# Scheme of work

Introduction

This scheme of work offers a route through the A-level Art and Design (7204) Textile design course.

Timings have been suggested but are approximate. The order is by no means prescriptive and there are many alternative ways in which the content could be organised.

We have highlighted opportunities to engage in practical skills building workshops, which may be relevant within the first year of study. These may not be relevant for submission as part of Component 1 but may be valuable learning experiences for students.

The scheme of work gives you an example of how to organise and deliver a two- year course in Textile design that exploits this specification's curriculum development opportunities. It is designed to help you plan your course so that it meets the requirements of the specification.

At A-level it is important that the student is central to the development of schemes of work within your own school. Much of the approach should be student centric and based upon the students’ own ideas and intentions. Therefore, it may be that one size does not fit all even within the same school and there are opportunities to tailor the structures below to the skill set and processes available to you within your personal setting.

The scheme of work includes suggestions for activities and project tasks that provide students with opportunities to develop Textile design knowledge, understanding and skills.

Here are some tips and ideas to help you plan your course:

* We have used a week-by-week structure, you may choose a different approach.
* You are free to develop a course that meets the needs and preferred approach of your staff, school and students.
* The timings we suggest for activities and project tasks are approximate and may vary depending on the processes used and other factors such as internal exams.
* Students need to be aware of and understand the assessment objectives in order to evidence full coverage of the four assessment objectives.
* Students should explore ideas, processes and skills in-depth. There is a focus on depth rather than breadth of exploration at A-level.
* The Textile design title requires students to work in one or more area(s) of Textile design
* Students must provide evidence of written material supporting the practical studies within Component 1. Please see page 10 of the specification for further information.

Assumed coverage

This scheme is relevant for a two-year A-level, with an assumed coverage of around four to five hours of lessons per week. A considerable amount of work would be need to be completed outside lessons, partly depending on lesson time available.

**General timings**

**Project one: Year 12**

6 to 8 weeks (approx.) are used for introducing basic skills, the formal elements and introducing the specification requirements including presentation of work and making connections with the work of others.

**Project two Year: 12**

14 to 16 weeks (approx.) are used to enable students to develop a personal project, which covers the requirements of Component 1 on a smaller scale. Full coverage of the assessment objectives and the conclusion with a resolved outcome, referencing the work of others is considered. Although ideas may springboard from this project or the weeks of mini skills building workshops; this work does not form part of Component 1.

**Project three Year 12 - Year 13 Component 1**

16 to 24 weeks (approx.)

* Component 1 is a sustained and focused investigation in response to an issue, theme or idea identified and chosen by the student.
* It is a practical body of work, which is supported by written material of between 1000 and 3000 words. (Annotations and notes do not form part of the word count.)
* Work submitted for assessment must evidence coverage of all four assessment objectives, which are marked holistically.
* The personal investigation will be assessed as a whole. Evidence of meeting the requirements of all the assessment objectives must be evident in the written and practical work.
* There should be clear development of ideas and techniques based upon the students’ intentions.
* Component 1 is not a portfolio and should not contain additional material or projects that are not related to the students personal investigation.
* Presentation of work can be physical or digital sketchbooks, boards, models or a combination of all these approaches.

**Project four Year 13 Component 2**

10 to 12 weeks (approx.)

* Component 2, The externally set assignment (ESA) provides students with the opportunity to demonstrate their ability to develop and explore ideas relevant to an externally set starting point.
* Students are required to realise their intentions in an outcome or series of outcomes during the period of supervised time.
* Only work produced during the period of preparatory study and within the 15 hours of supervised time may be submitted for assessment.
* Work produced during the preparatory period and the 15 hours of supervised time, will be marked holistically.

**Contents**

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**Specification reference**

Project 1: Skills and Concepts – Colour and form

**Specification content**

In this scheme of work students are introduced to a range of practical and research skills designed to enable students to work independently and develop ideas to form the foundation of later work.

**Focus**

* Introductory project based on the exploration of colour and form
* Making connections with the work of others

**Learning outcomes**

* Students are introduced to aspects of the course including:
	+ how to structure and organise sketchbooks, boards etc
	+ different ways of researching and investigating ideas through initial studies and annotation
	+ how to handle a range of materials and processes suitable for developing ideas
	+ effective ways of exploring critical/ contextual materials
	+ different ways of analysing and responding to the work of others
	+ how to select and present their work.

**Suggested timing**

* Up to 12 weeks
* Students are introduced to different textile techniques.

**Possible teaching and learning activities**

* Students have the opportunity to explore and investigate different ways of working in response to key aspects of the Textile design title.
* Through demonstrations and experimentation, students are introduced to a wide range of textile techniques which might include:
	+ exploring stitching to enrich the surface through hand and machine embroidery
	+ variety of print techniques
	+ applied fabrics, appliqué
	+ weaving
	+ quilting
	+ photo-reactive surfaces
	+ devoré
	+ batik, tie dye and space dyeing
	+ laser cutting
	+ felting.
* Students explore a range of materials such as:
	+ fabrics
	+ mixed media
	+ recycled materials
	+ plastics, papers
	+ resistant materials.

**Possible Themes**

**Natural Forms**

* Through project work, using a variety of techniques and materials, students develop their own ideas based on natural forms.
* This may include:
	+ leaves and trees
	+ shapes in the landscape
	+ strata
	+ close-ups of plants and/or natural forms
	+ shells and sea life
	+ birds and insects
	+ animals.
* Ideas are developed in sketchbooks and/or on developmental sheets.
* Students should be encouraged to look at the work of relevant artists, designers and craftspeople who have been inspired by natural forms.
* Architecture.
* Through project work, using a variety of techniques and materials, students develop their own ideas based on architecture.
* This may include:
	+ textures of different building materials
	+ shapes in the form of buildings/scaffolding etc
	+ skylines
	+ close-ups of details on old buildings
	+ structures of windows and doors
	+ colours of different street scenes
	+ skyscrapers.
* Ideas are developed in sketchbooks and/or on developmental sheets.
* Students should be encouraged to look at the work of relevant artists, designers and craftspeople who have been inspired by architecture.

**Structure**

**Weeks 1and 2: Observational Development.**

* Students collect a range of primary and secondary sources to use as inspiration, this may be part of a group walk or students bringing images collected outside of lesson time, initial drawings using a variety of drawing materials such as pencils, pens, charcoal, wax crayon, pen and ink, etc to draw from observation. These may then develop further into wax rubbings onto fabric or paper. Printing onto fabric using a variety of print making techniques and dying fabric taking inspiration from the colours within the students’ primary sources.
* Sketchbook focus: introduce the assessment objectives and refer to within teaching.

**Week 3: Line**

* Introduction to the sewing machine. Students experiment with the straight and free machine embroidery feet to create a range of responses to their primary/secondary sources or from their initial observational drawings. Alternatively, the same idea could be covered using hand embroidery techniques and using a range of thicknesses of thread.
* Sketchbook focus: students begin to consider how they will present their samples.

**Week 4: Texture**

* Students could explore different types of yarns and fabrics through the creation of a weave or through basic knitting techniques.
* Sketchbook focus: show exemplar sketchbooks from previous years or examples from the centre services section of the AQA website standardisation materials.

**Weeks 5 and 6: Colour**

* Introduce colour theory and respond to the colours found in students’ primary sources. Combine previous techniques and introduce applique and reverse applique. Introduction of further types of fabrics and considering their properties.
* Sketchbook focus: consider a glossary of textile terminology and becoming familiar with the names of different fabrics and yarns.

**Week 7: Analysing and responding to the work of others**

* Analyse an image or series of images in class. Provide lists of key words and phrases or question sheets to focus analysis.
* Sketchbook focus: Provide a variety of examples of ways to present artist research.

**Week 8: Experimentation**

* Introduction of student choice. Students are encouraged to explore materials and processes best suited to their personal intentions to produce an outcome bringing together the most successful elements of their initial experimentations. They could repeat a textile technique already introduced or be shown a new one.
* Potential mini workshop. Introduction of a new technique or process based on the skill set of the teacher. This could be felt making, devore, batik etc

**Week 9: Development**

* Review and refinement. Through group and peer review students identify strengths within their practical work to take forward into an outcome. They may plan an outcome or evaluate previous work.
* Sketchbook focus: students produce a clear plan of their outcome, analysing the strength of particular fabric choices etc.

**Weeks 10 and 12: Final outcome**

* Students produce and present an outcome based on previous study, making links with the work of artist/designer’s studies and beginning to develop their own visual language.

**Specification reference**

Project 2: Development of Skills and Concepts

**Specification content**

* In this scheme of work students produce work exploring the skills they covered within the initial project and developing personal ideas and interests that could be springboards for ideas to be used within Component 1.
* Students produce a single project which reflects a sustained and in-depth period of study. Examples of work selected from the introductory course are included which exemplify the development of particular skills.

**Focus**

Individual project

**Learning outcomes**

Students are given a number of options including:

* developing work based on their response to a personal issue, interest or concern
* developing ideas explored in previous study
* developing work in response to a theme provided by teaching staff.
* how to organise and present work effectively
* Students produce an initial project which reflects a sustained and in-depth period of study.

**Suggested timing**

12 to16 weeks

**Possible teaching and learning activities**

* Although the majority of skills workshops and processes are teacher led, students have the opportunity to fully engage with a theme chosen either by the teacher or in discussion with the teacher and make a personal response when developing, refining and recording ideas.
* Students need to understand how important it is that they address the four assessment objectives as they develop a project from a starting point through to a conclusion.
* Students may engage in workshops, gallery visits, practical skills building satellite projects and experiment with media, processes and conceptual ideas.
* Students use their observations, findings and analysis to develop and produce a personal response that builds upon the ideas or techniques experienced linking their ideas to the work of other artists/designers through thorough artist research and ideas building tasks.
* Use of peer, teacher and group assessment and critique to form the foundation of a culture of review and refinement to fully cover the assessment objectives.
* Students need to make clear and explicit connections between sources and their practical work, ensuring that they use appropriate textile vocabulary, which can be written or visual.

**Possible Themes**

**Organic Forms**

* Students explore the nature of organic objects through drawing and colour studies. These are then explored using a range of suitable textile processes.
* They consider how other artists and designers have explored colour and form and use this information to explore a limited textile pallet.
* They experiment with dyes and produce textile constructions based on their observations.
* Outcomes could be two or three dimensions.

**Islamic Art**

* Students research Islamic design during a visit to a local Mosque, in the school/college library and through the internet.
* Students investigate the work of other artists, designers and craftspeople who have worked in similar ways.
* Students attend a one-day workshop with a textile artist, who makes objects using wrapped and tied materials, resulting in students exploring similar techniques.
* Students make use of digital media for developing a range of ideas and experimenting with different colour combinations.
* Final designs are developed and could include printed or dyed fabrics, wall hangings, domestic textiles, embroidered garments.

**Structure**

**Weeks 1 and 2: Initial Ideas building**

* Students brainstorm ideas based on initial interests, this could include group critiques, peer review, reflecting on prior learning. Students could create a visual or written mind-map or collect relevant images and artist/design references to begin to explore ideas.
* Presentation could be on boards, digital files or a sketchbook. Reference to the assessment objectives is important. Focus on reflection and previous work. Both the students’ own work and examples of past students or examples from the AQA website may be used.

**Weeks 3 and 4: Initial Experimentation**

* Students may be introduced to a range of new textile processes as a springboard for new ideas, these may then be combined with techniques introduced during the initial skills building scheme of work.
* Students may gather relevant primary/secondary imagery to use as inspiration and may choose to produce some initial “drawings” based upon these images. Drawings could take a number of forms including batik, pen and ink, printing onto paper or fabric etc.

**Week 5: Artist Research**

* Students begin to research and select artists/designers or other influences on their practical outcomes. Although students most commonly use recognised artists/designers; poetry , architecture, music and other influences may also be relevant to the students’ intentions. Students are not required to assimilate the style of another designer but to develop their own personal style which references the work of others.
* Students may wish to emulate different aspects of the work of others to explore a variety of ways of working, this could be through applying the style of a particular designer to a particular sample. Connections with artists may be explored through written annotations or visual links.

**Weeks 6 to 8: Development of skills and techniques.**

* Students are encouraged to develop a particular skill or process in-depth and may begin to combine techniques and processes to fully explore their potential. Focus on review and reflection, link back to the assessment objectives and utilise peer review and group critique where appropriate.
* At this stage it may be relevant to introduce some skills based mini workshops to develop particular skills and processes.

**Week 9: Artist Research**

* Students may wish to broaden the pool of artists/designers they are researching at this stage as their work develops.
* Combining elements of their previous research and adding new aspects to add richness to their explorations.
* Continued development of skills and processes ensuring that students are focused on their personal intentions and beginning to consider ways to resolve their ideas into a final outcome.

**Weeks 10 to 12: Development and reflection**

* Students will reflect on past work and identify areas of strength,using these as a basis for further exploration and in-depth studies. These could include colour experimentation with dyes, small scale samples, sublimation techniques to create patterns for unique fabric designs, combining weaving and knitting techniques etc.
* Reference back to the assessment objectives in teacher led critiques is important at this stage. The use of checklists or post it notes to identify areas for development may be helpful.

**Weeks 13 to 16: Final outcome**

* Students reflect on the work already produced identifying areas of strength and creating a detailed plan for the development of a final outcome or series of outcomes. They should reflect on previous feedback and their own personal intentions.
* Students then create an outcome bringing together the most successful elements of their developmental work, ensuring clear contextual connections.
* Students need to ensure that however they have chosen to present their work makes senses with a clear start, middle and end. Presentation is important and reflects the creative nature of the specification.

**Specification reference**

Project 3: Component 1

**Focus**

Individual project

**Learning outcomes**

* Students are given a number of options including:
* developing work based on their response to a personal issue, interest or concern
* developing ideas explored in previous study.
* Students work with increasing independence as they work on an extended project supported by written material.
* Although most students generate a theme independently some students may require some support to get started initially, starting points could be generated through discussions in groups or with the teacher, or could be drawn from previous Externally set assignments. These can be found on the centre services section of the AQA website.
* Students independently research potential critical sources and are required to produce written material of between 1000-3000 words. The written material must support the practical studies.

**Suggested timing**

16 to 24 weeks (approx.)

**Possible teaching and learning activities**

All the teaching and learning activities discussed in the previous two projects are relevant to the delivery of Component 1. In addition:

* Component 1 is a project based on a theme chosen by the students themselves and students are encouraged to work with an increased level of independence and autonomy, taking control of their own learning journey and reviewing and refining with increased confidence as the project develops. The teacher supports, facilitates and guides. The objective is to build upon students, skills, experiences and achievements during the initial projects in year 12.
* Support could take the form of weekly one to one tutorials, group critiques and peer assessment. Teachers may use previous students’ work or examples from the AQA teacher standardisation bank of exemplar materials to support this. Checklists, post-it notes and frequent reference to the assessment objectives may help students to stay on track.
* Gallery visits, and discussions around appropriate contextual sources may be useful alongside library inductions and textile journals. Possible artist/designer visits could inspire and add interest to the program of study.
* Students may utilise a number of Textile design techniques relevant to their intentions or they may choose to use a fewer number of processes and spend time delving deeply to unpick and develop a particular skill or process.
* Students should:
* Include relevant contextual sources that are clearly utilised and responded to within their practical work.
* Include annotation or visual evidence of review and refinement as the project progresses. This could include colour swatches, fashion designs, images of outcomes within a particular setting, placing designs into the “real world”.
* Include and respond to relevant primary/secondary sources or other stimuli such as fashion or home magazines, historical artifacts etc.
* Explore ideas, concepts and processes to refine and develop their ideas. Activities could include working with different combinations of materials, experimenting with the application of techniques, exploring alternative fabrics or applying different colour schemes.
* Ensure their work is well organised, clear and easy to follow.
* Include clear evidence of intentions to the final outcome which is informed by an aspect of contemporary or past practice of artist/designers.
* Students need to evidence their engagement with a purposeful and meaningful project and this needs to be reflected in how they select and present their work. This could be done in sketchbooks, boards, digitally or using a combination of approaches; whichever best suits their intentions.
* Presentation is important and many students find presenting work in a variety of formats provides more opportunities; for example producing work on a larger scale than would be possible if solely working in a sketchbook.
* At the end of Component 1 students must resolve their journey with the production of a final outcome or series of outcomes. They must also ensure that they have produced the supporting written element of 1000 to 3000 words and include a bibliography or list of sources used.

**Structure**

Students may find it helpful to follow a similar structure to the weeks set out for project 2. However, with Component 1 it is important to remember that the project is led by the students intentions. Therefore one size may not fit all. Depending on the needs, processes being used and concepts of the students, flexibility of approach is important. It may therefore be more helpful to build in regular periods or reflection and review into the weeks to ensure students are on task. Checklists that evidence coverage of the assessment objectives may also be useful.

**Specification reference**

Externally set assignment

**Learning outcomes**

* There is a separate externally set assignment paper for each title.
* Each paper includes eight different starting points and includes suggestions of possible contextual sources, which may be used by students to generate ideas.
* The externally set assignment paper must be given to students in their entirety and must not be edited, changed or abridged in any way.
* Students must select and respond to one starting point from their chosen title.Examples of starting points from previous years can be found for reference within the Centre Services section of the AQA website.

**Suggested timing**

* Year 13 February to May
* 10 to 12 weeks (approx.)

Key information

* Externally set assignment papers are available to students and teachers from 01 February. A preparatory period is followed by 15 hours of supervised study in which students are required to realise their intentions through the production of an outcome or series of outcomes.
* Once the first session of supervised time begins, students must not add to or amend their preparatory work.
* Preparatory work must be stored by the school under secure conditions, between sessions and after the completion of the supervised time.
* Preparatory work must be available for the students to refer to throughout the 15 hours of supervised time.
* All four assessment objectives must be evidenced within the component.
* All work completed during the 15 hours of supervised time must be identified.
* Schools may choose how to break down the 15 hours of supervised time as best suits their students and timetabling needs, however the first three hours must be consecutive.

Possible teaching and learning activities

* Make sure that students are aware of the following:
	+ the artists/designers referred to within the questions are simply suggestions, students can use their own sources as well/instead of those suggested in their starting point
	+ students need to evidence their creative journey throughout their preparatory work, which should show the development, refinement and recording of ideas
	+ preparatory work can be presented in any suitable format
	+ there is no restriction on the scale of work, media or materials used.

**Structure**

Most teachers/students find using a week-by-week planner such as the examples shown above in the earlier schemes of work helpful to allow them to time their preparatory studies time effectively.