration of urban development.

12. Satellite imagery can visually demonstrate the growth and spread of urban areas over _____.
13. Comparing images of the same location taken before and after urbanisation can illustrate the transformation of rural or undeveloped areas into urban _____.
14. In the context of urbanisation, "CBD" stands for Central Business District, which often features tall buildings and a dense concentration of _____ spaces.
15. Urbanisation often results in a mix of architectural styles, reflecting different _____ and influences within the urban landscape.

Answers:

1. rural
2. result
3. urbanisation
4. employment prospects
5. urbanisation
6. amenities
7. cultural
8. infrastructure and public services
9. social
10. environmental
11. skylines
12. time
13. landscapes
14. office
15. periods

The Dynamics of Urbanisation

What is Urbanisation?

Urbanisation is the process by which an **increasing proportion of a country's population** or the global population comes to live in **urban areas** (cities and towns) rather than rural areas.¹

It involves both **population growth** and the **physical expansion** of cities, leading to significant economic, social, and environmental changes.

Key Drivers and Positive Impacts

Key Driver	Description	Positive Impact
Industrialisation & Economic Development	Economies develop, leading to job opportunities and services concentrating in urban areas.	Economic Growth: Cities are centers of trade, industry, and technological advancement .
Population Attraction	People move from rural areas seeking better employment prospects, education, and amenities (e.g., healthcare).	Innovation & Culture: Cities foster innovation , diverse employment, and rich cultural exchange.
Physical Conversion	Agricultural or undeveloped land is converted into urban infrastructure (residential, commercial, industrial spaces).	Improved Infrastructure: Leads to the establishment of advanced transportation systems, utilities, and public services.

Challenges and Sustainable Solutions

Rapid, unplanned urban growth creates significant challenges, making **sustainable urban development** crucial.

Challenge	Impact	Sustainable Solution
Overcrowding & Housing	Leads to inadequate housing, increased social inequalities, and the growth of slums/informal settlements .	Affordable Housing initiatives and effective Urban Planning to manage density.
Infrastructure Strain	Overburdening of transportation systems, utilities, and public services, causing traffic congestion .	Investment in public Infrastructure Development (e.g., mass transit, smart city systems).
Environmental Degradation	Increased pollution (air, water, noise) and habitat loss due to converting natural land.	Environmental Conservation measures and incorporating Green Spaces and parks into city design.

Visual Patterns of Urbanisation

Urbanisation creates observable visual patterns in city planning and architecture, influenced by history and planning philosophies:

1. **Street Grids:** A common pattern of streets and blocks intersecting at right angles, facilitating efficient movement.²
2. **Central Business Districts (CBD):** The economic hub, often dominated by **skyscrapers** and a dense concentration of office spaces.³
3. **Land Use Zoning:** Clear visual separation of areas for different purposes (residential, commercial, industrial).
4. **Architectural Mix:** Coexistence of historical buildings and modern structures.
5. **Green Spaces:** Planned areas like parks and gardens that provide visual and environmental relief.⁴
6. **Pedestrian-Friendly Design:** Incorporation of wide sidewalks and pedestrian zones to encourage walkability.
7. **Mixed-Use Developments:** Combining residential, commercial, and recreational elements in one area to create visually diverse neighborhoods.⁵

Activity: Urbanisation Key Concepts

Instructions

Fill in the blanks in the sentences below with the most **appropriate word** from the texts above to complete each sentence correctly.

1. Urbanisation refers to the process of an increasing proportion of the population residing in **(1)** _____ areas.
2. Cities often attract people from rural areas due to better job opportunities, access to education, and improved **(2)** _____ services.
3. The conversion of agricultural land into urban areas is a common outcome of **(3)** _____.
4. **(4)** _____ growth is often observed in urban areas as more people migrate in search of a better lifestyle.
5. Urbanisation can put strains on **(5)** _____ such as transportation systems, utilities, and public services.
6. Sustainable urban development aims to balance economic growth with social equity and **(6)** _____.
7. Rapid and unplanned urbanisation can lead to issues like **(7)** _____, inadequate housing, and environmental degradation.
8. Urbanisation is closely associated with the concentration of **(8)** _____ activities in cities.

Answers

Blank	Word
(1)	urban
(2)	healthcare
(3)	urbanization
(4)	Population
(5)	infrastructure
(6)	environmental sustainability
(7)	overcrowding
(8)	economic

Visual aids: Sites to use in class and for students to use for their research

<https://www.rawpixel.com/image/6033720/photo-image-public-domain-free-city>

<https://www.pexels.com/photo/cityscape-of-modern-city-with-big-green-park-4468992/>

<https://freerangestock.com/photos/71390/photo-details.html>

https://www.istockphoto.com/pt/search/2/image?phrase=Buildings+city&irgwc=1&cid=IS&utm_medium=affiliate&utm_source=Freerange+Stock+LLC&clickid=zOBUnm3XoxyPWjLz67xZCWaxUkFWj-R821RzSg0&utm_content=258824&irpid=39115

Mood & Tone

Curricular Unit: Materials Date: 14/12,
15/12/2022 18/01, 19/01/2023 Time: 9:00 / 14:00

Lessons: 5 & 6	Level: 1 st year degree	Duration:90 + 90 mins X2
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Aims / Learning Outcomes
<ol style="list-style-type: none">1. Integrate Language and Content: Develop students' language proficiency while enhance students' understanding of the concepts of mood and tone in the context of fashion and textile design.2. By integrating content knowledge with language skills, students will develop a deep comprehension of how mood and tone influence design choices, fostering their ability to create cohesive and impactful fashion and textile designs. <p>Objectives: By the end of this CLIL class, students should be able to:</p> <p>Define and Differentiate: Define the terms "mood" and "tone" in the context of fashion and textile design. Differentiate between mood and tone, highlighting their distinct roles in design communication.</p> <p>Analyse Visual Elements: Analyse and identify visual elements (colours, patterns, textures, etc.) that contribute to the mood and tone of a fashion or textile design. Connect specific design elements to various emotional responses and messages they convey.</p> <p>Apply Mood and Tone Concepts: Apply the concepts of mood and tone to create designs that align with specific thematic ideas or narratives. Experiment with different design elements to achieve desired emotional and aesthetic outcomes.</p> <p>Communicate Effectively: Express thoughts and opinions about the mood and tone of designs using appropriate design vocabulary. Engage in discussions and presentations about the emotional and communicative aspects of their own and others' designs.</p> <p>Collaborate and Debate: Collaborate with peers to analyse and interpret the mood and tone of diverse design examples. Engage in debates regarding the interpretation and effectiveness of mood and tone choices in different cultural and historical contexts.</p> <p>Reflect and Revise: Reflect on their own design choices and the mood and tone implications. Revise and refine their designs based on feedback received during class discussions and critiques. Demonstrate an understanding of how different design projects express unique moods and tones.</p>
Assessments
Teacher, peer- and self-assessment processes will be used Participating the class activities and the group activity Doing the group activity and writing down the keywords and vocabulary Gap fill activity following the class discussion Final project work on urbanisation and sustainability incorporating 2 mood boards

Content	Cognition
<p>Vocabulary and Terminology:</p> <ul style="list-style-type: none"> • key vocabulary words, phrases, and terminology related to mood and tone in fashion and textile design • design elements, emotional descriptors, and technical terms. <p>Key Concepts:</p> <ul style="list-style-type: none"> • Define and explain the key concepts of mood and tone. • Visual Elements and Design Principles: • Identify specific design elements (colors, patterns, textures, shapes, etc.) that contribute to mood and tone. <p>Explain how these elements interact and how they can be manipulated to achieve specific emotional effects.</p>	<p>Understand the meaning of mood and tone describing designs, explaining mood and tone choices</p> <ol style="list-style-type: none"> 1. Analyse: Break down the components of a design to understand how they contribute to mood and tone. 2. Evaluate: Assess the effectiveness of design choices in conveying the desired emotional impact. 3. Interpret: Explain the meaning and significance of specific design elements in relation to mood and tone. 4. Infer: Draw conclusions about the mood and tone intended by the designer based on visual cues. 5. Synthesise: Combine different design elements to create a cohesive mood and tone in a design. 6. Deconstruct: Dissect a design to identify its individual components and their role in establishing mood and tone. 7. Compare and Contrast: Identify similarities and differences in the use of mood and tone across different designs. 8. Critique: Provide constructive feedback on how effectively mood and tone have been incorporated into a design. 9. Conceptualise: Formulate an understanding of the relationship between design choices and emotional impact. 10. Categorise: Group design elements based on their contribution to different emotional responses.

Culture

1. **Cultural Influence on Mood and Tone:** Explain to students that mood and tone are not only influenced by design elements but also by cultural perceptions and values. Different cultures associate colors, patterns, and styles with various emotions. For example, a color symbolising celebration in one culture might represent mourning in another. Discuss how cultural backgrounds shape the interpretation of mood and tone in design.
2. **Cross-Cultural Analysis:** Provide case studies or examples of fashion and textile designs from different cultures and historical periods. Analyse how the use of colors, materials, and patterns reflects the unique mood and tone of each culture. Compare and contrast how emotions are conveyed through design choices in various societies.
3. **Cultural Significance of Materials:** Discuss how the choice of textiles and materials holds cultural significance. Some cultures prioritise natural, sustainable materials, while others might emphasise intricate craftsmanship. Explore how these material choices contribute to the overall mood and tone of a design.
4. **Cultural Symbols and Traditions:** Explore how cultural symbols and traditional elements are used in design to convey specific moods and tones. For instance, patterns inspired by indigenous art might evoke a sense of heritage and authenticity, while contemporary designs might play with traditional motifs in a new context.

Communication		
Language OF Learning	Language FOR Learning	Language THROUGH Learning
<p>Vocabulary and Language:</p> <ol style="list-style-type: none"> Mood: <ul style="list-style-type: none"> Emotional atmosphere Evokes feelings Elicits a response Sets the tone Creates an ambiance Tone: <ul style="list-style-type: none"> Designer's perspective Intended message Attitude conveyed Reflects the creative intent Communicates a concept Design Elements: <ul style="list-style-type: none"> Color palette Texture choices Pattern selection Material combinations Silhouettes Cultural Influence: <ul style="list-style-type: none"> Cultural context Heritage and traditions Cross-cultural perspective Globalisation's impact Indigenous symbols Emotional Descriptors: <ul style="list-style-type: none"> Romantic Playful Serene Dramatic Energetic Cross-Cultural Analysis: <ul style="list-style-type: none"> Comparative study Cultural nuances Diverse interpretations Cultural symbolism Multicultural design Design Narrative: <ul style="list-style-type: none"> Visual storytelling Conveys a narrative Expresses a theme Narrates a concept Communicates a story <p>Technical Terms:</p> <ol style="list-style-type: none"> Color Theory: <ul style="list-style-type: none"> Color harmony Color palette selection Color contrast Complementary colors Color symbolism Texture and Material: <ul style="list-style-type: none"> Textile manipulation Fabric properties 	<ol style="list-style-type: none"> "Let's analyse how the color palette and pattern selection contribute to the romantic mood of this design." "As we evaluate this textile pattern, consider how the choice of textures influences the overall tone of the piece." "To interpret the mood of this collection, pay attention to the use of bold contrasts and soft lines." "Based on the visual cues, can you infer the intended tone of this fashion line?" "Let's synthesise these design elements to create a cohesive mood that reflects a sense of nostalgia." "In order to deconstruct this fashion illustration, identify the key elements that establish its mood and tone." "Compare and contrast the use of mood and tone in these two textile designs. What similarities do you notice?" "Your critique should focus on how effectively the designer has translated the intended mood and tone into this clothing line." "Conceptualise the impact of incorporating sustainable materials on the overall tone of the collection." "Categorise these design elements into those that enhance a playful mood and those 	<ol style="list-style-type: none"> Describing Design Elements: Students will practice using adjectives and descriptive language to explain the impact of design elements on mood and tone. For instance: <ul style="list-style-type: none"> "The vibrant color palette in this design evokes a playful and energetic mood." "The intricate lace pattern adds a touch of elegance and sophistication to the overall tone." Comparing and Contrasting: Through cross-cultural analysis, students will enhance their skills in comparing and contrasting different designs. They will use language to highlight similarities and differences in mood and tone: <ul style="list-style-type: none"> "Compare the use of bold colors in the Western design with the muted tones in the Eastern-inspired piece." "Contrast the formal tone of this attire with the relaxed mood conveyed by the casual accessories." Discussing Cultural Significance: Students will engage in discussions about the cultural significance of design choices, employing language to express their insights: <ul style="list-style-type: none"> "The incorporation of indigenous motifs reflects the designer's respect for cultural heritage and adds a unique cultural touch to the design." "The choice of sustainable materials not only contributes to the design's eco-friendly tone but also aligns with the cultural emphasis on environmental consciousness." Providing Constructive Critique: During critique sessions, students will practice giving feedback using specific

<ul style="list-style-type: none"> ○ Material compatibility ○ Surface texture ○ Material innovation 3. Pattern Design: <ul style="list-style-type: none"> ○ Pattern composition ○ Repetition and scale ○ Motif placement ○ Pattern symmetry ○ Geometric patterns 4. Historical Context: <ul style="list-style-type: none"> ○ Era-specific design ○ Historical influences ○ Period-inspired designs ○ Retro aesthetics ○ Vintage revival 5. Cultural Symbols: <ul style="list-style-type: none"> ○ Iconic motifs ○ Symbolic representations ○ Cultural emblems ○ Heritage patterns ○ Indigenous symbols 6. Cultural Sensitivity: <ul style="list-style-type: none"> ○ Ethical considerations ○ Cultural respect ○ Inclusive design ○ Cultural appropriation ○ Cultural exchange 7. Visual Language: <ul style="list-style-type: none"> ○ Visual communication ○ Design vocabulary ○ Visual storytelling ○ Design aesthetics ○ Expressive elements 8. Cultural Fusion: <ul style="list-style-type: none"> ○ Syncretic design ○ Hybrid aesthetics ○ Fusion aesthetics ○ Global design fusion ○ Cultural amalgamation 	<p>that contribute to a more formal tone."</p> <p>Introduction:</p> <ul style="list-style-type: none"> ● "Today, we will be looking at the fascinating world of mood and tone in fashion and textile design." ● "Our goal is to explore how design choices influence emotions and messages in various cultural contexts." ● "Throughout this class, we will analyse, discuss, and create designs that communicate specific moods and tones." <p>Explaining Concepts:</p> <ul style="list-style-type: none"> ● "Let's begin by defining 'mood' as the emotional atmosphere a design conveys to viewers." ● "Now, 'tone' refers to the designer's attitude or intended message behind the design." ● "Design elements such as colors, patterns, and textures combine to create the overall mood." ● "Different cultures influence how we perceive mood and tone in designs due to their unique values and traditions." <p>Analysing Designs:</p> <ul style="list-style-type: none"> ● "Let's analyse how the use of warm colors creates a cosy mood in this textile pattern." ● "In this dress design, the delicate floral patterns contribute to a romantic tone." ● "Can you identify cultural symbols incorporated into this design that enhance its mood?" ● "Notice how the designer's tone shifts 	<p>language to discuss how well mood and tone are conveyed in designs:</p> <ul style="list-style-type: none"> ○ "The use of contrasting colours effectively conveys a sense of excitement and energy, aligning with the playful tone of the collection." ○ "While the design elements contribute to a harmonious mood, there might be an opportunity to enhance the formal tone through texture variation."
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	<p>from playful to formal through the choice of materials."</p> <p>Cross-Cultural Comparisons:</p> <ul style="list-style-type: none">• "Compare the use of bright colors in this Western design with the subdued tones in this Asian-inspired piece."• "Contrast how different cultures express elegance and sophistication through distinct design elements."• "Discuss how globalisation has led to the blending of cultural moods and tones in contemporary fashion." <p>Reflecting and Applying:</p> <ul style="list-style-type: none">• "Reflect on how cultural insights have influenced your perspective on mood and tone in design."• "Apply the concepts we've discussed to your design projects, ensuring they resonate with specific cultural themes."• "Critically evaluate your design's effectiveness in conveying the intended mood and tone." <p>Closing:</p> <ul style="list-style-type: none">• "In today's class, we've deepened our understanding of how culture shapes mood and tone in fashion and textile design."• "As designers, being sensitive to cultural nuances will help us create designs that connect with diverse audiences."	
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Procedures	Scaffolding Strategies
<p>Class 1: Aim: Introduce the concepts of mood and tone in fashion and textile design, and explore their impact on design choices. Objectives:</p> <ul style="list-style-type: none"> • Define mood and tone in the context of fashion and textile design. • Identify key design elements contributing to mood and tone. • Analyse case studies to understand how mood and tone are communicated in designs. <p>Session 1: Introduction to Mood and Tone (45 minutes)</p> <ol style="list-style-type: none"> 1. Opening Activity (10 minutes): <ul style="list-style-type: none"> ○ Display images of contrasting fashion designs. ○ Ask students to discuss the emotions these designs evoke and share adjectives describing the mood and tone of each. 2. Introduction to Concepts (15 minutes): <ul style="list-style-type: none"> ○ Define mood and tone, explaining their significance in design. ○ Highlight the difference between mood (emotional atmosphere) and tone (designer's intent). 3. Key Design Elements (20 minutes): <ul style="list-style-type: none"> ○ Discuss how colors, patterns, textures, and materials influence mood and tone. ○ Show examples of designs with different elements and analyse their impact on mood and tone. <p>Session 2: Analysing Mood and Tone (45 minutes)</p> <ol style="list-style-type: none"> 4. Case Study Analysis (20 minutes): <ul style="list-style-type: none"> ○ Present a case study of a fashion collection with varied moods and tones. ○ Break students into groups to analyse specific designs and share their interpretations. 5. Group Discussions (15 minutes): <ul style="list-style-type: none"> ○ Each group presents their findings, discussing the design elements contributing to mood and tone. ○ Encourage comparisons and contrasts among the groups' interpretations. 6. Whole-Class Discussion (10 minutes): <ul style="list-style-type: none"> ○ Facilitate a whole-class discussion on the case study, emphasising the diversity of interpretations and cultural influences. <p>Homework: Assign a reading on cross-cultural influences in fashion and design trends for further exploration.</p> <p>Class 2:</p>	<p>Class 1: Scaffolding Strategy 1: Graphic Organisers <i>Example:</i> Provide students with a graphic organiser that has two columns labeled "Mood" and "Tone." As you analyse case studies of fashion collections, ask students to fill in the graphic organiser with keywords and phrases that describe the mood and tone of each collection. This visual tool helps students organise their thoughts and visually compare the two concepts.</p> <p>Scaffolding Strategy 2: Think-Pair-Share <i>Example:</i> After discussing the key design elements that contribute to mood and tone, ask students to think individually about a fashion design they are familiar with. Then, have them pair up and share their thoughts on how specific design elements in their chosen design contribute to the mood and tone. Finally, facilitate a whole-class discussion where each pair shares their insights.</p> <p>Class 2: Scaffolding Strategy 1: Guided Analysis <i>Example:</i> During the analysis of cultural symbols and designs, provide students with a list of questions to guide their analysis, such as: "What cultural symbols or motifs are present in the design?" "How do these symbols contribute to the overall mood and tone?" "Do you notice any cross-cultural influences in this design?"</p> <p>Scaffolding Strategy 2: Jigsaw Groups <i>Example:</i> Divide students into jigsaw groups, each assigned a different cultural design example. Have them analyse their assigned design for mood, tone, and cultural influences. Then, regroup students so that each new group has representatives from each original jigsaw group. Students share their findings and insights, creating a comprehensive understanding of different cultural influences.</p> <p>Class 1 Homework Scaffolding:</p>

Aim: Explore the cultural component of mood and tone in fashion and textile design, and apply learned concepts to design analysis and creation.

Objectives:

- Examine how cultural influences shape mood and tone in design.
- Analyse case studies to identify cultural symbols and influences.
- Apply mood and tone concepts to design projects with cultural inspiration.

Session 1: Cultural Influences and Design (45 minutes)

1. **Review and Discussion (10 minutes):**
 - Briefly recap the previous class's key concepts on mood, tone, and design elements.
 - Discuss the assigned reading on cross-cultural influences and trends.
2. **Cultural Symbols and Design (20 minutes):**
 - Present examples of designs incorporating cultural symbols and heritage elements.
 - Analyse how these elements contribute to the mood and tone of the designs.
3. **Interactive Activity (15 minutes):**
 - Provide students with images of diverse cultural designs.
 - In pairs, students discuss the mood and tone conveyed by cultural elements.

Session 2: Applying Cultural Insights (45 minutes)

4. **Design Project Introduction (10 minutes):**
 - Introduce a design project where students apply mood and tone concepts to create a design inspired by a specific culture.
5. **Cultural Design Analysis (20 minutes):**
 - Present a case study featuring a cross-cultural design.
 - Discuss how the designer balanced cultural authenticity while expressing a particular mood and tone.
6. **Design Project Workshop (15 minutes):**
 - In groups, students brainstorm cultural elements and design choices for their own projects.
 - Encourage them to consider how these choices will convey the intended mood and tone.

Closure: Summarise the key takeaways from the class, emphasising the significance of cultural influences on mood and tone in design.

Homework: Assign students to research and collect images representing a culture they find inspiring for their design project.

- Provide opportunities for students to practice using the target language patterns and

Scaffolding Strategy 1: Sentence Starters

Example: When assigning the homework on researching and collecting images of cultural designs, provide sentence starters to guide their reflection:

"One cultural design that resonates with me is ____."

"The mood conveyed by this design is ____ because of the use of ____."

"This design's tone is influenced by its incorporation of ____."

Class 2 Design Project Scaffolding: Scaffolding Strategy 1: Mood and Tone Matrix

Example: Provide students with a matrix that lists different design elements (colors, patterns, materials, etc.) in rows and asks them to rate how each element contributes to different moods and tones. This tool helps students plan their design choices based on the desired mood and tone.

Scaffolding Strategy 2: Peer Feedback Form

Example: As students work on their design projects, provide them with a peer feedback form. The form could include prompts like:

"Based on your design choices, I think the mood you're aiming for is ____."

"I notice that your tone is coming across as ____."

"To enhance your design's mood, you might consider adjusting ____."

These scaffolding strategies provide various ways to support students' learning, from organising their thoughts and discussions to analysing complex concepts and applying them to their design projects.

encourage active participation in group discussions and class activities.

- *Incorporate language skills alongside the content on urbanisation, students can develop a deeper understanding of the subject matter while enhancing their language proficiency.*

Mood and Tone in Design: Understanding the Difference

Mood and tone are essential concepts in various forms of art and design, including fashion and textile design. While they both play a significant role in shaping the emotional impact of a design, they serve distinct purposes and are used in different ways to communicate specific messages. Here's a breakdown of the difference between mood and tone

Mood: Mood refers to the emotional atmosphere or feeling that a design evokes in the viewer or wearer. It is the overall emotional response that the design elicits. Think of mood as the atmosphere or vibe that surrounds a design, like the emotional backdrop of a scene in a movie. Mood is created through a combination of design elements such as colors, patterns, textures, shapes, and compositions. Different design elements can collectively contribute to a specific mood, such as romantic, edgy, playful, or serene. The mood sets the emotional context for the design and influences how the audience interacts with it.

Tone: Tone, on the other hand, refers to the designer's attitude or approach towards the subject matter or theme of the design. It is more about the designer's perspective and the intended message they want to convey through their work. Tone is communicated through the design choices, and it can be described using words like formal, casual, sophisticated, whimsical, and so on. Just as a writer's tone in a piece of writing can indicate their attitude toward the subject, a designer's tone in a fashion or textile design reflects their creative intention. Tone guides the design's communication of a particular concept, idea, or narrative.

In Summary: In essence, mood is the emotional response that the design generates in the viewer or wearer, while tone is the designer's attitude or intended message embedded within the design. Mood sets the emotional backdrop and influences the viewer's feelings, while tone shapes the design's communication and conveys the designer's perspective.

For instance, consider a fashion design for a formal evening gown. The mood might be elegant, sophisticated, and luxurious, evoking a sense of glamour and high-class atmosphere. The tone could be serious and refined, reflecting the designer's intention to create a piece suitable for upscale events. In this example, the mood captures the emotional response of the audience, while the tone reflects the designer's creative intent and attitude toward the design's purpose.

Class 1:

Case Study: Contrasting Moods and Tones in Fashion Collections

Designers:

1. **Collection A by Designer X: "Urban Elegance"**
 - Mood: Sophisticated, modern
 - Tone: Formal, refined
 - Design Elements: Clean lines, monochromatic color scheme, tailored silhouettes
2. **Collection B by Designer Y: "Playful Escapade"**
 - Mood: Playful, adventurous
 - Tone: Lighthearted, casual
 - Design Elements: Vibrant colors, whimsical prints, relaxed shapes

Discussion Points:

- Compare and contrast the mood and tone of the two collections.
- Analyse the design elements that contribute to the respective moods and tones.
- Consider how the designers' choices align with their intended messages.

Class 2:

Case Study: Cultural Fusion in a Contemporary Design

Designer:

- **Collection C by Designer S: "Global Harmony"**

Design Description: This collection blends traditional motifs from different cultures with contemporary silhouettes. The designer aims to create a sense of unity among diverse cultural influences while conveying a harmonious and inclusive tone.

Discussion Points:

- Analyse the cultural symbols and motifs incorporated into the designs.
- Discuss how the fusion of elements from various cultures influences the mood and tone.
- Consider the challenges and opportunities in maintaining cultural authenticity while expressing a particular mood.

Homework: Research and collect images of cultural designs that resonate with you for the upcoming design project.

These case studies provide tangible examples for students to analyse and discuss how mood and tone are conveyed through design choices, both in terms of contrasting moods and tones and the fusion of cultural influences.

Graphic Organiser: Mood and Tone Analysis

Collection	Mood	Tone	Design Elements contributing to Mood and Tone
Collection A	Sophisticated	Formal, refined	Clean lines, monochromatic color scheme, tailored silhouettes
Collection B	Playful, adventurous	Lighthearted, casual	Vibrant colors, whimsical prints, relaxed shapes

In this table, students can fill in the mood and tone descriptors for each collection and identify the design elements that contribute to those moods and tones. This visual representation helps students compare and contrast the different collections' mood and tone while analysing the specific design choices.

Cultural Design Examples:

- 1. African Influence:**
 - Bold and vibrant patterns inspired by African tribal art and textiles.
 - Use of earthy tones and geometric motifs.
 - Symbolism of unity, heritage, and connection to nature.
- 2. Japanese Kimono Tradition:**
 - Elegantly flowing silhouettes and intricate textile patterns.
 - Delicate colors like soft pastels and traditional motifs.
 - Conveys a sense of tranquility, harmony, and cultural heritage.
- 3. Indian Sari Aesthetics:**
 - Richly adorned fabrics with intricate embroidery and embellishments.
 - Deep, vibrant colors and ornate motifs.
 - Represents opulence, celebration, and cultural diversity.
- 4. Scandinavian Minimalism:**
 - Clean lines, neutral colors, and functional designs.
 - Focus on simplicity, nature, and sustainability.
 - Evokes feelings of calmness, simplicity, and modernity.
- 5. Native American Artistry:**
 - Use of earthy colors, natural materials, and traditional patterns.
 - Symbolism of spirituality, connection to the land, and storytelling.
 - Reflects cultural identity, history, and reverence for nature.
- 6. Middle Eastern Intricacy:**
 - Elaborate patterns and intricate details in textiles and jewelry.
 - Rich, jewel-toned colors and geometric motifs.
 - Represents luxury, opulence, and cultural heritage.
- 7. South American Folklore:**
 - Vibrant colors, playful patterns, and handcrafted textures.
 - Symbolism of traditions, community, and celebration.
 - Conveys a sense of festivity, energy, and cultural pride.
- 8. Chinese Traditional Art:**
 - Use of auspicious colors, intricate embroidery, and symbolic motifs.
 - Designs rooted in history, mythology, and cultural traditions.
 - Represents prosperity, harmony, and cultural continuity.
- 9. Mesoamerican Influence:**
 - Bold colors, geometric designs, and ancient symbolism.
 - Depiction of mythological narratives and cultural beliefs.
 - Conveys cultural identity, history, and connections to ancient civilisations.
- 10. European Renaissance Aesthetics:**
 - Ornate details, rich fabrics, and historical references.

- Deep, royal colors and intricate patterns.
- Reflects cultural history, elegance, and artistic legacy.

Assigning these different cultural design examples to jigsaw groups will allow students to explore a diverse range of cultural influences on mood and tone in fashion and textile design. Each group can look at the unique characteristics and emotional resonances of their assigned cultural design.

The concepts of **Mood** and **Tone** translate directly from literature into visual arts, especially **Fashion and Textile Design**, where they are expressed through visual elements rather than words. Designers intentionally use these elements to convey a specific attitude (Tone) and evoke a certain emotion in the viewer (Mood).

Mood and Tone in Visual Arts and Design

1. Tone (The Artist's Attitude)

In design, **Tone** represents the **designer's attitude** toward the subject, the collection's theme, or the concept itself. It reflects the underlying perspective or voice of the artist.

Element	Expression in Fashion/Textiles	Examples of Tone
Material/Fabric Choice	Using raw, recycled, or damaged materials, or using luxurious, refined silk.	Reverent (high-quality materials), Ironic (mixing formal silhouettes with cheap plastic), Serious (heavy, protective fabrics).
Technique/Finish	The level of detail, precision, or deliberate messiness in construction.	Playful (exaggerated proportions, childlike prints), Formal (precise tailoring, hidden seams), Angry/Rebellious (ripped, distressed fabrics).
Silhouette/Form	The overall shape or cut of the garment.	Optimistic (voluminous, upward-sweeping shapes), Restrictive (tight, rigid structures), Minimalist (simple, geometric forms).

2. Mood (The Emotional Atmosphere)

Mood is the **emotional atmosphere** or feeling that a design or textile evokes in the person viewing or wearing it. It is primarily established through sensory and visual details.

Element	Expression in Fashion/Textiles	Examples of Mood
Color Palette	Specific combinations of hue, saturation, and value.	Gloomy (muted blues, grays, and blacks), Joyful (bright, high-saturation colors like magenta and cyan), Tranquil (soft pastels, earth tones).
Texture/Handle	How the fabric feels or appears to feel (e.g., rough, smooth, slick, fussy).	Cosy (heavy knitwear, velvet), Aggressive/Tense (spiky embellishments, sharp pleats), Ethereal (sheer chiffon, delicate lace).
Lighting/Presentation	How the finished piece is lit and presented (e.g., in a runway show or lookbook).	Suspenseful (harsh shadows, single spotlight), Dreamy (soft, diffused light), Energetic (bright, vibrant studio lighting).

Activity: Decoding Mood and Tone in a Visual Image

You are correct that the visual image you mentioned already "depicts the Mood and Tone." The goal for your students should be to **translate those visual elements into design language**.

Goal: To analyse a visual image (e.g., a photograph, a painting, a fashion illustration, or a mood board) and identify the Mood and Tone conveyed by the artist/designer.

Step	Instruction	Focus Question for Students
1. Identify Visual Elements	List the dominant features of the image: the primary colors, textures, lighting, lines (horizontal, diagonal, curved), and shapes.	<i>What colors are dominant? Is the light hard or soft? What is the main texture?</i>
2. Determine the Mood (Reader/Viewer Feeling)	Based on the visual elements, what emotions or feelings does the image evoke in you ? (e.g., sadness, excitement, tranquility, discomfort).	<i>What atmosphere does the image create? How does the color palette make you feel?</i>
3. Determine the Tone (Designer's Attitude)	Analyse the elements (material, composition, finish) to infer the designer's underlying attitude toward the subject matter. Is the approach serious, mocking, celebratory, or detached?	<i>Is the artist presenting this subject seriously or playfully? What is their opinion of the materials they used?</i>
4. Justify with Design Language	Use specific technical vocabulary to link your observation to your conclusion.	<i>The Tone is somber because the designer used a muted, monochromatic color scheme and a rigid, architectural silhouette.</i>

Online resources and images:

Here are the key online resources and a visual aid to distinguish the two concepts:

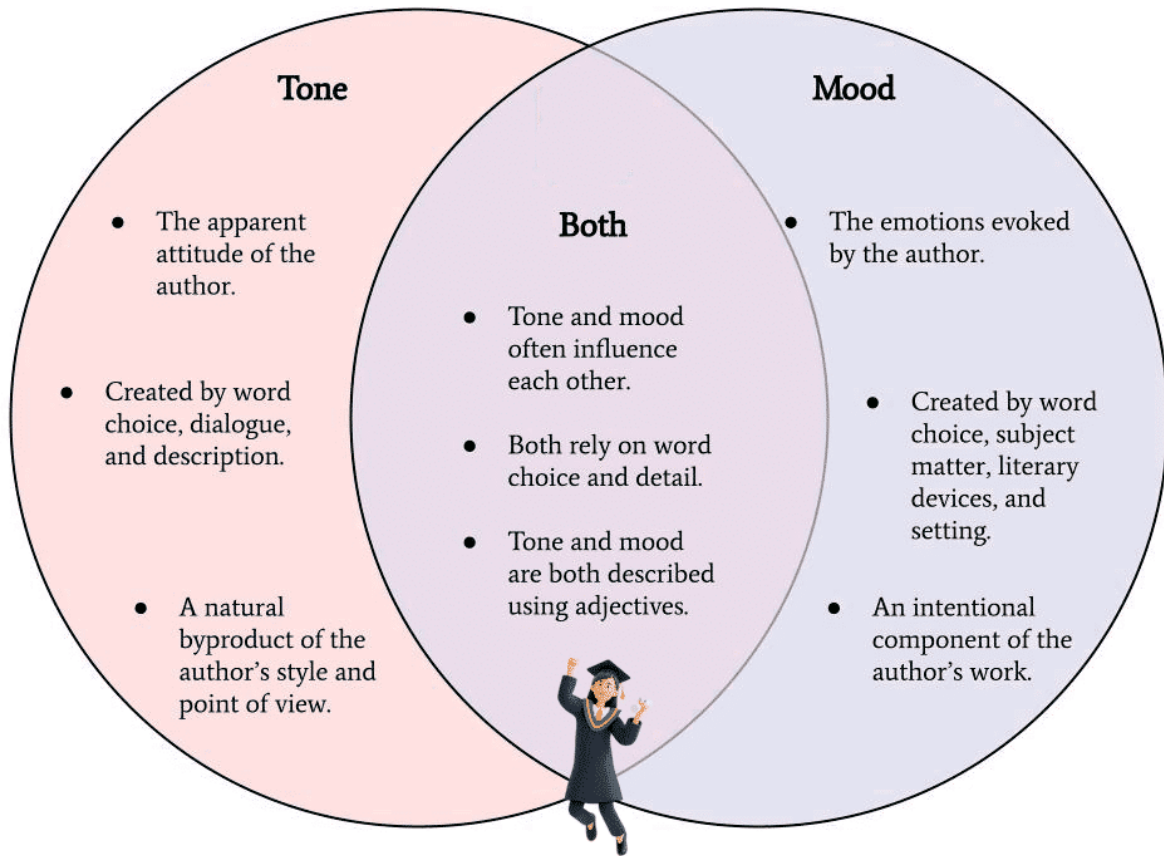
Key Distinctions and Resources

Mood and **Tone** are often confused, but they refer to two distinct elements in writing:

Concept	Definition	Created By	Focus
Tone 🗣️	The author's attitude toward the subject, characters, or audience.	Diction (word choice), syntax (sentence structure), and punctuation.	Attitude (What the author <i>feels</i>).
Mood 🧠	The emotional atmosphere or feeling evoked in the reader .	Setting, imagery, theme, and descriptive details.	Atmosphere (What the reader <i>feels</i>).

Visual Resource and Image

A chart is the most effective way to visually represent the difference between Mood and Tone. The following is a visual resource that compares the two concepts:



<https://mythesis.academy/dictionary/what-is-tone-in-writing/>

This image represents a comparison chart, often used in educational settings, visually separating the definitions and components of Mood and Tone.

Descriptive Word Lists

Mood and Tone requires an extensive vocabulary. Here are examples of words commonly used to describe each:

Tone Words (Author's Attitude)

Positive	Negative	Neutral / Complex
Admiring, Cheerful, Humorous, Optimistic, Playful, Respectful, Romantic, Sympathetic	Angry, Critical, Condescending, Mocking, Bitter, Frustrated, Gloomy, Hostile, Sarcastic	Formal, Informal, Ironic, Matter-of-fact, Clear, Detached, Serious, Scholarly

Mood Words (Reader's Feeling/Atmosphere)

Positive/Light	Negative/Tense	Calm/Reflective
Idyllic, Joyful, Whimsical, Cosy, Cheerful, Hopeful, Jubilant	Ominous, Gloomy, Tense, Suspenseful, Fearful, Melancholic, Foreboding	Tranquil, Serene, Calm, Reflective, Somber, Peaceful, Familiar

Online Learning Resources

For further analysis and activities, you can explore the types of resources found in the search:

- **Detailed Handouts and Examples:** Documents that provide extensive definitions, examples of how dialogue and setting establish Tone and Mood, and practice passages for identification (e.g., searches for "**Mood and Tone in Literature**" PDF handouts).
- **Anchor Charts and Posters:** Visual aids (often free or low-cost to download) specifically designed for classroom display that list mood and tone words and show the relationship between the two concepts (e.g., search for "**Mood and Tone Anchor Chart**").
- **Interactive Lessons:** Resources that use passages or video clips to challenge students to identify and differentiate the author's attitude from the feeling evoked in the reader (e.g., search for "**Tone and Mood interactive activity**").

Tecidoteca

Curricular Unit: Materials
17/05/2023 Time: 9:00 / 14:00

Date: 26/04/2023 10/05/2023 11/05/2023

Aims / Learning Outcomes
<p>1. Integrate Language and Content: Develop students' language proficiency while enhancing students' understanding of the concepts of Tecidoteca.</p> <p>2. By integrating content knowledge with language skills, students will develop a deep comprehension of to produce a glossary how to gather several samples of various fabrics and nonwovens in order to make known different textile materials and their characteristics so they can be used later in fashion works and collections.</p> <p>Objectives: By the end of this CLIL class, students should be able to:</p> <p>Define and Differentiate: various fabrics and nonwovens Understand the fibres and textures of each textile material</p> <p>Analyse Visual Elements: Analyse and identify visual elements (colours, patterns, textures, etc.) Connect specific design elements to various uses and treatments.</p> <p>Communicate Effectively: Provide effective and meaningful descriptions of the same, which appears both in Portuguese and English</p> <p>Collaborate and Debate: Collaborate with peers to analyse and interpret the fabrics and nonwovens with examples.</p> <p>Reflect and Revise: Use of textile labelling</p>

Lessons: 7 & 8	Level: 1 st year degree	Duration: 90 + 90 mins X2

Assessments
<p>Teacher, peer- and self-assessment processes will be used</p> <p>Participating the class activities and group activity</p> <p>Creating their own Tecidoteca , Glossary of fibers and nonwovens.</p>

Content	Cognition
<p>Vocabulary and Terminology</p> <ul style="list-style-type: none"> • Introduction of key textile-related vocabulary and terminology. • Definition and significance of "glossary" in understanding specialised terminology. <p>Presentation of Textile Samples</p> <ul style="list-style-type: none"> • Display various fabric samples on the projector screen. • Allow students to touch and feel the fabric to understand their textures and characteristics. • Present a brief description of each textile material in both Portuguese and English. • Encourage students to use the newly learned vocabulary to describe the fabrics. <p>Vocabulary Application</p> <ul style="list-style-type: none"> • Engage students in a discussion about the fabric samples they explored. • Students apply the newly learned vocabulary to describe and discuss the fabric samples. • Encourage questions and ensure correct identification and description of the fabrics. <p>Application of Cognitive Skills</p> <ul style="list-style-type: none"> • Provide a sample textile material not previously discussed and ask students to apply one or more of the cognitive concepts. • For example, they can analyse the material's texture, infer its possible uses, or compare it to a previously discussed fabric. <p>Textile Labeling</p> <ul style="list-style-type: none"> • Show samples of textile labels and explain their significance. • Discussion of the information found on labels, including fabric composition and care instructions. 	<p>Understand the meaning of glossary and its use in Tecidoteca:</p> <ol style="list-style-type: none"> 1. Analyse: Analysing textile materials involves breaking down the fabric's properties and structure to understand its composition, weave, and texture. This is crucial for designers to make informed choices when selecting fabrics for specific fashion applications. 2. Evaluate: Evaluation is essential when considering the quality and suitability of textile materials. Designers must assess factors like durability, colourfastness, and cost-effectiveness to determine which fabrics are best for their projects. 3. Interpret: Interpreting textile materials means understanding the meaning and significance of various fabric types. Different textiles convey distinct aesthetics, cultural connotations, and functionality, and designers need to interpret these attributes in their work. 4. Infer: Inferring in textiles involves making educated guesses about a fabric's characteristics or potential applications based on limited information. For example, inferring how a fabric will drape, based on its composition and weave, is essential for garment design. 5. Synthesise: Synthesising in the context of textiles means combining different fabrics or materials to create a new and unique product. This concept is central in textile design, where designers often blend fabrics to achieve desired properties like stretch and breathability. 6. Deconstruct: Deconstruction involves taking apart a fabric to understand its components fully. Textile designers may need to deconstruct fabrics to study their fibres, dyeing techniques, or other elements to inform their design choices. 7. Compare and Contrast: Comparing and contrasting textile materials allows designers to weigh the pros and cons of different options. This is essential for selecting the most suitable fabric for a particular project based on factors like aesthetics, functionality, and cost. 8. Critique: Critiquing textiles means assessing their strengths and weaknesses. Designers critique fabrics for their suitability in achieving a specific design goal, ensuring that the chosen fabric aligns with the desired outcome. 9. Conceptualise: Conceptualising textile materials involves envisioning how they can be used in a design project. Designers must imagine the fabric's role in the final product and how it fits into the overall concept of a fashion collection. 10. Categorise: Categorising textiles helps designers organize their knowledge and select fabrics that fit into specific groups or themes. For example, categorising fabrics based on their weight, texture,

	or colour can streamline the fabric selection process.
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Culture
There are no cultural specifics in this class apart from the use of the fabric and specific terms relating to the fibre or nonwoven

Communication		
Language OF Learning	Language FOR Learning	Language THROUGH Learning
<p>Vocabulary and Terminology:</p> <ul style="list-style-type: none"> Textile: Any material made of fibers, including fabrics, yarns, and fibers themselves. Glossary: A specialized dictionary or list of terms with their definitions, particularly in a specific field or subject. Fiber: The basic unit used to make textiles, like cotton, wool, or silk. Fabric: A textile material that is produced by weaving, knitting, or felting fibers together. Texture: The feel or surface characteristics of a fabric, like smooth, rough, or coarse. Composition: The materials or fibers that make up a fabric. Weave: The pattern or structure in which fabric is created, like plain weave or twill. Denier: A unit of measurement used for the fineness or thickness of yarn or fibers. Thread count: The number of threads per square inch in woven fabric, indicating its quality and texture. Dyeing: The process of adding colour to textiles. Pattern: A repeated design or motif on a fabric. Warp: The lengthwise threads in a woven fabric. Weft: The crosswise threads in a woven fabric. Selvage: The finished edge of a fabric to prevent unraveling. Yarn: A continuous strand of fibers used for knitting, weaving, or sewing. <p>Fabric Types (in both Portuguese and English):</p> <p>Cotton (Algodão) Silk (Seda) Wool (Lã) Linen (Linho) Polyester (Poliéster) Nylon (Nylon) Denim (Denim) Velvet (Veludo) **Satin (Seda) **Chiffon (Chiffon) **Twill (Twill)</p>	<ol style="list-style-type: none"> Descriptive Sentences: <ul style="list-style-type: none"> Example: "The cotton fabric feels soft and smooth to the touch." Example: "The satin fabric has a shiny and luxurious appearance." Comparative Sentences: <ul style="list-style-type: none"> Example: "Polyester is more durable than silk." Example: "Linen wrinkles less than cotton." Cause and Effect Sentences: <ul style="list-style-type: none"> Example: "The pattern on the fabric is fading because of frequent washing." Example: "The wool fabric shrunk in the wash because it wasn't treated properly." Conditional Sentences: <ul style="list-style-type: none"> Example: "If you follow the care instructions, the fabric will last longer." Example: "Should you choose velvet for upholstery, it will give your furniture a luxurious look." Question Sentences (for discussions): <ul style="list-style-type: none"> Example: "What do you think is the best way to care for silk fabric?" Example: "Why is the thread count important when selecting bedsheets?" Opinion Sentences: <ul style="list-style-type: none"> Example: "In my opinion, denim is the best choice for durable jeans." Example: "I believe that the texture of chiffon makes it suitable for elegant dresses." Process/How-to Sentences: <ul style="list-style-type: none"> Example: "To dye fabric, you need to mix the dye with water and immerse the fabric." Example: "The process of weaving involves interlacing warp and weft threads." Speculative Sentences (using "might," "could," "would," etc.): <ul style="list-style-type: none"> Example: "Polyester could be a good choice for outdoor clothing due to its water-resistant properties." Example: "The fabric's denier might affect its durability." Narrative Sentences (for storytelling or history): <ul style="list-style-type: none"> Example: "Denim has a rich history, originating as workwear in the 19th century." Example: "Silk has been highly prized for centuries due to its luxurious feel." Clarification Sentences (to ensure understanding): 	<ol style="list-style-type: none"> Vocabulary: Students will learn a range of textile-related vocabulary and terminology in both Portuguese and English. This includes names of different fabrics, terms related to textile characteristics, and specialized language used in the field of textile design. Listening and Comprehension: The lesson involves listening to explanations, descriptions, and discussions about various textile materials. This will improve students' ability to understand spoken language and follow instructions. Speaking and Communication: Students will have the opportunity to express themselves, ask questions, and discuss their observations about fabric samples. They will also practice using the newly acquired vocabulary to describe and compare textiles. Reading and Comprehension: Students will work with handouts that provide descriptions of textile materials in both Portuguese and English. This reinforces their reading skills and comprehension of specialized texts. Writing and Expression: The homework assignment that requires students to categorize fabrics based on their characteristics

<p>Textile Labels:</p> <p>Fiber content: Information about the materials used to make the fabric.</p> <p>Care instructions: Guidance on how to clean, wash, and maintain the fabric.</p> <p>Size and dimensions: Information about the size and dimensions of the fabric.</p> <p>Country of origin: Where the fabric was manufactured.</p> <p>Brand name: The company or brand that produced the fabric.</p>	<ul style="list-style-type: none"> • Example: "Could you please explain what 'thread count' means?" • Example: "I'm not sure I understand the difference between 'warp' and 'weft'; can you clarify?" <p>11. Recommendation Sentences:</p> <ul style="list-style-type: none"> • Example: "I recommend using linen for summer clothing because it's breathable." • Example: "You should consider chiffon if you want a fabric that drapes well for evening gowns." 	<p>encourages written expression. It also helps reinforce their understanding of the materials and the terminology.</p> <p>6. Cognitive Skills: The lesson introduces and encourages the application of cognitive concepts such as analyzing, evaluating, inferring, and comparing. These skills are valuable not only in the context of textiles but also in critical thinking and problem-solving in general.</p> <p>7. Cross-Cultural and Multilingual Awareness: Learning about textiles in both Portuguese and English broadens students' cross-cultural and multilingual awareness. They become more comfortable and adept at working with specialized terminology in multiple languages.</p> <p>8. Academic and Technical Language: This lesson introduces students to academic and technical language specific to the field of textile design, which is useful for future studies and careers in this industry.</p>
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Procedures	Scaffolding Strategies
<p>Duration: 90 minutes</p> <p>Materials:</p> <ul style="list-style-type: none"> • A variety of fabric samples (e.g., cotton, silk, polyester, wool) • Nonwoven materials (e.g., felt, interfacing) • Textile labeling samples • Projector and screen • Handouts with textile descriptions in both Portuguese and English <p>Lesson Plan:</p> <p>1. Introduction (15 minutes):</p> <ul style="list-style-type: none"> • Start by explaining the purpose of the lesson and how it relates to the course unit of Textile Design II. • Emphasize the importance of understanding different textile materials for fashion design and collections. <p>2. Vocabulary and Terminology (15 minutes):</p> <ul style="list-style-type: none"> • The ESP teacher introduces key textile-related vocabulary and terminology. • Discuss the meaning of "glossary" and its importance in understanding specialized terminology. <p>3. Presentation of Textile Samples (20 minutes):</p> <ul style="list-style-type: none"> • Display various fabric samples on the projector screen. • Allow students to touch and feel the fabric, noting the different textures and characteristics. • Present a brief description of each textile material in both Portuguese and English, using the handouts. • Encourage students to focus on the specific terminology introduced in step 2. <p>4. Vocabulary Application (10 minutes):</p> <ul style="list-style-type: none"> • Engage students in a discussion about the fabrics they have just explored. • Ask students to use the newly learned vocabulary to describe and discuss the fabric samples. • Encourage questions and ensure they can correctly identify and describe the fabrics. <p>5. Cognitive Skills (20 minutes):</p> <ul style="list-style-type: none"> • Introduce the 10 cognitive concepts: analyze, evaluate, interpret, infer, synthesize, deconstruct, compare and contrast, critique, conceptualize, categorize. • Explain the relevance of each concept in the context of textile materials. <p>6. Application of Cognitive Skills (10 minutes):</p> <ul style="list-style-type: none"> • Provide a sample textile material (not previously discussed) and ask students to apply one or more of the cognitive concepts. • For example, they can analyze the material's texture, infer its possible uses, or compare it to a previously discussed fabric. <p>7. Textile Labeling (10 minutes):</p> <ul style="list-style-type: none"> • Show samples of textile labels and explain their significance. 	<p>Introduction:</p> <ul style="list-style-type: none"> • Scaffolding Strategy: Begin with a real-world context, e.g., "In the fashion industry, designers must have a deep understanding of textiles." • Language: "Today, we will explore different textile materials, which are crucial for your future fashion design projects." <p>Vocabulary and Terminology:</p> <ul style="list-style-type: none"> • Scaffolding Strategy: Start with familiar terms and build upon them. • Language: "Let's begin with some basic textile terms you might already know, such as 'cotton' and 'silk.' Now, let's delve into some more specialized terminology." <p>Presentation of Textile Samples:</p> <ul style="list-style-type: none"> • Scaffolding Strategy: Use visual aids like labeled images to reinforce vocabulary. • Language: "Here is a picture of silk fabric. Silk is a luxurious textile made from silkworms' cocoons." <p>Vocabulary Application:</p> <ul style="list-style-type: none"> • Scaffolding Strategy: Provide sentence starters to encourage participation. • Language: "To describe this fabric, I can say it feels _____. I also notice that it has a _____ texture." <p>Cognitive Skills:</p> <ul style="list-style-type: none"> • Scaffolding Strategy: Provide examples and non-examples for each cognitive concept. • Language: "When we 'analyze' a fabric, we break it down into its components, like its fibers and weave. For example, you might say, 'I'm analyzing this fabric by examining its thread count and composition.'" <p>Application of Cognitive Skills:</p> <ul style="list-style-type: none"> • Scaffolding Strategy: Offer guiding questions for students to apply cognitive concepts. • Language: "Apply the 'compare and contrast' concept by telling me how this new fabric is similar to or different from the silk we discussed earlier." <p>Textile Labeling:</p> <ul style="list-style-type: none"> • Scaffolding Strategy: Compare different labels to highlight key information. • Language: "Let's compare these two labels. What fabric composition is mentioned on Label A, and how does it differ from Label B?" <p>Conclusion and Homework:</p> <ul style="list-style-type: none"> • Scaffolding Strategy: Summarize key points and provide clear instructions for homework. • Language: "In summary, today we've explored various textiles, learned important vocabulary, and practiced cognitive skills. For your homework, please categorize the fabrics we discussed today based on their characteristics." <p>Assessment:</p> <ul style="list-style-type: none"> • Scaffolding Strategy: Use a variety of assessment methods, such as discussions, written assignments, and group activities. • Language: "As part of our assessment, we'll have a group discussion to apply the concepts we've learned."

- Discuss the information typically found on labels, including fabric composition and care instructions.

8. Conclusion and Homework (10 minutes):

- Summarise the key points of the lesson, emphasizing the importance of understanding textiles and related vocabulary.
- Assign homework that requires students to deconstruct and categorize different fabrics based on their characteristics.

Assessment:

- Assess students' understanding of vocabulary and cognitive concepts through class discussions, questions, and homework assignments.
- Encourage participation and active engagement in exploring textile materials and using terminology.

Note:

- Ensure that both teachers collaborate effectively to deliver this interdisciplinary lesson. The content teacher should provide expertise in textile materials, while the ESP teacher should focus on language development and cognitive skills.

Don't be afraid to ask questions or share your thoughts."