

Scheme of work: Textile design

This resource provides you with a scheme of work for a two year course of study in Textile design, leading to our GCSE Art and Design (8204). We have designed the specification to give you more choice and flexibility in the way you deliver your course. The suggestions here are intended for guidance only and not as a prescriptive approach.

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, in a way that is enjoyable and stimulating for students. 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 phase-by-phase 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.
- However you choose to organise the course, you need to ensure that students are given the opportunity to evidence coverage of the four assessment objectives.
- Plan a style of course for students that enables them to develop and apply the knowledge, understanding and skills necessary for Textile design and any associated subject content.
- Students need to provide evidence of drawing for different purposes and needs.
- Students need to show evidence of written annotation in both Components 1 and 2.

Textile design: Components 1 and 2

Time	Task	Comments
Year 10 Term 1: Introductory phase - approximately 12 weeks Component 1		
<p>Introduce students to a range of materials, experimental techniques and processes and give them the opportunity to:</p> <ul style="list-style-type: none"> • explore practical activities • make connections with the work of textile artists, craftspeople and designers • integrate the use of drawing and written annotation into working practice • respond to a given starting point(s) • understand assessment objectives by having them explained, identified and exemplified • develop and present work in any appropriate format such as sketchbooks, worksheets or through sample and design journals. 		
2 weeks	<p>Introduce students to materials and explore a range of practical activities.</p> <p>They collect a variety of materials and objects that suggest different surface qualities.</p> <p>They use their collection to help create a variety of mixed media samples/studies that explore surface quality and texture.</p> <p>They compare and contrast the different tactile qualities they have created and present their findings in any appropriate format.</p> <p>Introduce students to the creation of texture in the work of practitioners such as Jeanette Appleton, Jan</p>	<p>Students discuss the surface quality of the materials they have collected. These could include recycled or found objects such as bottle tops, plastics, wire, leaves, twigs, seed heads, dried flowers or shells.</p> <p>They could create samples/studies by collaging collected items using different types of card, paper, tissue, tinfoil, bubble wrap etc. They can apply colour using paint, pencil, ink or pastel.</p> <p>They could experiment with different sizes of brushes, sponges or palette knives to make textured marks.</p> <p>Students use appropriate vocabulary to describe the</p>

	Beaney, Rachel Quarmby and Kim Thittichai.	different surfaces, textures and visual qualities their objects, samples and studies evoke.
3 weeks	<p>Students use their collage and mixed media experiments to inspire fabric/textile samples/studies.</p> <p>Introduce them to a range of different weights, textures and densities of fabrics, yarns and threads.</p> <p>Encourage them to use these to experiment with processes such as hand and/or machine stitching and dyes and fabric manipulation. They use methods such as pleating, ruching, gathering, tearing and fraying and explore techniques such as applique, layering, weaving and bonding. They create their own samples to reflect their understanding of texture and surface quality.</p>	<p>Try to provide the following fabrics for student use:</p> <ul style="list-style-type: none"> • felt • wool • nets • meshes • lamé • vanishing muslin • tyvek paper • angelina fibre • lace • cottons • mixed fibres. <p>Make the following available:</p> <ul style="list-style-type: none"> • ribbons • decorative embellishments • metallic threads • slub • rainbow, recycled and chunky yarns. <p>These could be stitched, couched, pulled, twisted, woven, compacted, dissolved, distorted or combined by hand or machine effects to make new surfaces.</p> <p>Colour using different dye strengths and application to wet or dry grounds could be explored.</p> <p>Findings can be evidenced through visual samples and written annotation.</p>
2 weeks	Introduce students to a further selection of textile	Students could consider how textile artists such as

	<p>artists and designers who use, or have been inspired by, surface qualities and textural effects or techniques.</p> <p>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.</p>	<p>Prudence Mapstone, Robin Paris or Lindsay Taylor combine yarns, fibres and stitching in textile creations.</p> <p>They could investigate how Jennifer Collier and Sandra Meech use collected objects or recorded imagery in their textile pieces.</p> <p>Students could study how Alexander McQueen combined different fabric textures within a garment or how Christopher Kane or Hussein Chalayan create clothing use plastics, aluminium and wire.</p>
2 weeks	<p>Students identify, observe and record examples of specific textures in their local environment through drawing and/or other appropriate means.</p> <p>They make first hand studies of key features or close-up viewpoints, using appropriate media and techniques.</p> <p>Visual responses are supported by descriptive and analytical notes or written annotation.</p> <p>Students use digital cameras to view and record textures and surfaces and further develop, edit or manipulate their observations using appropriate digital means.</p>	<p>Students can select and study either manufactured or natural textures.</p> <p>They could 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.</p> <p>An introduction to digital packages such as Photoshop could enable students to extend, develop or distort colour, scale, tactile or pattern content of their observations.</p> <p>This will help them to find new ways to further develop ideas.</p>

3 weeks	<p>Design for a purpose.</p> <p>Students review their work and consider a selection of possible outcomes informed by their discoveries and experiments.</p> <p>They use the understanding they have gained through their recent studies to produce a series of visual illustrations and/or working drawings of their ideas. These depict different viewpoints and detailed key features.</p> <p>They experiment with paper pattern making, scale drawings of compositions or use multiple prints/ photocopies of pattern images to help suggest possible responses or intentions.</p>	<p>Students discuss their course of study to date with their teacher to review their progress, challenges and successes. They discuss the assessment objectives and how they have been evidenced in work to date.</p> <p>Students think about how they could use their studies within a textile field(s) and think about areas such as decorative or expressive responses or functional design.</p> <p>They investigate how they could illustrate ideas through fashion design, creating accessories, interior decoration or artefacts. They could explore costume design or sculptural pieces.</p>
Year 10 Term 2/3: Development phase – approximately 10 to 12 weeks		
<p>Students have the opportunity to:</p> <ul style="list-style-type: none"> • explore a prescribed area of study in a personal manner • extend their knowledge, understanding and skills through engagement with suggested sources and application of suitable materials, processes and techniques when responding to their starting point • 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. 		
6 weeks	Introduce students to the textiles of other cultures and explore how different societies have used	Guided by the teacher, students investigate the context of their selection through wider research

	<p>pattern, colour and decorative elements in their textiles.</p> <p>They select one of the cultures and consider such aspects as context, style, process, meaning and function, as well as how key features are depicted and created in the chosen textiles.</p> <p>They produce several samples, studies or illustrations to evidence their understanding.</p> <p>They support their investigations with collected references, photographs, textile swatches, personal comments and analytical visual and written annotation.</p> <p>Students consider which assessment objectives this work provides evidence for.</p>	<p>using sources such as the internet, websites, books and periodicals as well as possible reference to actual fabrics.</p> <p>They consider visual concepts such as forms of representation be these, for example, abstract, figurative or naturalistic as well as visual considerations such as colour, scale, pattern, use of repeat, style, composition, symbolism and embellishment.</p> <p>They may also choose to explore the ceremonial content of specific garments or fabrics associated with their own culture.</p>
4 weeks	<p>Students visit a museum and identify sources in response to the theme 'Pattern and Decoration.'</p> <p>They make observational studies, diagrams, sketches and notes on objects and artefacts they find inspiring.</p> <p>On returning to school they review their observations and extend their findings through additional research and engagement with</p>	<p>On the visit, students are encouraged to extend their source material by considering the patterns or motifs found on a wide range of artefacts such as ceramics, coins, memorabilia, tools, jewellery, documents, antiquities or archaeology as well as those found on textiles.</p> <p>They could look at small sections of pattern or study specific areas of applied or carved decoration.</p>

	<p>appropriate sources.</p> <p>They identify contemporary artists or designers who have been inspired by museum artefacts or textiles from other cultures.</p>	<p>They could investigate how museum pieces inspired the work of Sue Lawty, Grayson Perry, Alison Watt or Vivienne Westwood.</p> <p>They could explore how the patterned fabrics of Indian art and textiles influenced the work of Zandra Rhodes, John Galliano or Kenzo.</p>
6 weeks	<p>Students explore their selected imagery through print and dye experiments. They are introduced to dye resist processes, silk painting and batik. They explore simple stencil cutting and block printing. They develop repeat patterns using the imagery derived from their museum studies.</p>	<p>Students could be encouraged to try bleeding dyes or to etch marks using bleaching techniques.</p> <p>Screen printing with stencils could be used to experiment with colour layering and marbling.</p> <p>Collagraph blocks could enable irregular or regular repeat patterns to be made.</p>
6 weeks	<p>Students use the knowledge and understanding gained to date to create an artefact that has been inspired by their museum and cultural studies.</p> <p>They may use one or a combination of the media, techniques or processes that they have encountered through their course of study.</p> <p>They should present their ideas and findings that have led to and support their decision making in an appropriate format.</p>	<p>Simple pattern making with paper could provide students with effective templates for the construction of the final piece.</p> <p>Teachers can offer students advice on the time needed to complete specific sections or in the use of specific techniques.</p> <p>On completion, students present their work to their peers and discuss its inspiration, development and resolution.</p>

	<p>They should make one of the following:</p> <ul style="list-style-type: none"> • 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. <p>Students make sketches of possible ideas.</p> <p>They select one option and produce a working drawing(s).</p> <p>They devise a time plan, collect resources and produce their selected textile response</p>	
<p>Year 11 Term 1: Sustained phase – approximately 12 weeks</p>		
<p>Students do all of the following:</p> <ul style="list-style-type: none"> • select from a range of starting points and themes • independently research sources, references and approaches • evidence and address all four assessment objectives • clearly evidence drawing and written annotation in the work presented • realise their intentions in a creative and personal way. 		
<p>6 weeks</p>	<p>Students select one theme from a selection. Possible examples are:</p> <ul style="list-style-type: none"> • architecture • carnival • animals and insects 	<p>Students could take part in teacher and peer discussions regarding a range of approaches to the themes.</p> <p>Possible sources are identified and ways forward</p>

	<ul style="list-style-type: none"> • memories. <p>Students identify suitable sources, resources, references, materials and techniques. They consider the assessment objectives and ways to evidence their personal creative journey.</p> <p>They use this knowledge to pursue their studies and to investigate the theme.</p> <p>They make independent decisions, take risks and evidence their practical skills and creative insights as their studies progress.</p> <p>Appropriate visual investigations and written annotations are collated and presented in an appropriate manner as the creative journey evolves.</p>	<p>suggested.</p> <p>Relevant references to a range of sources and the work of others are considered.</p> <p>Students begin to gather ideas for technical and experimental developments.</p> <p>Investigations are undertaken and outcomes reviewed and evaluated.</p> <p>Teacher tutorials/ discussions help move ideas forward. Students make new discoveries.</p> <p>Possible resolutions, paths for further investigation or clarity of intentions begin to take shape.</p> <p>Evidencing the assessment objectives is embedded in the journey undertaken.</p>
6 weeks	<p>Students show growing confidence in their course of investigation. Skills improve in quality and ideas show greater depth and content within the development of work produced. Mature and perceptive observations help direct the realisation of intentions.</p> <p>Students identify, prepare and develop an appropriate realisation of intentions. This may be in a variety of</p>	<p>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.</p>

	<p>format(s) but should reflect the creative journey undertaken.</p> <p>Students create a personal and meaningful textile response to their chosen theme and present their completed sustained assignment to their peers.</p>	
<p>Year 11 Term 2: Externally set assignment (ESA) Component 2</p>		
<p>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.</p> <p>In the supervised time, between sessions and once the supervised time is completed, students may 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. See section 2.3.2 Component 2: Externally set</p>	<p>Students must respond to one of seven starting points provided on the paper.</p>	<p>Teachers introduce and discuss all of the starting points with the students. Students choose the starting point they wish to develop.</p> <p>Make students aware of the following:</p> <ul style="list-style-type: none"> 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 they can present their preparatory work in any suitable format there is no restriction on the scale of work, media or materials used they need to demonstrate their ability to work independently under supervised conditions, as they progress their ideas to the realisation of intentions

<p>assignment of the specification for more information.</p> <p>Preparatory work must be available to students throughout the 10-hours of supervised time.</p> <p>All four Assessment Objectives must be evidenced.</p> <p>All work completed during the 10-hour supervised sessions must be labelled clearly as such.</p>		<p>they need to evidence drawing and written annotation in the final submission for this component.</p>
<p>Year 11 Selection of work for Component 1 - Portfolio</p>		
<p>Review and Submit</p>	<p>Component 1</p> <p>Students review, select and present their Portfolio for final submission in discussion with the teacher, ensuring that the component requirements are fulfilled.</p> <p>Work submitted may be in any appropriate format.</p>	<p>The selection of work chosen for submission must include:</p> <ul style="list-style-type: none"> • 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 • evidence of drawing activity and written annotation.