# Scheme of work: Textile design

Introduction

This scheme of work offers a route through the GCSE Art and Design (8204) Textile design course.

The GCSE Art and Design specification is designed to:

* provide inspiration and a range of exciting and stimulating opportunities that encourage and challenge students to develop and explore ideas in art and design in an independent and personal way
* give you choice and flexibility in the way you tailor your course to the needs of your students and the strengths of your school.

The specification has two components:

* Component 1 comprises a Portfolio of work selected from the course of study. This must include a sustained project which evidences the student’s creative journey from initial engagement to the realisation of intentions. It must also include a selection of further work undertaken during the student’s course of study
* Component 2 is an externally set assignment (ESA) in which students choose and respond to a starting point from an externally set assignment paper.

This scheme of work gives you an example of how you might wish to organise and deliver a two-year course that enables students to respond to all four assessment objectives and explore the opportunities of the Textile design title. There are many ways the course may be delivered and there is no prescriptive approach, the suggestions here are intended for guidance only.

It provides suggestions for activities and project tasks that enable students to develop Textile design knowledge, understanding and skills and to explore sources in a sustained and independent manner in order to realise personal intentions.

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When planning your course think about:

* **Structure:** in this guidance we have used a phase-by-phase structure but you might choose a different approach.
* **School strengths:** consider the needs, preferred approach and resources of your students, staff and school.
* **Curriculum time available:** the times suggested here for activities and tasks are approximate.
* **Assessment objectives:** students must be given the opportunity to understand and evidence coverage of all four assessment objectives.
* **Style of course:** do you need to put a foundation course, skills-based workshops or set tasks in place to help students develop and apply the knowledge, and understand and acquire skills necessary for graphic communication and associated subject content?
* **Title requirements**: remember students are required to work in one or more areas of Graphic communication, they may explore overlapping areas and combinations of areas.
* **Sustained project**: do students have time to do more than one? (Remember quality counts).
* **Requirement for drawing:** students need to provide evidence of drawing for different purposes and needs in both Component 1 and 2.
* **Requirement for written annotation:** students need to show evidence of written annotation in both Component 1 and 2.
* **Developing independence:** how might you develop opportunities for students to gain confidence and independence in their work as it evolves through the course?
* **Access for all:** how might you adapt the structure of the course to support students of different abilities or needs?
* **Further work:** how could you provide opportunity for the development/selection of evidence of further work?
* **Component 2:** how will you end Component 1 to ensure sufficient time for management of Component 2?
* **Deadlines:** consider when work needs to be assessed and marks submitted, what checklists/review strategies might you need to put in place?

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Introductory phase

* Year 10 Term 1
* Foundation studies: up to 12 weeks
* Part 1 Introduction to textile media, materials and techniques: 6 weeks.
* Part 2 Developing ideas from sources and ongoing refinement of work: 6 weeks
* This is a teacher led introductory phase of the course

Part 1: Introduction to textile design

Learning outcomes

* Teachers provide students with opportunities to explore and investigate different ways of working in response to key aspects of the Textile design title.
* Students are introduced to a range of materials, experimental techniques and processes and given the opportunity to use a variety of working methods and approaches.
* Students consider different types of sources and make connections with the work of textile artists, craftspeople and designers.
* Students are encouraged to record their observations, ideas and insights using appropriate drawing and written annotation.
* Students are introduced to the assessment objectives and record their work as it progresses.
* It is helpful if the centre’s resources include materials such as;
* basic fabrics eg cotton/calico, felt
* decorative fabrics eg nets, meshes, lamé
* vanishing muslin, aqua film, tyvek paper
* yarns, wools, mixed fibres, slub, rainbow, recycled and chunky yarns
* decorative embellishments eg ribbons, lace, Angelina fibre
* coloured and metallic threads
* printing inks and dyes.

Possible teaching and learning activities

* Students collect a variety of source materials and objects that suggest different surface qualities. These might include recycled, manmade, natural or found objects such as packaging, plastics, wire, leaves, twigs, seed heads, dried flowers, feathers or shells.
* They consider the context of sources and use their collection to inspire a variety of mixed media experiments that explore surface quality and texture. They are encouraged to create and develop samples and studies by collaging, manipulating and distorting their found materials as well as using different types of media such as card, paper, tissue, tinfoil and bubble wrap alongside traditional textile media in a creative way.
* They might apply colour using paint, pencil, ink, dye or pastel or could experiment with different sizes of brushes, sponges or palette knives to make textured marks.
* Students are introduced to the work of practitioners such as Jeanette Appleton, Jan Beaney, Rachel Quarmby, Shelly Rhodes, Cas Holmes and Kim Thittichai and consider how these textile artists use sources and create texture in their work.
* Students record their initial responses and ideas through appropriate drawing and written annotation and their own photographs.
* A wider variety of textile media and techniques are introduced and students are encouraged to experiment in an inventive way with processes such as hand and/or machine stitching, dyes, printing and fabric manipulation.
* They are introduced to techniques such as; pleating, ruching, gathering, tearing and fraying, appliqué, layering, weaving and bonding and create their own samples to reflect their understanding of texture and surface quality. Materials might be stitched, couched, pulled, twisted, woven, compacted, dissolved, distorted or combined with hand or machine effects to make new surfaces.
* Colour using different dye strengths and application to wet or dry grounds could be explored.
* Sources, investigations and experiments are analysed, refined and responded to through visual recording and written annotation.
* Students are introduced to a further selection of textile artists and designers who use, or have been inspired by surface qualities and textural effects or techniques.
* They select, analyse and investigate the work and style of suggested artists and discover influences on working practice and style. Students make connections with their own practice and may use their findings to develop new methods of working or find new media with which to experiment.
* Students are given support to extend their sources and ideas in a personal way. They might:
* consider how textile artists such as Prudence Mapstone, Robin Paris or Lindsay Taylor combine yarns, fibres and stitching in textile creations
* investigate how Jennifer Collier and Sandra Meech use collected objects or recorded imagery in their textile pieces
* study how Alexander McQueen combined different fabric textures within a garment or how Christopher Kane or Hussein Chalayan create clothing using plastics, aluminum and wire.
* Students use appropriate vocabulary to describe the different surfaces, textures and visual qualities their source objects, samples and studies evoke.
* They compare and contrast the different tactile qualities they have created and present their findings in any appropriate format such as collated studies, work sheets, sketchbooks, visual diaries, journals, samples, models, mounted studies and digital presentations.

Part 2: Developing ideas from sources and ongoing refinement of work

Learning outcomes

* Students discuss their course of study to date with their teacher and review their progress, challenges and successes. They reflect on the assessment objectives and how they have evidenced these in work to date.
* Students use their sources and experience from part one to inform further development and refinement and suggest possible intentions informed by their engagement with the source(s).
* They record their progress through ongoing experimentation and experience of different ways of working and use appropriate purposeful drawing and written annotation.
* Students reflect on how they could use their studies within a textile field(s) and think about areas such as decorative or expressive responses or functional design.

**Possible teaching and learning activities**

* Inspired by their studies of sources, students identify, observe and record examples of textures in their local environment through drawing and/or other appropriate means. They might;
* make first hand studies of key features or close-up viewpoints, using appropriate media and techniques
* use biro, charcoal, pastel and wash, wax resist or sgraffito techniques to record and explore specific observations such as linear elements, uneven surfaces or repeated shapes
* use a digital camera to view and record textures and surfaces and further develop, edit or manipulate imagery, colour, distortion or pattern content using appropriate digital means.
* Visual responses are supported by analytical notes or written annotation.
* Students review their work and consider possible outcomes informed by their sources, investigations and discoveries.
* They use their understanding to produce a series of visual illustrations and/or working drawings of their ideas. This might include fashion design, textile accessories, interior decoration or artifacts, costume design or sculptural pieces.
* They might experiment with paper pattern making, composition or pattern repeat to help suggest possible responses or intentions.
* Students present their findings in an appropriate format such as collated studies, work sheets, sketchbooks, visual diaries, journals, samples, models, mounted studies and digital presentations.

## Points to remember when selecting sources

* When selecting sources students should consider the assessment objectives and think about:
* what value is placed on the source?
* how is the source to be used?
* how might an understanding of source/s be demonstrated?
* how does the source influence my work?
* how does the source inspire/encourage independence?
* how does the source inform my creative journey?
* Sources might also reflect:
* personal interests
* issues, culture, society
* content, context
* genre, stylistic conventions
* use of media, working methods
* formal characteristics
* purpose and presentation,
* intended audience.
* Different approaches and ways of working could also give students opportunities to explore different approaches to written annotation, they might make use of:
	+ mind maps, thought showers, spider diagrams and lists
	+ quick notes, informed labelling, planning notes
	+ extended prose: evaluations that explain what has been produced and how this may be developed further; statement of intent; expressive prose
	+ sequential diagrams with labelling
	+ word frames
	+ bullet points.

Development phase

* Year 10 Term 2 and 3
* Directed project: up to 14 weeks
* This is mostly a teacher directed phase

Learning outcomes

Students have the opportunity to:

* explore a prescribed area of study in a personal manner
* extend their knowledge, understanding and skills through engagement with suggested sources and experimentation using suitable materials, processes and techniques when responding to a starting point
* visit a museum and identify sources in response to a theme such as ‘Culture’, ‘Pattern and Decoration’ ‘Artifact’ or ‘Human Condition’
* identify contemporary artists or designers who have been inspired by museum artifacts or textiles from other cultures
* develop the idea of a personal creative journey which considers the four assessment objectives
* resolve their investigations through the creation of a personal textile piece.

Possible teaching and learning activities

* In this phase the teacher provides support and advice as the individual student’s course of study develops. This should encourage the student to engage with independent decision making, risk taking and enquiry.
* Students become independent thinkers and problem solvers. They are able to realise their ideas in a personal and creative manner which fulfils the aims and objectives of the specification.
* Introduce students to the textiles of other cultures and explore how different societies have used imagery, pattern, colour and decorative elements in their textiles, they might;
	+ visit a museum and identify sources in response to a theme such as ‘Pattern and Decoration’, ’Culture’, ‘Artifact’ or ‘Human Condition’
	+ make observational studies, diagrams, sketches and notes on objects and artifacts they find inspiring
	+ consider the patterns or motifs found on a wide range of artifacts such as ceramics, coins, memorabilia, tools, jewellery, documents, antiquities or archaeology as well as those found on textiles.
* Students select one culture or society and consider how aspects such as context, style, process, meaning and function and key features are depicted and created in the associated textiles.
* Guided by the teacher, students investigate their sources and produce samples, studies and illustrations inspired by their knowledge and understanding.
* They consider visual concepts such as forms of abstract, figurative or naturalistic representation as well as visual considerations such as colour, scale, pattern, use of repeat, style, composition, symbolism and embellishment.
* They might choose to explore the ceremonial content of specific garments or fabrics associated with their own culture.
* Students are introduced to simple stencil cutting and block printing and develop repeat patterns using the imagery derived from their museum studies. These might be extended to;
	+ experiment with bleeding dyes or etched marks using bleaching techniques
	+ investigate colour layering through over printing
	+ explore marbling, dye resist processes, silk painting and batik
	+ make collagraph blocks to produce irregular or regular repeat patterns.
* Students are introduced to contemporary artists or designers who have been inspired by museum artifacts or textiles from other cultures. They might;
	+ explore how the patterned fabrics of Indian art and textiles influenced the work of Zandra Rhodes, John Galliano or Kenzo
	+ investigate how museum pieces inspired the work of Sue Lawty, Grayson Perry, Alison Watt or Vivienne Westwood.
* Teacher tutorials/ discussions help move ideas forward. Students make new discoveries.
* They use these and their previous studies to inspire and inform ideas for intentions and personal response. They make sketches of possible ideas and produce a working drawing(s). Possible outcomes might be in the form of:
	+ an item for home furnishing
	+ a fashion/costume piece or accessory such as a hat, scarf, shoes or belt
	+ a bag or textile container
	+ a textile panel or wall hanging
	+ a sculpture or installation piece
	+ a printed or decorated surface pattern fabric.
* Students consider construction needs such as simple pattern making with paper templates.
* Teachers offer students advice and guidance as they refine their ideas, make choices, develop outcomes and work towards realising their intentions.
* On completion, students present their work in an appropriate format and consider where evidence for the four assessment objectives can be seen.

**Sustained phase**

* Year 11 Term 1
* Sustained project: up to 13 weeks
* Independent learning

Learning outcomes

* In this phase students move increasingly from dependence to independence as they work on a self-selected starting point for a sustained project. The project could be a response to a choice of several starting points which could be drawn from previous externally set assignment papers. Suggested starting points could include:
	+ architecture
	+ carnival
	+ animals and insects
	+ memories.
* Students independently research potential additional sources and associated references.
* Students need to explicitly evidence coverage of all four assessment objectives, drawing for different purposes and needs and written annotation.
* Offer students a choice of approaches. They need to employ one or more of the areas of study listed in the textile design title.
* The Sustained project should allow students to move from a position of dependence to one of increasing independence as the journey of exploration progresses.

Possible teaching and learning activities

* Students could take part in teacher and peer discussions regarding a range of possible approaches to the themes.
* Students independently select one theme and identify suitable sources, resources, references, materials and techniques. They consider the assessment objectives and ways to evidence their personal creative journey.
* Students begin to gather sources for inspiration, they investigate the work of others to inspire ideas, inform technical and experimental developments and suggest ways forward.
* They use this knowledge to pursue their studies and show growing confidence in their course of investigation. Independent investigations are undertaken, skills improve in quality and ideas show greater depth and content within the development of work produced. A growing maturity and perceptive observations help students to take risks and evidence their practical skills and creative insights as their studies progress.
* Work is reviewed and evaluated and appropriate visual investigations and written annotations are collated and presented in an appropriate manner as the creative journey evolves.
* Possible resolutions, paths for further investigation or clarity of intentions begin to take shape and direct the realisation of intentions.
* Evidencing the assessment objectives is embedded in the journey undertaken.
* Students create a personal and meaningful textile response to their chosen theme and present their completed sustained work in an appropriate format.

Externally set assignment

* Year 11 Term 2
* Component 2
* Independent study

Learning outcome

Students must respond to one of seven starting points provided on the paper.

Key information

* Externally set assignment (ESA) papers are available to students and teachers from 2 January. A preparatory period is followed by 10 hours of supervised, unaided work in which students are required to realise their intentions.
* Schools may manage/timetable the preparatory period (informal supervision time) and ten hours of supervised time at their discretion, but must allow sufficient time to assess work and submit marks to AQA by the deadline of 31 May.
* ESA papers must be given to students in their entirety and must not be edited, changed or abridged in any way.
* Students do not have to reference all or any of the named artists/designers on the paper. They may do their own independent research and look at other sources but should clearly reference any artist/designers they use within the development of their project.
* Preparatory work/work done in informal supervision time must not be added to or amended between sessions once the supervised time has started.
* 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 to students throughout the 10 hours of supervised time. They may refer to their preparatory work but must not add to it or amend it during the supervised sessions or between or after sessions.
* All four assessment objectives must be evidenced.
* Drawing and written annotation must be evidenced.
* All work completed during the 10 hour supervised sessions must be clearly labelled as such.
* See section 2.3.2 Component 2: Externally set assignment of the specification for more information.

Possible teaching and learning activities

* Teachers introduce and discuss all of the starting points with the students. Students choose the starting point they wish to develop.
* Students are made aware that they can access their own sources as well as those suggested in their starting point.
* Their creative journey should be evidenced in the preparatory work which should show the development, refinement and recording of ideas.
* Preparatory work may be presented in any suitable format.
* There is no restriction on the scale of work, media or materials used.
* Students demonstrate their ability to work independently under supervised conditions as they progress their ideas to the realisation of intentions.
* Drawing and written annotation must be evidenced in the total submission for this component.
* All work completed during the 10 hours supervised sessions must be clearly labelled.

**Selection of portfolio**

* Year 11
* Component 1: Review and submit

Learning outcomes

Students review, select and present their Portfolio for final submission in discussion with the teacher, ensuring that the component requirements are fulfilled.

Possible teaching and learning activities

* Work submitted may be in any appropriate format
* The selection of work chosen for submission must include:
* coverage of the four assessment objectives
* a sustained project evidencing the journey from initial engagement to the realisation of intentions
* a selection of further work undertaken during the student’s course of study with evidence of drawing activity and written annotation.

## Teachers could encourage students to reflect on the following when selecting work to include in the portfolio:

* Do the sources reflect personal interests, ideas and engagement?
* Are the connections made between personal work and relevant sources such as artists, crafts people and designers acknowledged?
* Has an appropriate range of materials, techniques and processes been used and explored in relation to the title? (the quality of investigation is more important than quantity of materials or processes used).
* Is there clear evidence of reviewing, refining and selecting within the work?
* Is there evidence of purposeful and meaningful drawing?
* Is written annotation relevant, does it comment on personal ideas, thoughts and decisions?
* (Remember downloaded information with no demonstration of understanding, analysis or influence does not fulfil the requirement for AO3 written annotation)
* Have all the sources used been acknowledged?
* Is work presented in an appropriate format.?
* In the sustained project/s is there clear evidence of a creative journey from starting point to realised intention/s?
* Does the further work provide evidence to support coverage of the assessment objectives?