JSS 3 FASHION DESIGN AND GARMENT MAKING LESSON NOTES

FIRST TERM

WEEK 1: REVIEW OF JSS 2 WORK



Content: (I) Overview of tools, patterns, and garment production.

Performance Objectives: By the end of this lesson, students should be able to:

1. Confidently identify and state the uses of advanced sewing tools and equipment.
2. Recall the key differences between freehand cutting and pattern drafting.
3. Summarize the basic steps of garment assembly, from layout to finishing.
4. Discuss the importance of fitting and adjustments in garment making.

5. Explain the concept of fashion illustration and its role in design.

Lesson Content:

1. Comprehensive Review of JSS 2 Concepts This week is a crucial review to ensure all students are prepared for the advanced garment construction and business topics in JSS 3.

- **A. Tools and Equipment (Recap):**
    - **Measuring:** Tape measure, ruler, French curves, set squares.
    - **Drafting:** Pattern paper, pencils, erasers, carbon paper, tracing wheel.
    - **Cutting:** Shears (for fabric), scissors (for paper), pinking shears (for seam finishing).
    - **Sewing:**
        - **Hand:** Needles (sharps, betweens), thimble, pins, pin cushion.
        - **Machine:** Sewing machine (lock-stitch vs. chain-stitch), overlocker/serger (for seam finishing).
    - **Pressing:** Steam iron, ironing board, tailor's ham (for pressing curves).
- **B. Pattern Drafting vs. Freehand Cutting (Recap):**
    - **Pattern Drafting:** The technical method of creating a garment "blueprint" on paper using a client's specific body measurements.
        - **Pros:** Highly accurate, reusable, easy to grade (make bigger/smaller), consistent results.
        - **Cons:** Slow, requires technical skill and math.
    - **Freehand Cutting:** The art of cutting fabric *directly* using the client's measurements and chalk, without a paper pattern.
        - **Pros:** Very fast, flexible, requires less paper.
        - **Cons:** Requires immense skill and experience, high risk of mistakes, not easily replicated.
- **C. Garment Assembly & Finishing (Recap):**
    - **Pattern Layout:** The process of placing pattern pieces on the fabric, aligning with the **grainline** (selvage) to ensure the garment hangs correctly.

    - **Assembly:** The step-by-step process of joining the cut fabric pieces: (1) Stitching seams, (2) Attaching parts (pockets, collars), (3) Setting in sleeves.
    - **Fitting:** Placing the "shell" of the garment on the client (or mannequin) to check for and correct faults (e.g., too tight, too loose, wrinkles).
    - **Finishing:** The "neatening" process. Includes hemming, seam finishing (e.g., overlocking), and attaching fasteners (buttons, zips).
- **D. Design Concepts (Recap):**
    - **Fashion Illustration:** The art of sketching a design idea (a *croquis*) to show its shape, lines, and color *before* it is made.
    - **CAD:** Introduction to Computer-Aided Design (CAD), where fashion ideas are drawn or patterned using software.

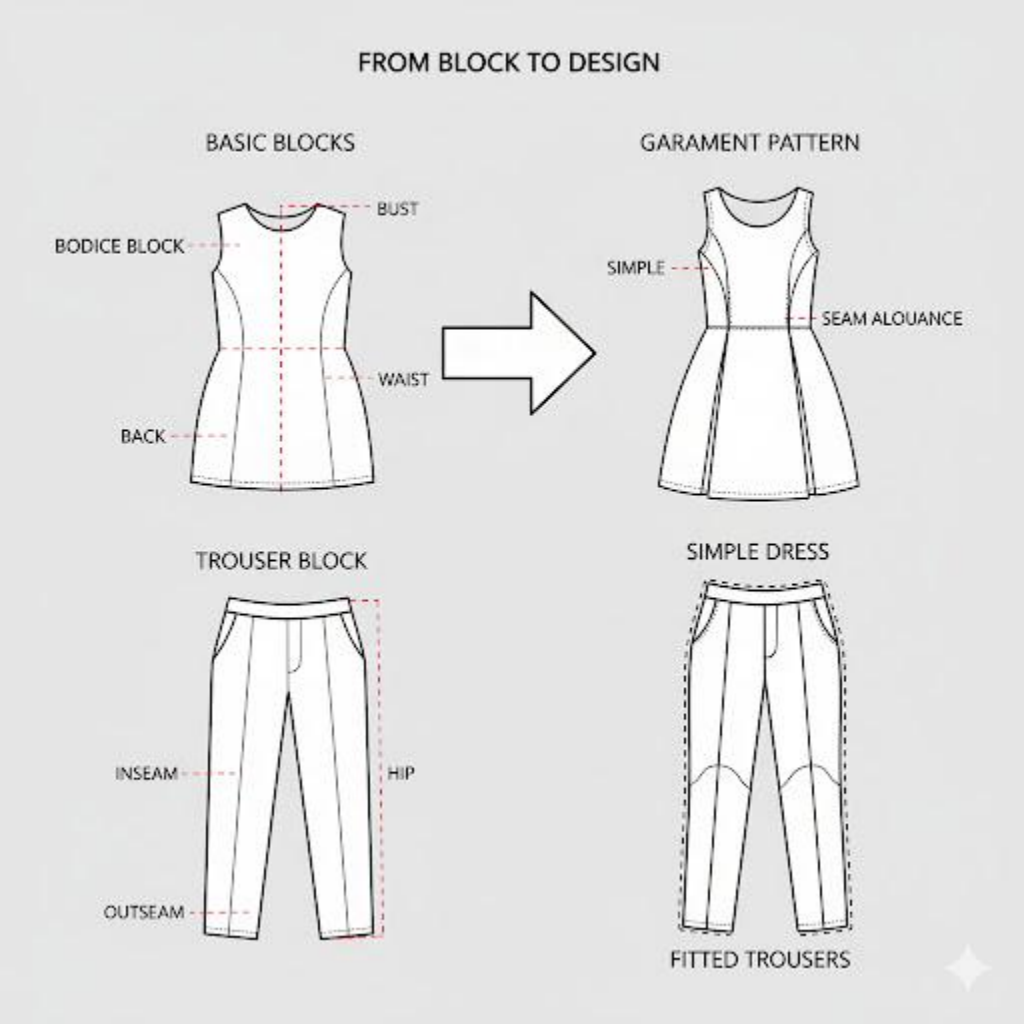
Evaluation:

1. What is the main difference between "shears" and "scissors"?
2. State one "pro" and one "con" of the freehand cutting method.
3. What is the "grainline," and why is it important in pattern layout?
4. List the basic steps of garment assembly in order.
5. What is a "tailor's ham" used for?

Assignment:

1. Draw and label five (5) advanced pattern drafting tools (e.g., French curve, tracing wheel).
2. In your own words, explain the difference between pattern drafting and freehand cutting.
3. Why is "fitting" a garment essential before finishing it?
4. What is a "croquis" in fashion illustration?
5. What was the most important skill you learned in JSS 2, and why?

WEEK 2: ADVANCED PATTERN DRAFTING



Content: (I) Drafting complex patterns for dresses and trousers.

Performance Objectives: By the end of this lesson, students should be able to:

1. Recall the 12-15 key body measurements required for drafting.
2. Define "ease" (wearing ease and design ease) and its importance.
3. Draft a basic "bodice block" (front and back) using given measurements.
4. Draft a basic "trouser block" (front and back) using given measurements.
5. Explain how a "block" (sloper) is different from a "pattern."

Lesson Content:

1. From Block to Pattern (The Concept)

- **Block (or Sloper):** This is the *foundation*. It is a perfect, basic "shell" of the body (e.g., a bodice, a skirt) with *no design features* and only the minimum "wearing ease" (room to breathe/move). It is the starting point.
- **Pattern:** This is the *final design*. It is created by *adapting* the block. You add "design ease" (e.g., for a full skirt), draw in new necklines, add seam allowances, and create pieces for facings, collars, etc.

2. Key Measurements Required (Review)

- **Vertical:** Nape-to-waist, waist-to-hip, waist-to-floor, body rise (crotch depth - for trousers).
- **Horizontal (Circumference):** Bust, waist, hip, neck.
- **Width:** Shoulder, back width, chest width.
- **Sleeve:** Armscye (armhole) depth, sleeve length, bicep, wrist.

3. Drafting the Basic Bodice Block (Front & Back) This is the "shirt" part, from neck to waist.

- **Step 1 (Framework):** On pattern paper, draw a rectangle using the *Back Width* and *Nape-to-Waist* measurements.
- **Step 2 (Key Lines):** Draw horizontal lines for the *Bust Line* and *Shoulder Line*.
- **Step 3 (Back Bodice):**
    - Plot the *back neck curve* (shallow).
    - Plot the *shoulder slope* (angled down).
    - Draw the *back armhole curve*.
    - Plot the *waist dart* (a "V" shape) to give the back shape.
- **Step 4 (Front Bodice):**
    - Plot the *front neck curve* (deeper than the back).
    - Plot the *shoulder slope* (to match the back).
    - Draw the *front armhole curve* (deeper than the back).
    - Plot the *bust dart* (from the side seam) and the *waist dart* to create the 3D shape for the bust.

- **Step 5 (Trueing):** "Walk" the side seams and shoulder seams of the front and back patterns to ensure they are the *exact same length* so they can be sewn together.

4. Drafting the Basic Trouser Block (Front & Back) This is the most technical basic block.

- **Step 1 (Framework):** Draw a large rectangle.
- **Step 2 (Key Lines):** Draw horizontal lines for the *Waist*, *Hip Line*, *Crotch Line* (using the "body rise" measurement), *Knee Line*, and *Hem Line* (full length).
- **Step 3 (Front Trouser):**
    - Plot the *waist* and *hip* measurements.
    - Draw the *front crotch curve* (a "J" shape) at the crotch line.
    - Plot the *knee* and *hem* (ankle) width.
    - Connect the points to create the *inseam* (inside leg) and *outseam* (outside leg).
- **Step 4 (Back Trouser):**
    - The back block is *always* wider and deeper than the front to make room for the buttocks.
    - Extend the *back crotch curve* (it is a longer, deeper "J" shape).
    - Make the *back leg* wider at the hip, knee, and hem than the front.
    - The *back waistline* is often raised and angled to prevent the trousers from "gapping" when sitting.
- **Step 5 (Trueing):** "Walk" the *inseam* and *outseam* of the front and back patterns to ensure they match perfectly.

5. Practical:

- (In pairs, students take all 12+ key measurements from each other).
- (Teacher demonstrates the step-by-step drafting of a simple bodice block on the board).
- (Students begin drafting their own bodice block on pattern paper).

Evaluation:

1. What is the difference between a "block" (sloper) and a "pattern"?
2. What is "wearing ease"?

3. What is "trueing" a pattern?
4. Why is the *back crotch curve* on a trouser block longer and deeper than the *front*?
5. What are the three (3) key "horizontal" measurements needed for a bodice block?

Assignment:

1. List all the body measurements (at least 10) needed to draft a full trouser and bodice pattern.
2. Define "Block/Sloper" and "Pattern" in your own words.
3. What is the difference between "wearing ease" and "design ease"?
4. Using your own measurements (or standard chart), complete the draft of your **basic bodice block (front and back)**.
5. Using your measurements, attempt to draft the **front trouser block**.

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WEEK 3: GARMENT ASSEMBLY TECHNIQUES



Content: (I) Sewing (II) Lining (III) Interfacing.

Performance Objectives: By the end of this lesson, students should be able to:

1. Define "garment assembly" and its place in the production process.
2. Define "lining" and state two (2) reasons for lining a garment.
3. Define "interfacing" and state two (2) reasons for interfacing a garment.
4. Differentiate between fusible and non-fusible interfacing.
5. Demonstrate the correct application of fusible interfacing to a fabric piece.

Lesson Content:

1. What is Garment Assembly? Garment assembly is the process of sewing the cut fabric pieces together in a specific, logical order to create the finished 3D garment. This is the main "construction" phase.

2. Lining

- **Definition:** A **lining** is a separate layer of fabric (usually smooth, like satin or polyester) that is sewn *inside* a garment, creating a "second skin." It is a duplicate of the garment, but on the inside.
- **Purpose (Why use a lining?):**
    1. **Comfort:** It provides a smooth, non-itchy layer against the skin (especially with wool or rough fabrics).
    2. **Neatness (Finish):** It *hides* all the internal seams, interfacing, and "ugly" construction details, making the inside look as beautiful as the outside.
    3. **Opacity:** It makes see-through (sheer) fabrics wearable.
    4. **Structure:** It adds a layer of weight, helping the garment to hang correctly.
    5. **Warmth:** An extra layer adds warmth (e.g., in a suit jacket).
- **Examples:** Suit jackets, blazers, high-quality skirts and dresses, and winter coats are almost always lined.

3. Interfacing

- **Definition: Interfacing** (or "interlining") is a special "support" fabric that is applied to *specific, small pieces* of a garment to give them **structure, body, and stiffness**. It is not a full inner layer like a lining.
- **Purpose (Why use interfacing?):**
    1. **To add crispness and stiffness:** It gives shape to collars, cuffs, and waistbands, preventing them from flopping or wrinkling.
    2. **To add strength and support:** It reinforces areas that are under stress, like buttonholes, pocket openings, and zipper insertions.
- **Where to apply:**
    - **Collars** (both the top and under-collar)

- **Cuffs** on a shirt sleeve
- **Waistbands** on trousers and skirts
- **Button Plackets** (the strip where buttons and buttonholes are)
- **Pocket Openings** (to stop them from sagging)
- **Facings** (around the neckline or armholes)

4. Types of Interfacing

- **A. Fusible Interfacing:**
  - **Description:** This is the most common type. It has a "shiny" or "bumpy" side that is covered in heat-activated glue.
  - **How to Apply:** It is "fused" (melted) onto the *wrong side* of the fabric using a hot steam iron.
  - **Pros:** Quick, easy, and gives a clean finish.
- **B. Non-Fusible (Sew-in) Interfacing:**
  - **Description:** A piece of support fabric (like canvas or organza) that has *no glue*.
  - **How to Apply:** It is laid against the fabric piece and *sewn* into the seam allowance.
  - **Pros:** Used for traditional tailoring (suits) and on fabrics that cannot be ironed (e.g., velvet, beaded fabrics).

5. Practical: Applying Fusible Interfacing

- **Task:** Students will apply a piece of fusible interfacing to a fabric scrap (e.g., a "collar" piece).
- **Steps:**
  1. Cut the *fabric* piece (e.g., collar).
  2. Cut the *interfacing* piece (using the same pattern).
  3. Place the fabric **wrong side up** on the ironing board.
  4. Place the interfacing **glue side down** (shiny/bumpy side) on top of the fabric.
  5. (Optional but recommended) Place a *press cloth* (a thin cotton scrap) on top to protect the iron.

6. Press *and hold* a hot steam iron onto one section for 10-15 seconds. **Do not slide the iron.**
7. Lift the iron and move it to the next section. Overlap slightly.
8. Continue until the entire piece is fused.
9. Let the piece *cool completely* before moving it, to allow the glue to set.

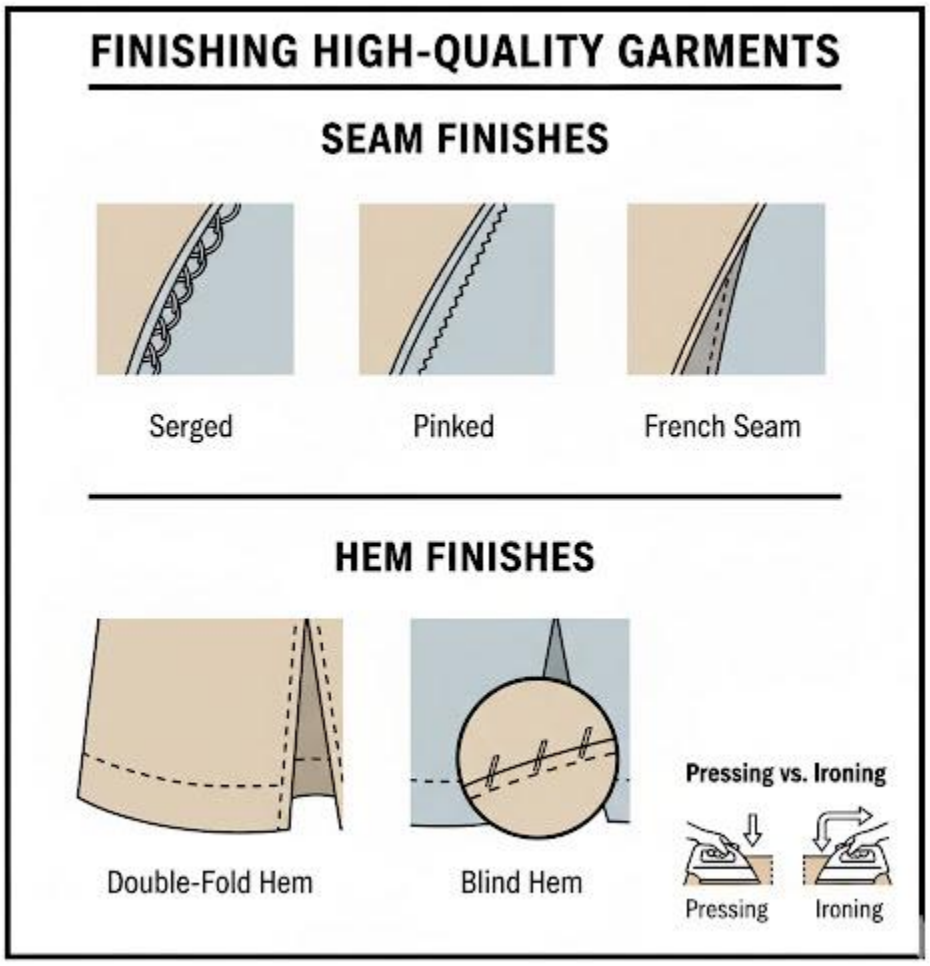
Evaluation:

1. What is the difference between "lining" and "interfacing"?
2. State two (2) reasons why you would *line* a skirt.
3. State two (2) places on a shirt where you *must* apply interfacing.
4. What is "fusible interfacing"? How is it applied?
5. What happens if you slide the iron while applying interfacing? (It can wrinkle or tear).

Assignment:

1. Define Lining and Interfacing in your own words.
2. List three (3) reasons for using a lining.
3. List three (3) parts of a garment (other than a collar or cuff) that should be interfaced.
4. What is the difference between fusible and non-fusible interfacing?
5. What is the purpose of a "press cloth" in sewing?

WEEK 4: FINISHING HIGH-QUALITY GARMENTS



Content: (I) Edge finishes (II) Professional pressing.

Performance Objectives: By the end of this lesson, students should be able to:

1. Define "garment finishing" and explain its importance.
2. Identify and describe three (3) types of seam finishes.
3. Identify and describe three (3) types of hem finishes.
4. Differentiate between "ironing" and "pressing."
5. Demonstrate the use of a steam iron and press cloth for professional pressing.

Lesson Content:

1. What is Garment Finishing?

- **Definition:** Finishing refers to all the steps taken to "neaten" a garment *after* the main assembly, making it durable and professional. A poorly-finished garment (with raw, fraying edges) looks homemade and will fall apart when washed.
- **Quality = Finishing.** The *only* difference between a "quack" tailor and a "professional" designer is the quality of their finishing.
- **Two Main Areas:** (1) Edge Finishes (seams and hems) and (2) Pressing.

2. Edge Finishes: Seam Finishes This is the process of neatening the raw edges of the **seam allowance** *inside* the garment to prevent fraying.

- **1. Serging (Overlocking):**
  - **Method:** Using an overlocker (or serger) machine to trim and "wrap" the edge in thread.
  - **Pros:** Fastest, most professional, most durable. This is the industry standard.
- **2. Pinking:**
  - **Method:** Using *pinking shears* (zigzag scissors) to cut along the raw edge.
  - **Pros:** Very fast and easy.
  - **Cons:** Not very durable; for non-fraying fabrics only.
- **3. Zigzag Stitch:**
  - **Method:** Using the zigzag setting on a domestic sewing machine to stitch along the raw edge.
  - **Pros:** Good alternative if you don't have an overlocker.
- **4. French Seam:**
  - **Method:** A high-quality finish where the raw edge is *enclosed* inside the seam. (Sew seam with wrong-sides-together, trim, turn, and sew again with right-sides-together).
  - **Pros:** Very neat, no raw edges visible.
  - **Cons:** Bulky, time-consuming. Used for sheer (see-through) fabrics.

3. Edge Finishes: Hem Finishes This is the process of finishing the *bottom edge* of a garment (e.g., skirt hem, trouser hem, sleeve hem).

- **1. Double-Fold Hem:**
  - **Method:** Fold the edge up (e.g., 1/4 inch), press. Fold it *again* (e.g., 1 inch), press, and top-stitch by machine.
  - **Pros:** Strong, durable, common on jeans, shirts.
- **2. Blind Hem:**
  - **Method:** A special stitch (by machine or hand) that is *invisible* from the outside of the garment. It catches only one or two threads of the main fabric.
  - **Pros:** Very professional, clean look.
  - **Cons:** Requires practice. Used on trousers, skirts, and curtains.
- **3. Rolled Hem:**
  - **Method:** A very tiny, neat hem (often done with a special "rolled hem foot" on the machine).
  - **Pros:** Very lightweight and delicate.
  - **Cons:** Used for very light fabrics like chiffon, silk, and scarves.

4. Professional Pressing

- **Ironing vs. Pressing (CRITICAL DIFFERENCE):**
  - **Ironing:** A *sliding, back-and-forth* motion. You do this to remove wrinkles from *finished, washed clothes*.
  - **Pressing:** An *up-and-down* motion. You **press** the iron onto the seam, **hold** for a few seconds with steam, and **lift** it. You do this *during* construction.
- **The Golden Rule: "Press As You Go."**
  - You must press *every single seam* immediately after you sew it.
  - *Step 1:* Press the seam flat (as-sewn) to "meld" the stitches.
  - *Step 2:* Press the seam allowances *open* (like a butterfly).
- **Tools for Pressing:**
  - **Steam Iron:** Essential for crispness.

- **Press Cloth:** A thin cotton cloth placed *between* the iron and the garment to prevent "shine" or scorching.
- **Tailor's Ham:** A firm, curved cushion used to press curved areas like darts, collars, and shoulders.

Evaluation:

1. What is "garment finishing," and why is it important?
2. What is the main difference between "ironing" and "pressing"?
3. What is the "Press As You Go" rule?
4. What is a "French Seam," and when is it used?
5. What is the purpose of a "tailor's ham"?

Assignment:

1. Define Seam Finish and Hem Finish.
2. List three (3) methods for finishing a *seam allowance*.
3. List three (3) methods for finishing a *hem*.
4. Explain, in your own words, the difference between ironing and pressing.
5. **Practical:** Take two scraps of fabric. Sew a seam. On one, do *not* press the seam. On the other, *press the seam allowances open*. Write one sentence explaining the difference in their appearance.

WEEK 6: FASHION ACCESSORIES



Content: (I) Designing and making simple accessories (belts, bags).

Performance Objectives: By the end of this lesson, students should be able to:

1. Define "Fashion Accessories" and state their purpose.
2. List at least four (4) categories of fashion accessories.
3. Identify the materials needed to make a simple fabric belt.
4. Identify the materials needed to make a simple "tote" bag.
5. Produce a simple design sketch for a belt or bag.

Lesson Content:

1. What are Fashion Accessories?

- **Definition:** Fashion accessories are items that are *added* to a main garment or outfit to *complete* or *enhance* its look. They are not the main clothing, but they are crucial to creating a "style."
- **Purpose:** To add color, texture, interest, or to serve a function (like a bag carrying things or a belt holding up trousers).

2. Categories of Accessories:

- **Carried:** Handbags, purses, wallets, briefcases.
- **Worn (Fabric):** Belts, scarves, ties, bow ties, headwraps (gele).
- **Worn (Jewelry):** Necklaces, earrings, bracelets, rings.
- **Worn (Footwear):** Shoes, sandals, boots.
- **Other:** Hats, caps, sunglasses, gloves.

3. Project 1: Designing a Simple Fabric Belt

- **Concept:** A basic, two-sided belt made from fabric, often using the same fabric as a matching dress or skirt.
- **Materials:**
    - Main fabric (e.g., Ankara, cotton).
    - **Heavy-duty interfacing** (fusible, "non-woven") to give it stiffness.
    - A belt buckle.
    - Sewing machine, thread, iron, hole-punch (or eyelet tool).
- **Design Steps:**

1. **Measure:** Measure the client's waist and add ~10 inches (25cm) for the "tail" and overlap.
2. **Cut:** Cut two (2) strips of fabric (e.g., 2 inches wide) and one (1) strip of heavy interfacing (e.g., 1.5 inches wide).
3. **Fuse:** Iron the interfacing to the *wrong side* of one fabric strip.
4. **Sew:** Place the two fabric strips *right sides together*. Sew all the way around, leaving a small 2-inch gap for turning.

5. **Turn & Press:** Turn the belt "right-side-out" through the gap. Press flat. Top-stitch all around the edge (this closes the gap).
6. **Finish:** Attach the buckle to one end. Punch holes for the buckle pin on the other end.

4. Project 2: Designing a Simple Tote Bag

- **Concept:** A basic, unlined, open-top bag with two handles.
- **Materials:**
  - Strong fabric (e.g., denim, canvas, thick Ankara).
  - Sewing machine, thread, shears, iron.
- **Design Steps (Simplified):**

1. **Cut Fabric:**
   - Cut one *large rectangle* for the bag body (e.g., 18 x 30 inches).
   - Cut two *long strips* for the handles (e.g., 3 x 20 inches).
2. **Make Handles:**
   - Fold each handle strip in half lengthwise (wrong sides together) and press.
   - Fold the raw edges *in* to meet the center fold, and press again.
   - Top-stitch down both long edges of the handle.
3. **Make Bag Body:**
   - Fold the large rectangle in half (right sides together) to make the 18 x 15 bag shape.
   - Sew the *two side seams* (left and right).
4. **Finish Top Edge:**
   - Fold the top raw edge down 1/4 inch, press. Fold down again 1 inch, press (this is a "double-fold hem").
5. **Attach Handles & Finish:**
   - Tuck the raw ends of the handles *under* the folded hem (e.g., 4 inches from each side seam).
   - Top-stitch the hem all the way around, sewing *over* the handles to secure them. (Sew a reinforcing "X" box for strength).
6. **Turn** the bag right-side-out and press.

Evaluation:

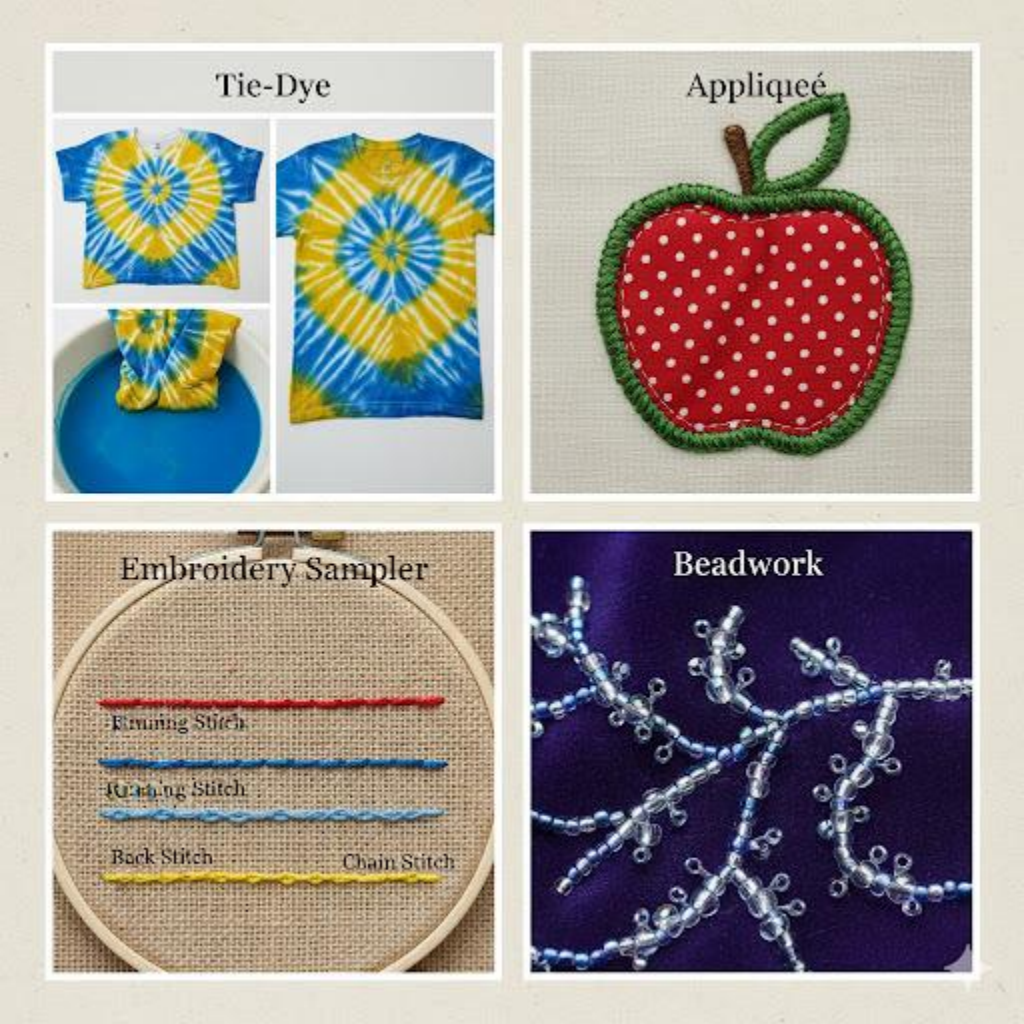
1. What is a "fashion accessory"?
2. List four (4) different categories of accessories.
3. What material is *essential* to give a fabric belt stiffness? (Interfacing).
4. What is a "tote bag"?
5. What kind of fabric is best for a tote bag? (Strong fabric like denim or canvas).

Assignment:

1. Define "Fashion Accessory" and list 5 examples.
2. Find an image of (or sketch) a fashion accessory you like (bag, belt, scarf).
3. List the materials you think were needed to make it.
4. Draw a simple sketch/design for your *own* tote bag.
5. **Practical:** Following the steps in the lesson, create a paper "prototype" (model) of the simple tote bag.

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WEEK 8: FABRIC DECORATION



Content: (I) Tie and dye (II) Appliqué (III) Embroidery (IV) Beadwork.

Performance Objectives: By the end of this lesson, students should be able to:

1. Define "fabric decoration" (or "embellishment").
2. Describe the process of "Tie and Dye" (Adire).
3. Define and demonstrate "Appliqué."
4. Define "Embroidery" and list three basic stitches.
5. Define "Beadwork" as a form of embellishment.

Lesson Content:

1. What is Fabric Decoration?

- **Definition:** Also known as "embellishment," this is the art of adding *surface designs* to a plain piece of fabric to make it more beautiful, valuable, and unique.
- This can be done *before* or *after* the garment is sewn.

2. Tie and Dye (Resist Dyeing)

- **Concept:** A "resist" dyeing method. You *tie* or *block* certain parts of the fabric to *resist* the dye, creating a pattern. (e.g., Adire in Nigeria).
- **Process:**
    1. **Preparation:** Wash the 100% cotton fabric to remove starch.
    2. **Tying (The Resist):** Fold, twist, crumple, or tie the fabric using string, rubber bands, or raffia.
        - *Circles/Sunbursts:* Pinch the fabric and tie string around it.
        - *Marbling:* Crumple the fabric into a tight ball.
        - *Stripes:* Fold the fabric like a fan (accordion) and tie it.
    3. **Dyeing:** Prepare the dye bath (e.g., Dylon or local indigo dye). Submerge the tied fabric.
    4. **Oxidizing:** Remove the fabric. The dye (especially indigo) turns blue as it hits the air (oxidizes).
    5. **Rinsing & Untying:** Rinse the fabric until the water runs clear. Untie all the strings/bands to *reveal* the white (resist) pattern underneath.
    6. Wash and press.

3. Appliqué

- **Concept:** "Appliqué" means "to apply." It is the process of sewing *smaller* pieces of cut fabric onto a *larger* background fabric to create a design or picture.
- **Process:**
    1. **Design:** Draw a shape (e.g., a flower, a letter) on paper.
    2. **Cut:** Cut the shape from your *appliqué fabric* (e.g., a red fabric for the flower).
    3. **Apply:** Place the red flower onto your background fabric (e.g., a t-shirt).

4. **Stitch:** Secure the shape. The most common stitch is the **Satin Stitch** (a tight zigzag) around the raw edge to create a bold, solid border.

4. Embroidery

- **Concept:** The art of using a *needle and thread* to create decorative stitches directly onto fabric.
- **Basic Stitches (Hand Embroidery):**
  - **Running Stitch:** The most basic "in-and-out" stitch.
  - **Back Stitch:** A strong, continuous line (the "sewing" stitch).
  - **Chain Stitch:** A series of looped stitches that look like a chain.
  - **Satin Stitch:** Used to *fill in* a shape with solid color (like in appliqué).
  - **French Knot:** A small, decorative knot used for details (like the center of a flower).

5. Beadwork

- **Concept:** A type of embellishment where beads, sequins, or crystals are sewn onto fabric to add texture, sparkle, and weight.
- **Uses:** Very common on high-end evening wear (e.g., Aso Ebi, wedding dresses) and accessories (bags).
- **Process:** Requires a thin "beading" needle. The bead is threaded onto the needle and then secured to the fabric with a small, strong stitch (like a back stitch).

Evaluation:

1. What is "fabric decoration"?
2. What is the "resist" in tie and dye? (The string or bands).
3. What is "appliqué"?
4. What is the difference between "embroidery" and "beadwork"?
5. Name three (3) basic hand embroidery stitches.

Assignment:

1. Define Tie-Dye, Appliqué, Embroidery, and Beadwork.
2. Explain the process of tie-dye in four (4) simple steps.
3. What is a "satin stitch" used for in both appliqué and embroidery?
4. **Practical:** On a scrap of fabric, draw a simple shape (like a heart or a square).
5. **Practical:** Using a needle and thread, practice the **Running Stitch** and the **Back Stitch** along the lines of your shape.

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WEEK 9: DIGITAL FASHION DESIGN



Content: (I) Advanced use of digital platforms for sketching.

Performance Objectives: By the end of this lesson, students should be able to:

1. Recall the definition of "CAD" (Computer-Aided Design).
2. Identify the advantages of designing fashion digitally versus sketching by hand.
3. Identify the key features of a digital design platform (e.g., layers, color palettes, brushes).
4. Use a simple digital tool (like Canva or a web-based app) to create a fashion "mood board."
5. Use basic digital tools to add color and text to a fashion sketch.

Lesson Content:

1. What is Digital Fashion Design (CAD)?

- **Definition:** Computer-Aided Design (CAD) in fashion is the use of specialized computer software to design, develop, and present clothing and accessories.
- It goes beyond simple sketching. It includes:
    - **2D Sketching:** (e.g., Adobe Illustrator, Canva).
    - **3D Prototyping:** (e.g., CLO 3D, Marvelous Designer) - creating a "virtual" 3D garment.
    - **Pattern Making:** Digital pattern drafting.

2. Advantages of Digital Design vs. Hand Sketching | Feature | Hand Sketching (Analog) | Digital Design (CAD) | | :--- | :--- | :--- | | **Speed** | Slow. Must re-draw for every change. | **Very Fast.** Can copy, paste, and "undo" mistakes. | | **Color/Fabric** | Difficult. Markers are expensive. | **Easy.** Can change colors instantly. Can "fill" a sketch with a *photo* of a real fabric (e.g., Ankara). | | **Variation** | Time-consuming. | **Instant.** Can create 10 different color options for one dress in minutes. | | **Sharing** | Must be scanned or photographed. | **Easy.** Can be emailed or shared to social media instantly. | | **Prototyping** | Must sew a physical sample (costs time/fabric). | Can create a 3D model to see how it fits and drapes *virtually*. |

3. Key Features of Digital Platforms (Using Canva as our example)

- **Templates:** Pre-made layouts for designs.
- **Elements:** A library of shapes, lines, and "stickers." (Can find fashion "croquis" or templates).
- **Text Tool:** To add labels and descriptions.
- **Color Palette:** To choose and save brand colors.
- **Layers:** The ability to stack items on top of each other (e.g., a *belt layer* on top of a *dress layer* on top of a *body layer*).
- **Uploads:** You can upload a photo of a fabric (e.g., Aso Oke) and use it to "fill" your sketch.

4. Activity 1: Creating a "Mood Board"

- **Definition:** A mood board is a *visual collection* of ideas, images, colors, and textures that inspires a design or a collection. It sets the "mood" or "theme."
- **Task (Practical):**
    1. Open Canva.
    2. Choose a theme (e.g., "Royal Wedding," "Beach Holiday," "Urban Streetwear").
    3. Find 5-7 images (using Canva "Elements" or Google Images) that fit your theme:
        - Photos of places (e.g., a beach).
        - Textures (e.g., sand, denim).
        - Colors (e.g., a blue and yellow color palette).
        - Example clothes.
    4. Arrange them on one page to create a professional-looking "mood board."

5. Activity 2: Digitally "Flat-Laying" a Garment

- **Task (Practical):**
    1. In Canva, use the "Elements" or "Draw" tool to find a simple outline of a t-shirt (a "flat-lay" sketch).
    2. Use the "fill" tool to change the *color* of the t-shirt.
    3. Use the "Text" tool to add a design or logo (e.g., "MyBrand") to the front.
    4. Use the "Upload" tool to find a photo of an Ankara fabric. Use it to "fill" the t-shirt.

Evaluation:

1. What does "CAD" stand for?
2. List two (2) major advantages of digital design over hand sketching.
3. What is a "mood board"?
4. What is the "Layers" function in a design program used for?
5. How can digital design help a client "see" a fabric (like Ankara) on a design before it's made?

Assignment:

1. Define CAD in your own words.
2. List three (3) advantages of CAD.
3. What is a "digital mood board"?
4. **Practical:** Using Canva, create a one-page **mood board** for a fashion collection. Your theme is "My JSS 3 Graduation Outfit." (Include colors, styles, and inspiration).
5. **Practical:** Find a template of a simple dress or shirt in Canva. Create two (2) variations: (a) one in a solid color, and (b) one filled with a fabric pattern you upload.

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WEEK 10: CREATING DIGITAL COLLECTIONS



Content: (I) Combining designs to create themed collections.

Performance Objectives: By the end of this lesson, students should be able to:

1. Define a "fashion collection" (or "line").
2. Explain the importance of a "theme" in a collection.
3. Identify the elements of a cohesive (unified) collection.
4. Develop a theme for a mini-collection.
5. Present a digital collection of 3-5 related outfits.

Lesson Content:

1. What is a Fashion Collection?

- **Definition:** A "collection" (or "line") is a series of 10-50+ garments designed and created by a designer for a specific season (e.g., Spring/Summer or Fall/Winter).
- **Cohesion:** The *most important* part of a collection is that all the pieces feel *related*. They must be **cohesive** (unified). They tell *one story*.

2. The Importance of a "Theme"

- The "theme" is the *central idea* or *inspiration* that unifies the collection.
- The theme is inspired by the *mood board* (Week 9).
- **Example Themes:**
    - "An African Safari" (using animal prints, khaki, and earthy colors).
    - "1990s Hip-Hop" (using baggy jeans, bright colors, and sportswear).
    - "A Walk in a Flower Garden" (using floral prints, soft fabrics, and pastel colors).

3. Elements of a Cohesive Collection How do you make 10 different outfits look like they came from the *same family*? You use **repetition and harmony**.

- **1. Color Palette:**
    - All pieces must use the *same set* of 4-5 colors.
    - (e.g., The "Safari" collection would use beige, olive green, brown, and a pop of orange).
- **2. Fabric & Texture:**
    - Use a consistent set of fabrics.
    - (e.g., The "Garden" collection would use soft fabrics like chiffon and silk. The "Hip-Hop" collection would use denim and jersey cotton).
- **3. Silhouettes (Shapes):**
    - The overall shapes should be related.
    - (e.g., A collection might be all *long and flowing*, or all *sharp and tailored*).
- **4. Motifs (Repeating Details):**
    - Using a repeating element, like a *specific type of embroidery*, a *logo*, or a *signature button* on all the pieces.

4. Practical: Designing a Mini-Collection

- **Goal:** To create a small, 3-outfit "capsule collection" based on your JSS 3 Graduation theme from last week's assignment.
- **Theme:** "My JSS 3 Graduation"
- **Color Palette (Example):** Royal Blue, Silver, and White.
- **Collection (Example):**
    1. **Outfit 1 (The Gown):** A formal graduation gown in Royal Blue.
    2. **Outfit 2 (The "Party" Outfit):** A simple white dress with a silver belt.
    3. **Outfit 3 (The "Thank You Visit" Outfit):** Smart trousers and a top using a *custom-designed* Royal Blue and White fabric.
- **Task (Practical):**
    1. Using Canva, create a 3-page presentation.
    2. **Page 1:** Your Mood Board (from Week 9).
    3. **Page 2:** Your 3 "sketches" (using templates, fills, and elements) presented side-by-side.
    4. **Page 3:** Your "Color Palette" (show the 3-5 main colors).
    5. (Students present their mini-collections to the class).

Evaluation:

1. What is a "fashion collection"?
2. What is the *most important* quality of a good collection? (Cohesion/Unity).
3. What is a "theme," and what is its purpose?
4. List three (3) elements that can make a collection cohesive.
5. What is a "color palette"?

Assignment:

1. Define "Fashion Collection" and "Theme."
2. Why is a *theme* important?
3. Find a picture of a fashion collection (from a designer online). What do you think the *theme* is? What *elements* (color, fabric, shape) make it cohesive?

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4. **Practical:** Complete your 3-page "Graduation Mini-Collection" in Canva, as described in the lesson.
5. What is a "capsule collection"? (Hint: A small collection of a few essential, interchangeable pieces).

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WEEK 11: REVISION



Content: Review of term's topics.

Note: This week is dedicated to a comprehensive review of all topics covered in the First Term, especially in preparation for the end-of-term examination.

Revision Checklist:

1. **JSS 2 Review (Week 1):**
    - Do you know all the sewing/drafting tools?
    - Can you explain Pattern Drafting vs. Freehand Cutting?
    - What is a grainline?

2. **Advanced Pattern Drafting (Week 2):**
    - What is a "Block" vs. a "Pattern"?
    - What is "Ease" (Wearing vs. Design)?
    - What are the key measurements for a bodice and trousers?
    - What does it mean to "true" a pattern?
3. **Garment Assembly (Week 3):**
    - What is **Lining**? What are its 3 main purposes?
    - What is **Interfacing**? What are its 2 main purposes?
    - Where do you apply interfacing? (Collars, cuffs, waistbands).
    - What is "Fusible" Interfacing, and how is it applied (Press & Hold)?
4. **Finishing (Week 4):**
    - What is the difference between **Ironing** (sliding) and **Pressing** (up/down)?
    - What is the "Press As You Go" rule?
    - **Seam Finishes:** Serging, Pinking, Zigzag, French Seam.
    - **Hem Finishes:** Double-Fold, Blind Hem.
    - What is a "Tailor's Ham" for?
5. **Fashion Accessories (Week 6):**
    - What are accessories?
    - What materials are needed for a simple tote bag or fabric belt?
    - What are the basic steps to construct a tote bag?
6. **Fabric Decoration (Week 8):**
    - **Tie and Dye:** What is a "resist"? What are the steps?
    - **Appliqué:** What is it? What stitch is used?
    - **Embroidery:** What is it? Can you name 3 stitches (Running, Back, Chain)?
    - **Beadwork:** How is it applied?
7. **Digital Design (Weeks 9 & 10):**
    - What is CAD?
    - What are 3 advantages of digital design?
    - What is a **Mood Board**?
    - What is a **Fashion Collection**?
    - What does "cohesive" mean?

- What 3 elements make a collection cohesive (Color, Fabric, Shape)?

Activity:

- **Practical Review:** Students practice (1) applying fusible interfacing, (2) sewing a seam and pressing it open, (3) identifying different seam/hem finishes, and (4) creating a quick digital mood board in Canva.
- **Theory Review:** Q&A session on all key definitions.

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SECOND TERM - JSS 3 FASHION DESIGN AND GARMENT MAKING LESSON NOTES

WEEK 1: ENTREPRENEURSHIP IN FASHION



Content: (I) Starting a small fashion business.

Performance Objectives: By the end of this lesson, students should be able to:

1. Define "Entrepreneurship" and "Entrepreneur."
2. Explain the importance of entrepreneurship in the fashion industry.
3. Identify at least three (3) business opportunities in fashion design.
4. List the basic steps required to start a small fashion business.
5. Discuss the risks and rewards of starting a fashion business.

Lesson Content:

1. What is Entrepreneurship?

- **Definition:** Entrepreneurship is the process of *identifying a business opportunity*, gathering the necessary resources (money, skills, people), and *taking a financial risk* to start and manage a new business, with the aim of making a profit.
- **An Entrepreneur:** Is a *problem-solver* and a *risk-taker*. They are the individuals who see a need in the market and create a business to fill it.

2. Importance of Entrepreneurship in Fashion

- **Job Creation:** Fashion entrepreneurs (from the local tailor to a big brand owner) hire people like cutters, sewers, sales staff, models, and marketers.
- **Economic Growth:** They pay taxes to the government, create wealth, and contribute to the nation's GDP (Gross Domestic Product).
- **Innovation & Creativity:** Entrepreneurs are the source of new styles, trends, and business models (like online fashion stores).
- **Cultural Preservation:** Many Nigerian fashion entrepreneurs (like Deola Sagoe or Lisa Folawiyo) build their brands by promoting traditional textiles (like Aso Oke, Adire) in new, modern ways, showing them to the world.

3. Business Opportunities in the Fashion Industry A fashion business is not just "sewing clothes." There are many branches:

1. **Garment Making (Bespoke Tailoring):** The most common. Making custom-fit clothing (like Aso Ebi, suits, dresses) for individual clients.
2. **Ready-to-Wear (RTW):** Designing and producing a *collection* of clothes in standard sizes (Small, Medium, Large) and selling them in a boutique or online.
3. **Accessory Making:** (Ref: Term 1, Week 6) Specializing in making and selling items like handbags, fabric-covered shoes, belts, hats (gele), or jewelry.
4. **Fabric Decoration:** (Ref: Term 1, Week 8) Starting a business in specialized services like beadwork, embroidery, or mass-producing tie and dye (Adire) fabric for other designers.

5. **Related Services:** Fashion styling (advising clients on what to wear), fashion blogging/vlogging, or fashion photography.

4. Basic Steps to Start a Small Fashion Business (e.g., a Tailoring Shop)

1. **Step 1: Get the Skill (Mastery):** You must be excellent at what you do (pattern drafting, sewing, finishing). This is your JSS1-JSS3 training.
2. **Step 2: Identify Your Niche (Specialty):** What will you be known for? (e.g., "Best school uniforms," "Amazing men's traditional wear," "Beautiful children's clothes").
3. **Step 3: Make a Simple Business Plan:** (See Week 10) Write down your idea, your target customers, and your costs.
4. **Step 4: Secure Capital (Funding):** You will need money to start. This can be from personal savings, family, or a small business loan.
5. **Step 5: Get Your Tools & Space:** Purchase your first machine (e.g., an industrial lock-stitch machine), pressing iron, cutting table, and find a small shop or a dedicated space at home.
6. **Step 6: Register Your Business:** Choose a business name and register it with the Corporate Affairs Commission (CAC). This makes you official.
7. **Step 7: Market Yourself:** Tell people what you do. Start with family and friends, then use social media (see Week 6).

Evaluation:

1. What is an "entrepreneur"?
2. State two (2) reasons why entrepreneurship is important for Nigeria.
3. List three (3) different business opportunities in the fashion industry (not just sewing).
4. What is the difference between "Bespoke Tailoring" and "Ready-to-Wear"?
5. What is the very first step to starting a successful fashion business? (Getting the skill).

Assignment:

1. Define Entrepreneurship in your own words.
2. What is a "niche"? If you were to start a fashion business, what would your niche be?

3. List the 7 steps to starting a small fashion business.
4. What is "capital" in business?
5. Why is it important to register your business name?

WEEK 2: RECORD KEEPING AND BOOKKEEPING



Content: (I) Business records and accounts.

Performance Objectives: By the end of this lesson, students should be able to:

1. Define "record keeping" and "bookkeeping."
2. State at least three (3) reasons why record keeping is essential for a fashion business.
3. Identify and describe the 4 key types of business records.
4. Differentiate between "Income" and "Expenditure."
5. Set up a simple "Cash Book" (Income/Expenditure Log).

Lesson Content:

1. Definitions

- **Record Keeping:** This is the *process* of systematically identifying, gathering, and storing all the important information (files, receipts, measurements) related to your business.
- **Bookkeeping:** This is a *part* of record keeping. It is the specific process of **recording all the financial (money) transactions** of the business. It tracks *all* money coming IN and *all* money going OUT.

2. Importance of Record Keeping (Why Bother?) A business without records is a hobby, not a business. It is "flying blind."

1. **To Track Profit and Loss:** This is the most important reason. How do you know if you are making money or losing money? You must *compare* your income and your expenses.
2. **To Make Good Decisions:** Records show you facts. (e.g., "My records show I spend 40% of my money on generators. I should get a solar inverter." or "My records show I sell 100 children's dresses every December. I should start sewing them in October.").
3. **For Legal & Tax Purposes:** When you register your business, you must pay taxes. Your records (your "books") are your proof of income for the government.
4. **To Get Loans:** No bank will give you a loan to expand your business if you cannot *prove* that you are profitable and well-managed. Your records are your proof.
5. **To Stop Theft:** Good records of your fabric (inventory) and cash prevent staff or apprentices from stealing.

3. Key Types of Business Records in Fashion

1. **Customer Records:**
    - A file or book for *each* client.
    - **Content:** Their name, phone number, and their *body measurements*.
    - **Importance:** Saves time (you don't re-measure every time) and builds a professional relationship.
2. **Inventory Records (Stock):**
    - A list of all your *materials*.

- **Content:** How many yards of Ankara? How many zips? How many rolls of thread?
- **Importance:** Stops you from running out of materials.

3. **Sales Records:**
   - A list of all *sales* you have made.
   - **Content:** Date, Customer Name, Item Sold, Price.
   - **Importance:** Shows you what is selling well.
4. **Financial Records (Bookkeeping):**
   - This is the master record of all money.
   - **Income (Revenue):** All money *coming IN* (from sales, client deposits).
   - **Expenditure (Expenses):** All money *going OUT* (buying fabric, thread, fuel, paying rent, transport, salaries).

4. Practical: The Cash Book (Income & Expenditure Log) The simplest and most important financial record is a cash book.

Date	Description	Income (Money IN) (₦)	Expenditure (Money OUT) (₦)	Balance (₦)
Oct 1	Opening Balance			5,000
Oct 1	Bought 5 yards Ankara		10,000	-5,000
Oct 1	Bought 10 zips		1,000	-6,000
Oct 2	Customer (Bisi) deposit for Aso Ebi	20,000		14,000
Oct 3	Paid NEPA bill		2,500	11,500
Oct 3	Bought fuel for generator		3,000	8,500

- **Profit (or Loss) = Total Income - Total Expenditure**

Evaluation:

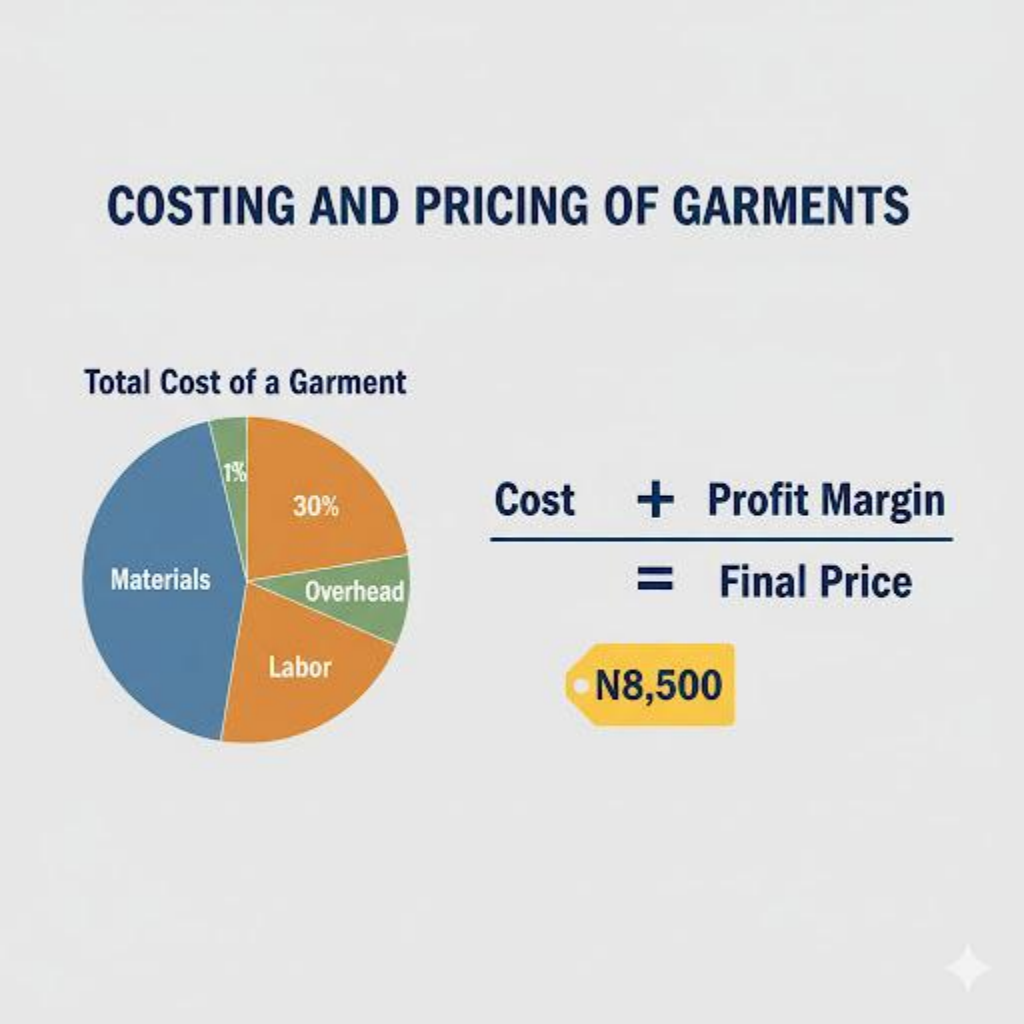
1. What is the difference between "record keeping" and "bookkeeping"?
2. State three (3) reasons why a tailor must keep good records.
3. What is the difference between "Income" and "Expenditure"?
4. What key information must be kept in a "Customer Record"?
5. If your Total Income for the month is ₦150,000 and your Total Expenditure is ₦110,000, what is your profit?

Assignment:

1. Define Bookkeeping.
2. List the 4 main types of business records a tailor should keep.
3. What is the importance of an "Inventory Record"?
4. Create a simple **Cash Book** (like the table above) with at least five (5) transactions for a small tailoring business.
5. Calculate the final balance and the total profit/loss from your cash book.

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WEEK 3: COSTING AND PRICING OF GARMENTS



Content: (I) Cost elements (II) Pricing strategies.

Performance Objectives: By the end of this lesson, students should be able to:

1. Define "Cost," "Price," and "Profit" and explain their relationship.
2. Identify and list the three (3) main elements of a garment's cost.
3. Calculate the total cost of producing one simple garment.
4. Explain the "Cost-Plus" pricing strategy.
5. Differentiate "Cost-Plus" pricing from "Value-Based" pricing.

Lesson Content:

1. Definitions (The 3 Ps)

- **Cost:** The *total amount of money you (the tailor) spend* to produce one garment. This is *your* expense.
- **Price:** The *total amount of money you charge the customer* for the finished garment.
- **Profit:** The money you *make* from the sale.
- **The Formula: Profit = Price - Cost**
    - If you sell a dress for ₦10,000 (Price) and it cost you ₦6,000 to make (Cost), your profit is ₦4,000.

2. The Three (3) Elements of Garment Cost To know your *Total Cost*, you must add these three things together:

- **A. Cost of Materials (Direct Costs):**
    - This is the easiest to calculate. It's everything that is *part* of the final garment.
    - *Examples:* Fabric (e.g., 4 yards of Ankara @ ₦2,000/yard = ₦8,000), thread, zips, buttons, interfacing, lining, beads.
- **B. Cost of Labor (Direct Costs):**
    - This is the cost of the *work and skill* to make the garment.
    - You must **pay yourself!** An entrepreneur's time is not free.
    - *Example:* You decide your time is worth ₦1,000 per hour. If it takes you 5 hours to make a dress, your labor cost is ₦5,000.
- **C. Overhead Costs (Indirect Costs):**
    - This is the "hidden" cost of *running the business*. It's not tied to one specific dress, but must be shared among all the dresses you make.
    - *Examples:* Shop rent, NEPA/generator fuel, machine maintenance, needles, chalk, marketing costs.
    - *Simple way to add it:* Add a small percentage (e.g., 10%) of the material/labor cost as "Overhead."

3. Practical: How to Cost One Garment

- **Task:** Let's find the *Total Cost* of a simple Ankara dress.

1. **Materials:**
    - Ankara Fabric (3 yards @ ₦2,000/yd) = ₦6,000
    - Lining (2 yards @ ₦500/yd) = ₦1,000
    - Zip (1) = ₦200
    - Thread (1) = ₦150
    - Interfacing = ₦150
    - **Sub-Total (Materials):** = **₦7,500**
2. **Labor:**
    - Drafting, cutting, sewing, finishing = 4 hours
    - Your time is ₦500/hour
    - **Sub-Total (Labor):** 4 x ₦500 = **₦2,000**
3. **Overhead:**
    - Let's add 10% of (Materials + Labor) for fuel, rent, etc.
    - 10% of (₦7,500 + ₦2,000) = 10% of ₦9,500 = **₦950**
4. **TOTAL COST:** ₦7,500 + ₦2,000 + ₦950 = **₦10,450**

- *This (₦10,450) is the "break-even" price. If you sell it for this, you make ₦0 profit.*

4. Pricing Strategies (How to set your Price)

- **1. Cost-Plus Pricing (Markup):**
    - This is the simplest and most common method. You take your *Total Cost* and add a *markup percentage* (your profit).
    - *Example:* Your Total Cost is ₦10,450. You want to make a 50% profit (markup).
    - Profit = 50% of ₦10,450 = ₦5,225
    - Final Price = ₦10,450 (Cost) + ₦5,225 (Profit) = ₦15,675
    - (You would round this up to **₦16,000**).
- **2. Value-Based Pricing:**
    - This is a more advanced method. You set your price based on what the *customer believes the garment is worth (its value)*, not just what it cost to make.

- *Example:* Your cost is ₦10,450. But the design is *unique*, you are a *famous designer*, and it's for an *Aso Ebi* where the client *must* look good. You know the *value* to the client is very high.
- You might charge **₦25,000** for it. This is based on your brand, skill, and reputation, not just your cost.

Evaluation:

1. Explain the relationship between Cost, Price, and Profit. (Profit = Price - Cost).
2. What are the three (3) main elements of a garment's cost?
3. What is "Overhead Cost"? Give two examples.
4. What is "Cost-Plus Pricing"?
5. What is the "Labor Cost"? Why is it important to "pay yourself"?

Assignment:

1. Define Cost, Price, and Profit.
2. A tailor's costs for a shirt are: Fabric (₦3,000), Thread/Buttons (₦500), Labor (₦1,500), and Overhead (₦500).
   - (a) What is the **Total Cost** of the shirt?
   - (b) If the tailor wants to add a 100% markup (profit), what will be the **Final Price**?
3. What is "Value-Based Pricing"?
4. Why might a famous designer (like Veekee James) charge ₦200,000 for a dress that only cost ₦50,000 to make? What pricing strategy is this?
5. List 5 "overhead costs" a tailor might have in their shop.

WEEK 4: BRANDING AND MARKETING



Content: (I) Developing a fashion brand (II) Advertising methods.

Performance Objectives: By the end of this lesson, students should be able to:

1. Define "Brand" and "Branding."
2. Explain that a brand is more than just a logo (it's a reputation/feeling).
3. Identify the key elements of a brand (name, logo, packaging).
4. Define "Marketing" and its purpose.
5. List three (3) traditional and two (2) digital marketing methods.

Lesson Content:

1. What is a Brand?

- **A Brand is NOT a Logo:** A logo is just a *symbol* for the brand.
- **A Brand is a *FEELING*:** It is the *idea* or *reputation* that people have in their minds when they think of your business. It is your *promise* to the customer.
- **Examples:**
    - The "Dangote" brand means: *quality, reliability, Nigerian, industrial*.
    - The "Nike" brand means: *sports, performance, 'Just Do It', cool*.
    - A good tailor's brand might mean: *fast, neat, affordable, reliable*.
    - A top designer's brand might mean: *exclusive, luxury, perfect fit, creative*.

2. Branding: How to Build Your Brand Branding is the *active process* of creating your brand's identity.

- **1. Choose Your Name:** Must be unique, memorable, and professional. (e.g., "House of Tunde" or "TundeStitches").
- **2. Design Your Logo:** Create a simple, clear, and recognizable symbol for your business. This goes on your shop, your bags, and your social media.
- **3. Create Your Slogan:** A short, memorable phrase. (e.g., "TundeStitches: We fit your style").
- **4. Packaging:** How do you present the finished garment?
    - *Bad:* Folded into a nylon bag.
    - *Good (Branding):* Neatly pressed, folded with tissue, and placed in a custom *branded* paper bag with your logo on it. This makes the customer *feel* they bought something valuable.
- **5. Be Consistent:** The *most important* part. Your brand is built on *reputation*. If your brand promise is "quality," *every* garment you make must be high quality.

3. What is Marketing?

- **Definition:** Marketing is the *process* of promoting and selling your products or services. It is how you *tell* people your brand exists and *persuade* them to buy from you.
- **Purpose:** To attract new customers and keep old ones.

4. Advertising Methods (How to Market)

- **A. Traditional Marketing (Offline):**
    1. **Word-of-Mouth:** The *most powerful* method. One happy customer tells five friends. This is why *quality* (Week 4, Term 1) and *customer service* (Week 8) are the best marketing.
    2. **Flyers and Posters:** Printing and sharing small flyers in your community.
    3. **A Good Signboard:** A clear, professional sign on your shop.
    4. **Networking:** Attending events, meeting people, and giving them your business card.
- **B. Digital Marketing (Online):** (See Week 6 for more)
    1. **Social Media (Instagram/TikTok):** This is essential for fashion. It's a *visual* portfolio. You can post photos of your finished designs, videos of your process, and testimonials from happy clients.
    2. **WhatsApp Business:** Using your WhatsApp Status to post new designs. Creating a catalog for clients to browse.
    3. **Website/Blog:** Having a professional online portfolio.

Evaluation:

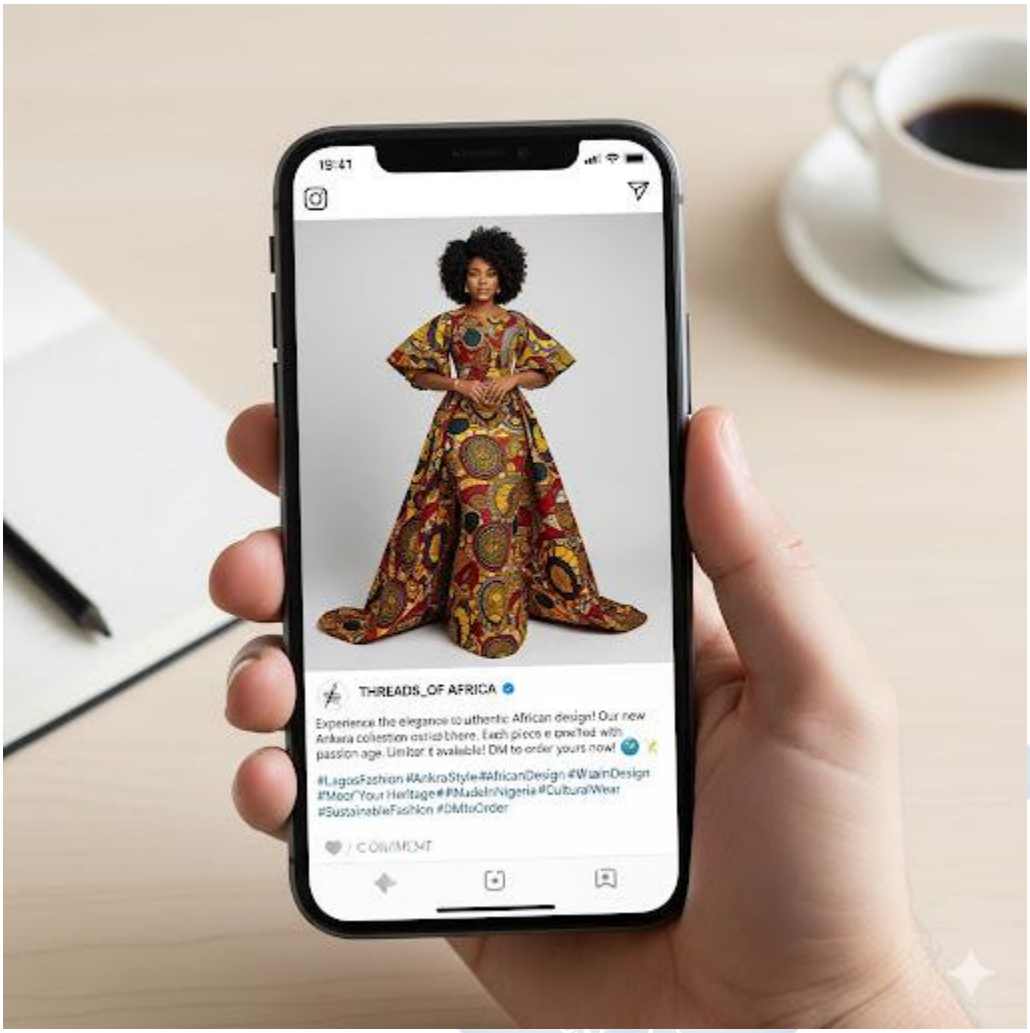
1. What is a "Brand"? (It's a *feeling* or *reputation*).
2. What is the difference between a "Brand" and a "Logo"?
3. List three (3) elements of branding (name, logo, packaging).
4. What is "Marketing"?
5. What is the *most powerful* form of all marketing? (Word-of-mouth).

Assignment:

1. Define Branding and Marketing.
2. Think of your favourite brand (e.g., a drink, a phone, a musician). What *feeling* or *idea* do you have about them? (This is their brand).
3. Why is good *packaging* important for a fashion brand?
4. List two (2) traditional marketing methods and two (2) digital marketing methods.

5. **Practical:** Sketch a simple **logo** and write a **slogan** for your imaginary fashion business from Week 1.

WEEK 6: DIGITAL MARKETING



Content: (I) Using social media for fashion marketing.

Performance Objectives: By the end of this lesson, students should be able to:

1. Define "Digital Marketing."
2. Identify the three (3) most important social media platforms for a fashion business.
3. Explain *why* visual content (photos/videos) is critical in fashion marketing.
4. Define "hashtag" and explain its function.
5. Create a sample social media post for a fashion brand.

Lesson Content:

1. What is Digital Marketing?

- **Definition:** Digital Marketing is the component of marketing that uses the *internet* and *digital technologies* (like mobile phones, social media, and search engines) to promote and sell products.
- **For fashion, this is the most effective and affordable way to find new customers.**

2. Key Platforms for Fashion Marketing You must be where your customers are. For fashion, this means visual platforms.

1. **Instagram:** The #1 platform for fashion. It is purely *visual*.
    - **Tools:**
        - **Feed:** High-quality photos of your finished garments.
        - **Reels/Stories:** Short videos showing your *process* (sketching, sewing), time-lapses, or a client fitting.
        - **Carousel:** Post 10 photos in one post (e.g., the sketch, the fabric, the details, the final look).
2. **TikTok / YouTube Shorts:**
    - **Focus:** Short, engaging videos.
    - **Content:** "Before and After" transformations, "Sew with me" videos, "How to style..." tips. This builds *trust* and shows your *skill*.
3. **Facebook:**
    - **Focus:** Building a *community*. You can create a Facebook Page or Group for your brand.
    - **Content:** Good for sharing albums of new designs, customer testimonials, and your shop location/phone number.
4. **Pinterest:**
    - **Focus:** A "visual discovery" engine. Users "pin" ideas.
    - **Content:** A great place to post your mood boards and sketches (Term 1) to attract people looking for inspiration.

3. The Power of Visual Content (Photo & Video)

- In fashion, "seeing is believing." Customers will *not* buy what they cannot *see*.
- **Rule:** Your photos and videos are your *online shop window*. They must be **high-quality**.
- **Tips for Good Photos:**
    1. **Good Lighting:** *Always* shoot in bright, natural light (near a window) or with a ring light.
    2. **Clean Background:** Use a plain wall or a neat, uncluttered background.
    3. **Good Presentation:** The garment must be *pressed* (not wrinkled!) and shown on a mannequin or a real person.
    4. **Show Details:** Take close-up shots of the *stitching*, the *buttons*, and the *lining*. This proves your *quality* (Week 4, Term 1).

4. How to Use Hashtags (#)

- **Definition:** A hashtag is a label (#) that categorizes your content and makes it discoverable by people who *don't* follow you.
- **How it works:** When you add #LagosTailor to your post, your post will appear in the "Search" results for anyone who searches for "Lagos Tailor."
- **Strategy (Use a mix):**
    - **Broad:** #Fashion (millions of posts, hard to see)
    - **Niche:** #AnkaraStyle #AsoEbi
    - **Location-Specific (Very Important):** #LagosTailor #AbujaDesigner #IkejaFashion
    - **Brand:** #[YourBrandName] (e.g., #TundeStitches)

5. Practical: Creating a Sample Social Media Post

- **Task:** We will create a professional Instagram post for the Ankara dress we "costed" in Week 3.
- **Photo:** A high-quality photo of the dress on a mannequin.
- **Caption:**
    - (Hook) "Stop scrolling! Your perfect weekend outfit has arrived."

- (Description) "We just finished this beautiful custom Ankara dress for a client. We love the sharp collar and the perfectly lined interior."
- (Call to Action) "Ready for yours? Send us a DM to book your measurement. We deliver nationwide!"
- (Hashtags) #AnkaraDress #LagosFashion #MadeInNigeria #TundeStitches #AsoEbiBella #FashionDesigner

Evaluation:

1. What is "Digital Marketing"?
2. What is the *most important* social media platform for fashion, and why?
3. Why is "good lighting" important when taking photos of your garments?
4. What is a "hashtag"?
5. What is a "Call to Action" (CTA) in a social media post?

Assignment:

1. Define Digital Marketing.
2. List the three (3) best social media platforms for a fashion business.
3. What is the difference between an Instagram Feed Post and an Instagram Reel?
4. Go on Instagram and find a Nigerian fashion designer. Look at their posts. Write down three (3) hashtags they use often.
5. **Practical:** Write a complete, professional **Instagram caption** (Hook, Description, Call to Action, Hashtags) for your imaginary fashion business.

WEEK 8: CUSTOMER RELATIONSHIP



Content: (I) Handling clients and feedback.

Performance Objectives: By the end of this lesson, students should be able to:

1. Define "Customer Relationship Management" (CRM).
2. Explain why retaining an *old* customer is cheaper and better than finding a *new* one.
3. List three (3) principles of professional communication with a client.
4. Describe the 4-step process for handling a customer *complaint*.
5. Explain the value of *negative* feedback.

Lesson Content:

1. What is Customer Relationship Management (CRM)?

- **Definition:** CRM is the *process and strategy* a business uses to build and maintain a *long-term, positive relationship* with its customers.
- **Goal:** To turn a *one-time buyer* into a *loyal, repeat customer* who gives you "word-of-mouth" marketing (Week 4).
- **Fact:** It costs 5-10 times *more* money to find a *new* customer than to sell to an *existing* one. Loyal customers are the #1 asset of your business.

2. Principles of Professional Communication Your relationship with a client is built on trust and communication.

1. **Be Clear and Honest (Manage Expectations):**
    - **Honesty:** If you cannot finish a dress by Saturday, *do not promise* you can. Tell the truth.
    - **Clarity:** Be very clear about the *price* (Week 3) and the *delivery date before* you start. Write it down (Record Keeping - Week 2).
2. **Be Respectful and Polite:**
    - Always use "Please," "Thank you," "Sir," "Ma'am."
    - Never argue with a client (even if they are wrong).
3. **Be Proactive (Communicate First):**
    - Do *not* wait for the client to call you on the delivery day.
    - If you are running late, *you* call *them* a day *before* and say, "Good afternoon Ma, I am so sorry, but I need one extra day. Your dress will be ready tomorrow." This shows respect.
4. **Listen Actively:**
    - When a client is describing a style, *listen* carefully. Do not interrupt.
    - Repeat their order back to them to confirm: "So, you want a long sleeve, a round neck, and you want it by Friday. Is that correct?"

3. How to Handle Customer Complaints (The 4-Step Process) A client will shout, "You-ruined-my-fabric!" This is the moment that will *make or break* your brand.

- **Step 1: Stay Calm and *Listen***
    - Do not get defensive. Do not shout back.
    - Let the customer vent their anger. Nod and *listen* to the *entire* complaint without interrupting.
- **Step 2: Apologize and Empathize**
    - The first words from your mouth must be an apology.
    - "I am so, so sorry you are unhappy with this."
    - "I understand why you are frustrated. You have a right to be upset."
- **Step 3: Ask Questions and Propose a Solution**
    - Ask *calmly* to understand the *specific* problem. "Please, can you show me exactly where the fault is?"
    - (They show you a bad stitch).
    - **Offer a solution immediately:** "You are right. That is not our standard. Please give me 24 hours to fix this for you at no extra charge. I will personally re-sew this seam."
- **Step 4: Follow Up**
    - After you fix it, *follow up* a few days later. "Good morning Ma, I just wanted to check, did you enjoy the outfit at the party? Was the fit better?"
    - **Result:** You have turned an *angry* customer into an *amazed* and *loyal* one. They will tell everyone how professional you are.

4. The Value of Negative Feedback

- A complaint is a *gift*.
- For every one customer who complains, 10 others were unhappy but just *left quietly* and will *never come back*.
- The complainer is giving you a *free* chance to *fix a problem* in your business that you didn't know you had.

Evaluation:

1. What is "Customer Relationship Management" (CRM)?

2. Why is a *loyal* customer more valuable than a *new* one?
3. What does it mean to "Manage Expectations" with a client?
4. What is the *first* and *most important* step in handling a customer complaint?
5. Why is negative feedback (a complaint) a "gift"?

Assignment:

1. Define CRM.
2. List three (3) principles of good, professional communication.
3. What is "active listening"?
4. List the 4 steps for handling a customer complaint.
5. **Roleplay:** A customer is angry because the dress is *too tight*. Write a short script (what you would say) showing how you would handle them using the 4 steps.

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WEEK 9: FASHION BUSINESS ETHICS



Content: (I) Integrity (II) Creativity (III) Sustainability.

Performance Objectives: By the end of this lesson, students should be able to:

1. Define "Business Ethics."
2. Explain "Integrity" in the context of fashion (honesty with clients, paying staff).
3. Differentiate between "Inspiration" and "Plagiarism" (copying).
4. Define "Sustainability" in fashion.
5. Discuss the ethical responsibility of a designer towards their clients and the environment.

Lesson Content:

1. What are Business Ethics?

- **Definition:** Ethics are the *moral principles* that guide a person's or a business's behavior. They are the rules of "right" and "wrong."
- **Business Ethics:** This means conducting your business in a way that is *fair, honest, and responsible* to all your stakeholders (clients, employees, and the environment).

2. Key Ethical Issues in Fashion

- **A. Integrity (Honesty)**
  - This is the *foundation* of all ethics.
  - **Towards Clients:**
    - **Truthful Pricing:** Not charging one client ₦5,000 and another ₦10,000 for the *same* work (costing - Week 3).
    - **Honesty about Fabric:** Not selling cheap polyester as "silk."
    - **Honesty about Time:** Not promising a date you cannot meet (Customer Service - Week 8).
  - **Towards Employees/Apprentices:**
    - Paying your staff and apprentices their *fair wages* on *time*.
    - Providing a *safe* working environment (OHS).
- **B. Creativity (Originality vs. Plagiarism)**
  - **Inspiration:** Seeing a design (e.g., on Instagram or in a magazine) and using it as a *starting point* to create *your own, new, different* design. (This is good and normal).
  - **Plagiarism (Copying):** Seeing a design from another (often smaller) designer and *copying it exactly*, stitch for stitch, and *claiming it is your own*.
  - **The Ethical Problem:** This is *theft*. You are stealing another person's intellectual property (their idea) and their profit. It is unethical and, in many cases, illegal (copyright infringement).
  - **Rule:** Always credit your inspiration. If a client brings a photo, say "I can make something *inspired* by this for you."
- **C. Sustainability (Responsibility to the Planet & People)**

- This is a major ethical issue in the global fashion industry, which is one of the world's biggest polluters.
- **Environmental Ethics:**
  - **Waste Reduction:** Using your pattern layout skills (Term 1) to create *minimal fabric waste*.
  - **Upcycling:** Taking old or waste fabric scraps and *creating* something new (like a patchwork bag or appliqué).
  - **Avoiding "Fast Fashion":** Designing clothes that are *high-quality* and *durable*, not cheap, disposable items that end up in landfills.
- **Social Ethics:**
  - **Fair Wages:** (See Integrity). Not using "child labor" or paying workers unfairly.
  - **Body Positivity:** Being respectful of *all* body types and promoting realistic images of people.

Evaluation:

1. What are "business ethics"?
2. What is "Integrity"? Give one example of a *lack* of integrity in tailoring.
3. What is the difference between "inspiration" and "plagiarism" (copying)?
4. What is "sustainability" in fashion?
5. What is "upcycling"?

Assignment:

1. Define Business Ethics.
2. A client brings you a photo of a dress from another local tailor. They want the *exact* copy. What is the *ethical* thing to say or do?
3. List two (2) examples of *environmental* ethics and two (2) examples of *social* ethics in fashion.
4. Why is it important to pay your apprentices fairly and on time?

5. How can you, as a JSS3 student, practice "sustainability" in your sewing projects? (e.g., waste reduction, upcycling).

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WEEK 10: PROJECT: MINI FASHION BUSINESS PLAN

Mini Business Plan

BUSINESS NAME & SLOGAN

STYLE & CO.

"The Latest Trends, Now Affordable!"

MISSION STATEMENT

To offer stylish and affordable fashion for young adults.

PRODUCTS/NICHE

Trendy clothing and accessories for young women

TARGET MARKET

Young women aged 18-24 with an interest in fashion

MARKETING STRATEGY

Social media marketing, influencer partnerships, and email campaigns

Content: (I) Practical project on fashion business planning.

Performance Objectives: By the end of this lesson, students should be able to:

1. Define a "Business Plan."
2. List the six (6) key components of a simple business plan.
3. Work in a group to develop a business idea (niche).
4. Apply the concepts of Costing, Branding, and Marketing to their plan.
5. Present their Mini Fashion Business Plan to the class.

Lesson Content:

1. What is a Business Plan?

- **Definition:** A business plan is a *written document* that describes your business, its goals, and how you plan to achieve those goals.
- **Purpose:** It is your "map" or "blueprint" for success. It forces you to *think* through every part of your business. It is also what you *show* to a bank or investor to get a loan (capital).

2. Components of a Mini Business Plan (For this JSS3 project, we will use a 1-page, simplified plan).

1. **Business Name & Slogan:** (Your Brand - Week 4)
    - *e.g., "TundeStitches / We fit your style"*
2. **Mission Statement:** (Your "Why")
    - A short sentence about your business's purpose.
    - *e.g., "To provide high-quality, perfectly-finished traditional wear for men in the Ikeja area."*
3. **Products/Services & Niche:** (Your "What")
    - What *exactly* are you selling?
    - *e.g., "Bespoke tailoring for men, specializing in Agbada and Senator suits."*
4. **Target Market:** (Your "Who")
    - Who are your *ideal* customers?

    - *e.g., "Working-class men and young professionals (age 25-45) who attend events."*
5. **Marketing Strategy:** (Your "How")
    - How will you find these customers? (Week 4 & 6)
    - *e.g., "1. Use Instagram and WhatsApp to show photos of finished work. 2. Give business cards to all clients. 3. Ask for word-of-mouth referrals."*
6. **Startup Costs (Simple Budget):** (Your "Money")
    - What do you *need* to start?
    - *e.g., Industrial Sewing Machine (₦80,000), Overlocker (₦60,000), Cutting Table (₦15,000), Rent (3-month deposit) (₦45,000) = Total Capital Needed: ₦200,000*

3. Group Project Activity

- **Task:** In groups of 3-4, students will spend the lesson *drafting* their own 1-page Mini Business Plan for the fashion business they "created" in Week 1.
- **Process:**
    1. **Decide:** Confirm your Business Name, Niche, and Target Market.
    2. **Discuss:** How will you market? What social media?
    3. **Calculate:** What are your *basic* startup costs?
    4. **Write:** Write down your 6 sections clearly on a presentation paper or in a document.
- **Presentation:** Each group will present their "Business Plan" to the class in 3-5 minutes. The class will act as "investors" and ask questions.

Evaluation:

1. What is a "Business Plan"?
2. What is a "Mission Statement"?
3. What is a "Target Market"?
4. Why must you calculate your "Startup Costs"?
5. List the 6 key components of the Mini Business Plan.

Assignment:

1. Finalize and write up a neat, 1-page **Mini Business Plan** for your imaginary fashion business. (This is the main assignment for the term).
2. What is a "niche," and why is it important to have one?
3. What is "capital"?
4. What is the main difference between your "Target Market" and your "Marketing Strategy"?
5. What was the most difficult part of creating your business plan?

WEEK 11: REVISION



Content: Review of the term's work.

Note: This week is dedicated to a comprehensive review of all topics covered in the Second Term, especially in preparation for the end-of-term examination.

Revision Checklist (Focus on Business):

1. **Entrepreneurship (Week 1):**
    - What is an entrepreneur?
    - What are the 7 steps to starting a small business?
    - What is a "niche"? (Bespoke vs. RTW).

2. **Record Keeping (Week 2):**
    - Why are records important? (Track profit, get loans, stop theft).
    - What are the 4 types of records? (Customer, Inventory, Sales, Financial).
    - Can you create a simple **Cash Book**? (Income vs. Expenditure).
3. **Costing & Pricing (Week 3):**
    - What is Cost? Price? Profit? (Profit = Price - Cost).
    - What are the 3 elements of Cost? (Materials, Labor, Overhead).
    - Can you *calculate* the Total Cost of a garment?
    - What is "Cost-Plus" pricing (markup)?
    - What is "Value-Based" pricing (reputation)?
4. **Branding & Marketing (Week 4):**
    - What is a **Brand**? (A *feeling/reputation*, not a logo).
    - What are the elements of branding? (Name, Logo, Packaging).
    - What is "Marketing"? (Promoting).
    - What is the best type of marketing? (Word-of-mouth).
5. **Digital Marketing (Week 6):**
    - What platforms are best for fashion? (Instagram, TikTok).
    - Why are good photos/videos important? (Visuals, quality).
    - What is a **hashtag (#)**? What is a **Call to Action (CTA)**?
6. **Customer Relations (Week 8):**
    - What is CRM? (Building loyalty).
    - What is the 4-step process for handling complaints? (Listen, Apologize, Solve, Follow-up).
    - Why are complaints a "gift"?
7. **Ethics (Week 9):**
    - What is **Integrity**? (Honesty).
    - What is **Plagiarism** (copying) vs. **Inspiration**?
    - What is **Sustainability** (planet/people) and **Upcycling** (using waste)?
8. **Business Plan (Week 10):**
    - What are the 6 parts of the mini-plan? (Name, Mission, Niche, Market, Marketing, Costs).

Activity:

- Final Q&A session on all business terms.
- Review of BECE past questions related to garment making and business.

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THIRD TERM - JSS 3 FASHION DESIGN AND GARMENT MAKING LESSON NOTES

WEEK 1: FASHION PORTFOLIO DEVELOPMENT



Content: (I) Compiling digital and physical portfolios.

Performance Objectives: By the end of this lesson, students should be able to:

1. Define "Fashion Portfolio" and state its primary purpose.
2. Differentiate between a "physical portfolio" and a "digital portfolio."
3. List the key items that must be included in a JSS3-level portfolio.
4. Explain the importance of organization and presentation in a portfolio.
5. Compile at least three (3) of their best works for inclusion in a portfolio.

Lesson Content:

1. What is a Fashion Portfolio?

- **Definition:** A fashion portfolio is a curated (carefully selected) collection of your *best work* that showcases your skills, creativity, and technical abilities to a specific audience.
- **Purpose:** It is your "professional CV" as a designer. You use it to:
    - Apply for admission into a higher institution (e.g., a fashion university or polytechnic).
    - Apply for a job with a fashion house.
    - Showcase your skills to a potential client to win a contract.
- **Key Idea:** A portfolio is not just a scrapbook of *everything* you have ever done. It is an *edited* collection of your *best, highest-quality* work, presented professionally.

2. Physical vs. Digital Portfolios

Feature	Physical Portfolio	Digital Portfolio
Format	A large, flat folder (often A3 or A2 size) with clear plastic sleeves.	A website, a PDF file, or a dedicated social media account (like Instagram).
Content	Real fabric swatches, original hand sketches, high-quality photographs of finished garments.	Scanned sketches, digital designs (Canva), high-quality photographs and *videos* of finished garments.
Pros	Allows viewers to *touch* fabrics and see original artwork. Traditional.	Easy to share (email, WhatsApp), can include videos, easy to update, low cost.
Cons	Expensive, heavy, can be damaged, can only be shown to one person at a time.	Lacks the "touch-and-feel" element. Requires a device to view.
Conclusion	In 2025, a professional designer needs **BOTH**.	

3. Key Components of a JSS3 Portfolio Your portfolio should tell a complete story of your skills from idea to finished product.

1. **Fashion Illustrations / Sketches:** (Term 1, Week 9)
    - Show your creative ideas.

- Include hand-drawn *croquis* (fashion figures) and digital designs (from Canva).

2. **Mood Boards:** (Term 1, Week 9)
    - Show your ability to research a theme and develop a *concept* for a collection.
3. **Technical Drawings ("Flats"):**
    - Simple, flat, black-and-white drawings that show *how* a garment is constructed (e.g., where the seams and zips are).
4. **Pattern Drafting Samples:**
    - Include a *miniature* version of your basic bodice block or trouser block (Term 1, Week 2) to prove you have technical drafting skills.
5. **Construction Samples (Technical Skills):**
    - Small fabric samples showing your *quality*.
    - *Examples:* A sample of a "French Seam" (Term 1, Week 4), a "welt pocket," a perfectly-sewn buttonhole, and a piece with "beadwork" (Term 1, Week 8).
6. **Finished Garment Photographs (The "Hero" Pieces):**
    - High-quality photos of your *best* finished garments (e.g., the garment you made in Term 1).
    - The photos must be well-lit, on a mannequin or a person, and against a clean background (Term 2, Week 6).

4. Portfolio Organization and Presentation

- **Flow:** The portfolio must be *organized* and *easy to look at*.
- **Rule:** Start with your *best* and *most impressive* work first (your "hero" piece).
- **Layout:**
    - Do not cram too much on one page. Give each design "room to breathe."
    - Use clean, professional labels (e.g., "Project: Tote Bag, 2025. Materials: Denim, Ankara Appliqué").
    - Ensure all sketches are neat and all photos are high-quality.

Evaluation:

1. What is a "fashion portfolio"?

2. What is the main *purpose* of a portfolio?
3. What is the main difference between a *physical* and a *digital* portfolio?
4. List three (3) key items (e.g., sketches, photos) that must be in your portfolio.
5. Why is "organization" important in a portfolio?

Assignment:

1. Define "Fashion Portfolio."
2. List three "pros" of a digital portfolio.
3. Go through all your work from JSS1, JSS2, and JSS3. Select the *three* pieces of work you are most proud of.
4. For *one* of those pieces, write a professional label (e.g., "Title/Project, Date, Materials Used, Concept").
5. **Practical:** Create a *digital* portfolio (e.g., using Canva or Google Slides) with a Title Page and at least two (2) pages showcasing your best work (sketches or photos of practicals).

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WEEK 2: PRESENTATION SKILLS



Content: (I) Communicating fashion ideas effectively.

Performance Objectives: By the end of this lesson, students should be able to:

1. Explain the importance of "verbal presentation" in the fashion business.
2. Identify the two main audiences for a fashion presentation (clients and investors/buyers).
3. Describe the 3-part structure of a design "pitch" (Concept, Design, Business).
4. Use descriptive and persuasive language to "sell" a design.
5. Demonstrate confident body language and clear speech.

Lesson Content:

1. Importance of Presentation Skills

- **Definition:** Presentation skills are the ability to communicate your ideas to an audience in a *clear, confident, and persuasive* way.
- **Why it matters in fashion:** Having a great design is only 50% of the job. You must be able to *convince* other people that your design is great.
- **Your Talent is Not Enough:** If you cannot *explain* your work, clients will not trust you, and investors will not give you money.

2. Know Your Audience (Who are you talking to?) Your presentation style must change for your audience.

- **Audience 1: The Client (Bespoke Tailoring)**
  - **Goal:** To make them *trust* you and *like* the design.
  - **Language:** Friendly, professional, reassuring. (Ref: JSS3 T2, Week 8 - Customer Relations).
  - **Focus:** "This design will be perfect *for you* because it will flatter your shape (e.g., the A-line skirt) and the color will complement your skin tone."
- **Audience 2: The Investor or Buyer (Business Pitch)**
  - **Goal:** To get them to *invest money* or *buy your collection* for their shop.
  - **Language:** Formal, confident, professional.
  - **Focus:** "This collection is not just beautiful; it is *commercial*. It targets the 18-25 demographic, has a low production cost (Ref: T2, Week 3), and a high profit margin. Our marketing plan (Ref: T2, Week 6) will drive sales."

3. The 3-Part Structure of a Design "Pitch" A "pitch" is a short, persuasive presentation.

- **Part 1: The Concept (Your "Why")**
  - Start with your *inspiration* (your mood board).
  - *Example:* "My mini-collection is called 'Urban Bloom,' and it was inspired by the contrast of colourful flowers growing in the concrete city of Lagos."
- **Part 2: The Design (Your "What")**
  - Show your sketches or garments.

    - Use *descriptive* and *emotive* language.
    - *Weak:* "This is a blue dress."
    - *Strong:* "This is the *hero piece*. It's a structured gown made from *luxurious* royal blue silk, with a hand-beaded *cascading* floral design that moves as you walk."
- **Part 3: The Business (Your "How")**
    - Who is it for? How will you sell it?
    - *Example:* "This is for the modern woman who wants to look powerful and feminine. We will market it on Instagram to our 20k followers, and it will be priced at ₦80,000."

4. Presentation Delivery (Body Language & Voice)

- **Body Language (Confidence):**
    - **Stand tall:** Shoulders back, chin up.
    - **Eye Contact:** Connect with your audience (don't just read your paper).
    - **Gestures:** Use your hands to point to your designs and show details.
    - **Smile:** It builds trust.
- **Voice (Clarity):**
    - **Speak Slowly and Clearly:** Do not rush.
    - **Speak Loudly:** Project your voice to the back of the room.
    - **Passion:** If *you* don't sound excited about your design, *nobody else* will be.

Evaluation:

1. Why are presentation skills important for a fashion designer?
2. What are the two (2) main audiences for a fashion presentation?
3. How should your *focus* be different when presenting to a *client* versus an *investor*?
4. What are the three (3) parts of a design "pitch"?
5. What is the difference between *weak* language ("nice dress") and *strong* language ("luxurious gown")?

Assignment:

1. Define "Fashion Pitch" in your own words.
2. Why is "eye contact" important when presenting?
3. What is "body language"? List two examples of *confident* body language.
4. Find a garment you have made or designed. Write a 3-sentence "pitch" for it using *strong, descriptive, and emotive* language.
5. **Practical:** Prepare a 1-minute speech to "pitch" your garment. You will present it to the class next week.

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WEEK 3: FASHION EXHIBITION PREPARATION



Content: (I) Display and arrangement techniques.

Performance Objectives: By the end of this lesson, students should be able to:

1. Define "Fashion Exhibition" and state its purpose.
2. Explain the concept of "Visual Merchandising."
3. List the key materials needed to set up a display.
4. Describe the "Pyramid Principle" of visual display.
5. Plan a layout for a small exhibition table.

Lesson Content:

1. What is a Fashion Exhibition?

- **Definition:** An exhibition is a *public display* of your creative work (garments, sketches, portfolios) in a gallery, hall, or retail space.
- **Purpose:**
    - To showcase your talent to the public, press, and potential buyers.
    - To sell your products (a "trade show").
    - To be graded or assessed (a "school exhibition").

2. What is Visual Merchandising?

- **Definition:** This is the *art and science* of displaying your products in a way that is *attractive* and *persuasive*.
- **Goal:** To attract customers to your stand, make them *stop*, and make them *want* to buy. Good display = more sales.

3. Key Materials for a Display

- **The "Furniture":**
    - **Mannequins/Bust Forms:** Essential for showing the 3D shape of your garments.
    - **Clothing Rails/Racks:** To hang other garments.
    - **Tables:** To display portfolios, accessories, and flyers.
    - **Shelves or Crates:** To create *height*.
- **The "Atmosphere":**
    - **Lighting:** Spotlights to highlight your best pieces.
    - **Backdrop:** A clean banner or curtain with your *brand logo* (Term 2, Week 4).
    - **Props:** Items that match your *theme* (e.g., flowers for a garden collection, old books for a "vintage" theme).
- **The "Information":**
    - **Portfolio:** (Week 1) Open for people to look at.
    - **Business Cards / Flyers:** For people to take away.
    - **Price Tags:** (If it is a sales event).

4. Display Techniques (How to Arrange)

- **1. The "Hero" Piece:** Your *best, most dramatic* garment must be at the *front and center* (or on the tallest mannequin) to attract attention.
- **2. The "Pyramid Principle" (Creating Levels):**
    - This is the most important rule of display. **Never place all items flat on a table.**
    - Your display must have *different height levels* to be interesting to the eye.
    - Create a "pyramid" or "triangle" shape:
        - **High Point (Top):** A tall mannequin, or a bust form on a high box.
        - **Mid-Level:** Folded items on a shelf, accessories on display stands.
        - **Low-Level (Base):** Your portfolio, fabric swatches on the table.
- **3. Color Story:**
    - Group your garments by *color*. Do not mix all colors randomly.
    - (e.g., A "hot" section (red, orange) and a "cool" section (blue, green)).
- **4. Lighting:**
    - Use a spotlight to hit your "hero" piece. The human eye is automatically drawn to the *brightest* spot.
- **5. Space:**
    - **Don't be messy.** A cluttered, overcrowded table looks cheap.
    - *Less is more.* Show fewer items, but show them *well*.

Evaluation:

1. What is a "fashion exhibition"?
2. What is "visual merchandising"?
3. Why are *mannequins* important in a fashion display?
4. Explain the "Pyramid Principle" of display.
5. What is a "hero piece" in an exhibition?

Assignment:

1. Define Visual Merchandising.
2. List five (5) key *materials* you would need to set up an exhibition stall.

3. Why should you *never* lay all your items flat on a table?
4. Draw a simple *sketch* (a "planogram") of how you would arrange an exhibition table for your 3-piece collection from Term 1, using the Pyramid Principle.
5. **Practical:** Find 3-5 objects in your home (e.g., books, a cup, a remote). Arrange them on a table *using the Pyramid Principle* to make them look interesting. Take a photo or sketch your arrangement.

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WEEK 4: FASHION SHOW PROJECT



Content: (I) Planning and coordinating a mini fashion show.

Performance Objectives: By the end of this lesson, students should be able to:

1. Define "Fashion Show" and state its purpose.
2. Identify the key roles and responsibilities in planning a show.
3. Create a "run of show" (a timed schedule).
4. Select appropriate music and lighting to match a fashion theme.
5. Coordinate a simple, 5-minute mini fashion show in the classroom.

Lesson Content:

1. What is a Fashion Show?

- **Definition:** A fashion show is a *live event* where a designer presents their new collection to an audience (buyers, press, clients) using *live models* on a "runway."
- **Purpose:** It's a form of *performance art* and *marketing*. It's not just to *show* the clothes, but to create *excitement, desire, and branding* (Term 2, Week 4). It tells the "story" of the collection.

2. Key Roles in Show Planning (Teamwork) A show requires a team. For a class project, groups can be:

- **1. The Designers (You):**
  - *Job:* Prepare the garments (ironed, complete, labeled).
  - *Job:* Create the "looks" (decide which model wears what).
- **2. The Stylists / Dressers (Backstage Crew):**
  - *Job:* Organize the garments backstage in the *correct order*.
  - *Job: Help the models change* quickly and check them before they go out.
- **3. The Coordinator / Stage Manager:**
  - *Job:* The "Director." Creates the *Run of Show*.
  - *Job:* Chooses the music and gives the "GO" signal for each model.
- **4. The Models:**
  - *Job:* To walk confidently and "sell" the garment.
- **5. The Technical Crew:**
  - *Job:* In charge of the music (playing the right song) and lighting (dimming/raising lights).
- **6. The "Front of House":**
  - *Job:* Prepares the "runway" (e.g., a clear path in the classroom), arranges chairs, and welcomes the "audience."

3. Planning the "Run of Show" This is the *master schedule* for the entire event, down to the second.

- **Theme:** "JSS 3 Graduation Collection"

- **Music:** (Example) Song 1 (Uptempo, confident, e.g., an Afrobeat instrumental)

Time	Model	Outfit Description	Music	Lighting
0:00	-	Show starts.	Song 1 begins.	Lights Up.
0:10	Model 1 (Bisi)	Look 1: Blue Gown	Song 1	Bright
0:40	Model 2 (Tunde)	Look 2: White Senator	Song 1	Bright
1:10	Model 3 (Ada)	Look 3: Silver Dress	Song 1	Bright
1:40	All 3 Models	"Finale Walk"	Song 1 (Loud)	Bright
2:00	Designer	Designer (You) takes a bow	Music Fades	-
2:10	-	Show Ends.	-	Lights Up.

4. Music and Lighting

- **Music:** The music *must* match the *theme* of the collection.
    - *Bridal Collection:* Slow, romantic, elegant music.
    - *Streetwear Collection:* Fast, high-energy, hip-hop, or afrobeats.
    - *Rule:* The *beat* of the music helps the models keep a consistent walking pace.
- **Lighting:**
    - The runway must be the *brightest* part of the room.
    - The audience should be in relative darkness.
    - This *focuses all attention* on the clothes.

5. Practical: Mini Fashion Show

- **Task:** In groups, students will plan and execute a 5-minute fashion show using the 3-5 garments they have designed or made.
- **Process:**
    1. Assign roles (Coordinator, Dresser, Models, Tech).
    2. Select a theme and one song.
    3. Create a "Run of Show" (like the table above).
    4. Prepare the garments.
    5. Execute the show.

Evaluation:

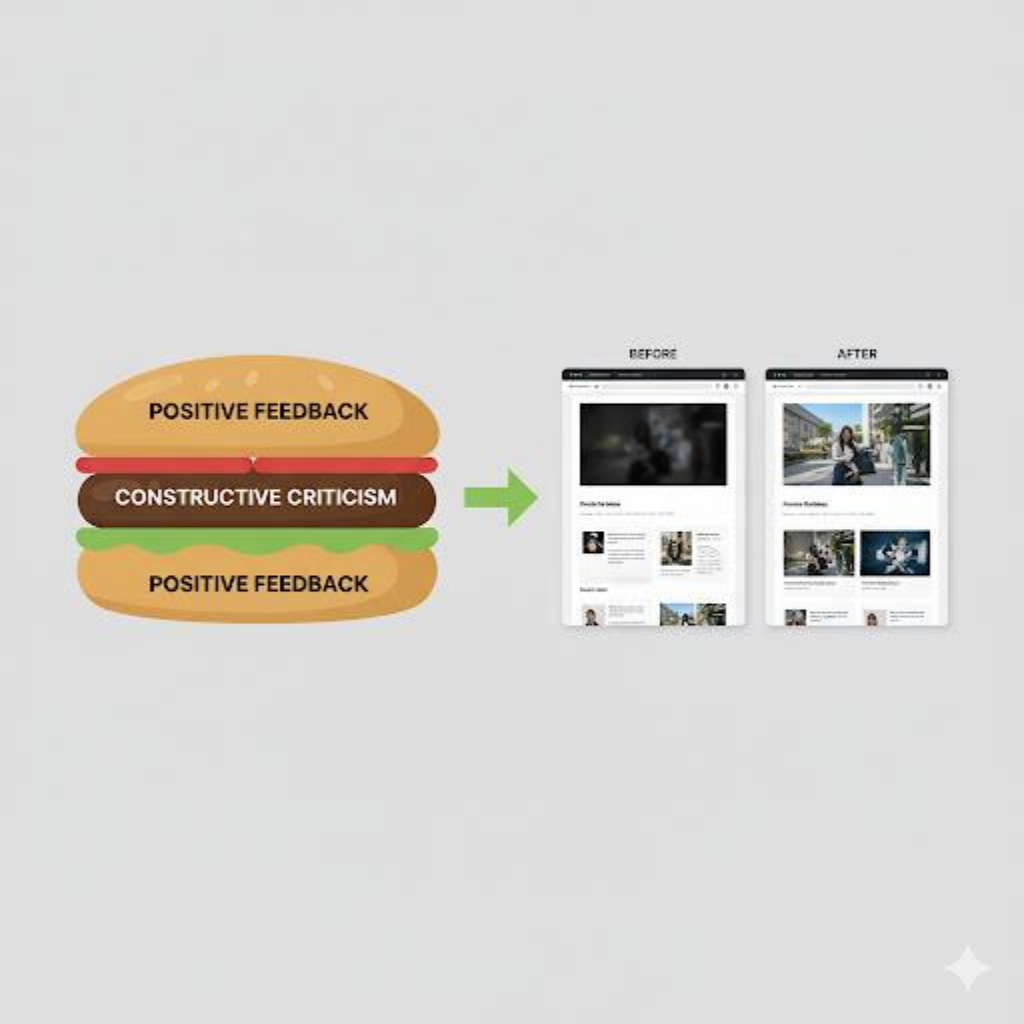
1. What is the main *purpose* of a fashion show (vs. an exhibition)?
2. List four (4) key *roles* needed to plan a fashion show.
3. What is a "Run of Show"?
4. Why is *music* so important in a fashion show?
5. What is the "Finale" of a fashion show?

Assignment:

1. Define "Fashion Show."
2. What is the job of the "Backstage Dresser"?
3. Why is it important to have the garments organized *in order* backstage?
4. Choose a theme for a fashion collection (e.g., "Military," "Royal," "Sporty"). Find one (1) song that you think would be perfect music for its runway show.
5. **Practical:** Complete the "Run of Show" (schedule) for your group's mini fashion show project.

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WEEK 6: PORTFOLIO EVALUATION



Content: (I) Reviewing and improving portfolio works.

Performance Objectives: By the end of this lesson, students should be able to:

1. Define "self-evaluation" and "peer evaluation."
2. Critically assess their own portfolio using a checklist (a "rubric").
3. Provide constructive feedback to a peer.
4. Accept and apply constructive feedback to their own work.
5. Identify at least one area for improvement in their portfolio.

Lesson Content:

1. What is Evaluation?

- Evaluation is the process of *judging the quality* of a piece of work. In this context, it is not about "pass" or "fail," but about *improvement*.
- **Self-Evaluation:** You judge your *own* work.
- **Peer Evaluation:** Your *classmates* judge your work, and you judge theirs.
- **Constructive Feedback:** This is the *only* useful kind of feedback. It is specific, polite, and *helps the person improve*.
    - *Bad (Destructive):* "This is ugly."
    - *Good (Constructive):* "The sewing on this dress is very neat, but the *presentation* in your portfolio is a bit messy. The photos are dark, and the page is too cluttered."

2. The Portfolio Evaluation Rubric (Checklist) When reviewing a portfolio (Week 1), we judge it on 4-5 categories:

- **1. Creativity / Originality:**
    - Are the designs unique and interesting?
    - Is there a clear theme or personal style?
- **2. Technical Skills:**
    - Are the hand sketches neat? Are the digital designs clean?
    - (From photos) Is the sewing quality high? Are the stitches straight? Is the finishing (hems, zips) professional?
- **3. Presentation / Layout:**
    - Is the portfolio neat, organized, and easy to read?
    - Are the photos high-quality (well-lit, clean background)?
    - Is the layout cluttered or spacious?
- **4. Completeness:**
    - Does the portfolio show the *whole process* (e.g., mood board, sketch, fabric swatch, and final photo)?
    - Is anything missing?

3. Activity: Peer Review Session

- **Task:** Students are paired up.
- **Step 1:** You have 5 minutes to look at your partner's portfolio (the digital file they created in Week 1).
- **Step 2:** You must fill out a simple "Feedback Form" for them.
    - **The "Sandwich Method":**
        1. **Top Bread (Positive):** "One thing I really *liked* about your portfolio was..." (e.g., "...your mood board, it has a great color palette.")
        2. **The "Meat" (Constructive Criticism):** "One area for *improvement* could be..." (e.g., "...the quality of your photographs. They are a bit dark and blurry.")
        3. **Bottom Bread (Positive):** "One thing that was very *strong* was..." (e.g., "...your final dress sketch. It's very creative.")
- **Step 3:** Students swap forms and read their feedback.
- **Step 4:** Students are given 10 minutes to *act on the feedback* (e.g., go back into Canva and try to brighten their photos or re-arrange a cluttered page).

Evaluation:

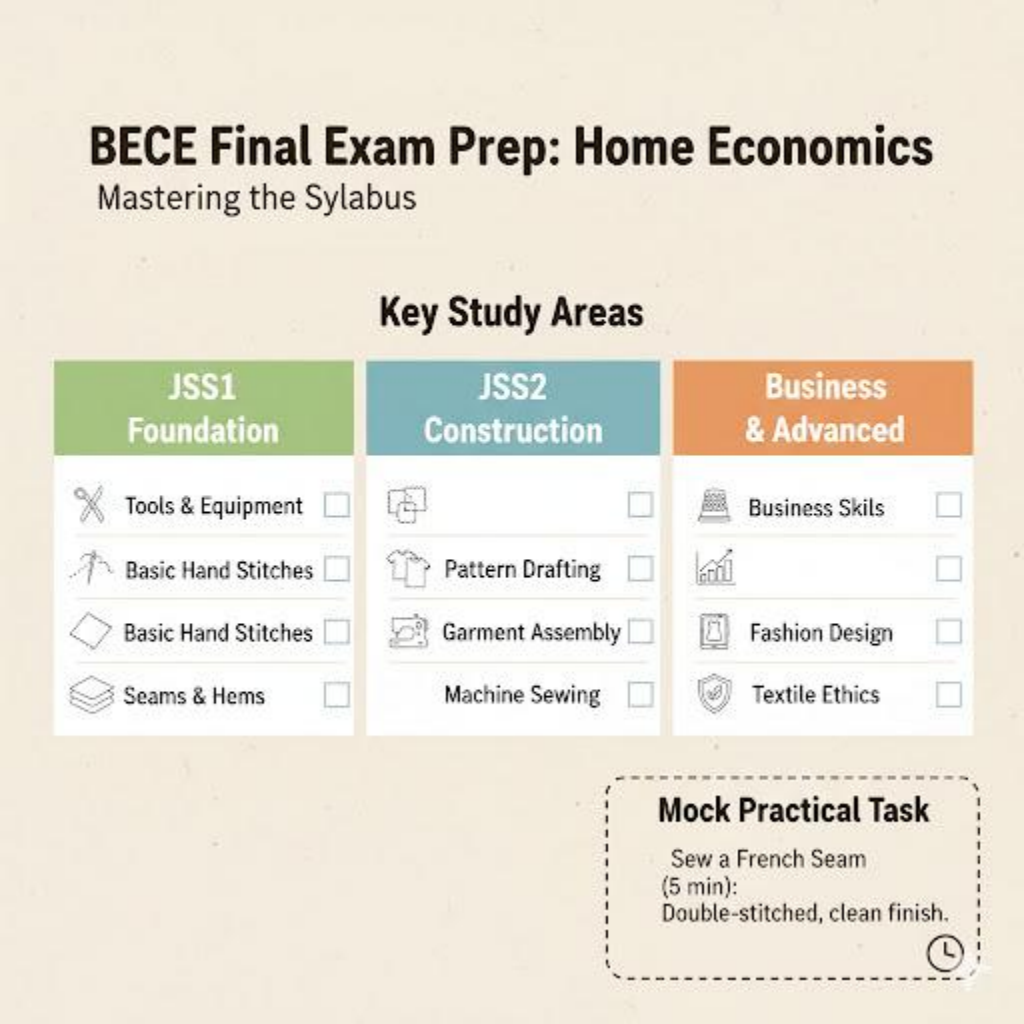
1. What is the goal of "portfolio evaluation"?
2. What is "constructive feedback"?
3. What is the "Feedback Sandwich" method?
4. List three (3) of the main categories on a portfolio rubric.
5. What is one common mistake that makes a portfolio look unprofessional? (e.g., dark photos, messy layout, spelling errors).

Assignment:

1. Define "Constructive Feedback."
2. Write one example of *destructive* feedback and one example of *constructive* feedback.
3. Look at your *own* portfolio (from Week 1). Using the "Rubric" (Creativity, Skills, Presentation), give *yourself* a score of 1-5 for each.

4. Based on your self-evaluation, what is the *one* thing you need to improve the most?
5. **Practical:** Spend 30 minutes *improving* your digital portfolio based on your own evaluation and the feedback from your peers. (e.g., re-take a photo, re-write a label, create a new layout).

Week 8 & 9: BECE Preparation



Performance Objectives: By the end of this lesson, students should be able to:

1. Recall and define key concepts from the entire JSS curriculum.
2. Answer "paper-and-pencil" (theory) questions on all topics.
3. Demonstrate mastery of a key *practical* skill (e.g., drafting, sewing a seam, or attaching a fastener).
4. Verbally defend (present) a finished practical project, explaining the steps taken.

Lesson Content:

This is a comprehensive review of the entire 3-year curriculum.

1. JSS 1 Key Concepts (The Foundation)

- **Safety:** Rules of the sewing room.
- **Tools:** Identifying all *basic* sewing tools (needle, thread, pins, tape measure).
- **Stitches:**
    - **Temporary:** Tacking/Basting.
    - **Permanent:** Back stitch, Running stitch.
    - **Decorative:** Chain stitch, Stem stitch.
- **Seams:** Simple "Run-and-Fell" and "French" seams.
- **Body Measurements:** How to take basic measurements (Bust, Waist, Hip, Length).
- **Fibers:** Natural (Cotton, Linen, Silk) vs. Synthetic (Nylon, Polyester).

2. JSS 2 Key Concepts (The Garment)

- **Tools:** Identifying *advanced* tools (Shears, Tracing Wheel, French Curves).
- **Sewing Machine:** Parts (Head, Arm, Bed), functions (Stitch regulator, Tension).
- **Pattern Drafting:**
    - Freehand cutting vs. Pattern Drafting.
    - Pattern layout and symbols (grainline, "cut-on-fold").
- **Garment Parts:**
    - **Sleeves:** Set-in, Kimono.
    - **Pockets:** Patch pocket, Seam pocket.
    - **Necklines:** V-neck, Round neck, Square neck.
    - **Fasteners:** Zips, Buttons & Buttonholes.

3. JSS 3 Key Concepts (The Business & Art)

- **Advanced Practical:**
    - Lining and Interfacing.
    - Finishing (Pressing, Hems).
    - Fabric Decoration (Tie-Dye, Appliqué, Embroidery).
- **Digital Design:**
    - CAD, Mood Boards, Collections (Cohesion, Theme).

- **The Business (Term 2):**
    - Entrepreneurship (Niche, RTW vs. Bespoke).
    - Record Keeping (Income, Expenditure, Profit).
    - Costing (Materials, Labor, Overhead) & Pricing (Cost-Plus, Value-Based).
    - Branding (Logo, Packaging) & Marketing (Word-of-mouth, Digital).
    - Customer Service (Handling Complaints, 4-Steps).
    - Ethics (Integrity, Plagiarism, Sustainability).
- **Presentation (Term 3):**
    - Portfolio, Pitching, Exhibitions (Visual Merchandising).

4. Mock Assessment (Practical)

- **Task:** Students are given a practical task from a BECE past question.
- **Example:** "You are given a piece of fabric. (a) Make a patch pocket. (b) Attach a button and make a buttonhole. (c) Neaten one edge using a double-fold hem."
- **Time:** 45 minutes.
- **Assessment:** Graded on *neatness, accuracy, and finishing*.

Evaluation: (This is a Q&A "blitz" covering all 3 years).

1. What is the difference between a *natural* fiber and a *synthetic* fiber?
2. What is the difference between *tacking* and *back-stitching*?
3. What is the difference between *lining* and *interfacing*?
4. What is the difference between *Cost-Plus Pricing* and *Value-Based Pricing*?
5. What is the difference between *Inspiration* and *Plagiarism*?

Assignment (Final BECE Prep):

1. Define 20 key terms from the 3-year curriculum (e.g., Tacking, Grainline, Interfacing, Cost-Plus, Brand, Portfolio, etc.).
2. Draw and label the 10 most important sewing tools.
3. Create a 1-page "cheat sheet" (summary) of all the *business* concepts learned in JSS3 (Costing, Branding, Marketing, Ethics).

4. **Practical:** Take two scrap pieces of fabric. On one, sew a perfect **French Seam**. On the other, make a **machine-sewn buttonhole**.
5. **Practical:** Neatly write out the *full list* of your body measurements, ready for any BECE practical exam.

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