

Textiles Curriculum Content Year 12

Assessment Objectives:

A01 *Develop ideas* through investigations, demonstrating critical understanding of sources.

A02 *Refine work by exploring* ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

A03 *Record ideas*, observations and insights relevant to intentions as work progresses.

A04 *Present* a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

A05 *Related study*. To establish through a written and, where appropriate, an illustrated component that relates to the context in which their chosen practical portfolio exists.

Initially the A Level course consists of workshops and lectures designed to challenge students; to encourage them to try out new methods, working outside of their comfort zone and to teach them new techniques, skills and processes. During this period students are introduced to a wide range of artists and concepts in order to help them to start to formulate their own personal ideas under the starting point of “Man made and natural surroundings”. Reflection and analysis of personal development is crucial in enabling students to not only develop and refine media manipulation but also supports them in their critical thinking skills.

The course then follows onto the Personal investigation which has two integrated elements: a portfolio of practical work and a related study which explores the context in which their chosen practical area of study exists.

Workshops	Assessment	Extension/Development
<u>Autumn Term</u> 1. Mark Making in stitch and Batik. Students explore and experiment with mark making in batik and stitch (biro/fineliner and free hand machine embroidery, fabric dyes and batik)- quick studies plein air & observational rock studies- developed further. Analyse and explore the work of Rachel Singleton and consider the contextual meaning behind her studies. Students explore to understand the importance of mark making on mood and the depictions of surface textures. Students study, experiment and practise varied mark making techniques in a range of different textile media. Produce a range of still life studies from natural forms such as: rocks, pebbles, crystals, shells and seed heads	Ability to record observations with line, marks, texture and detail. Willing to take risks, experimenting with approaches. Understand how to skillfully manipulate machine embroidery to create a range of tonal values through, layering and dispersal to depict form and surface texture. Work from Primary source imagery, exploring composition, texture and tone. Develop studies further through colour studies in fabric inks and batik. Record observations through own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques. Reflect and evaluate the effectiveness of outcomes.	Develop initial design/sketches/studies further by incorporating watercolour, coffee stain and water-soluble fineliner techniques. Develop understanding of how recording initial ideas through sketches strengthens final textiles outcomes. Look at the work of: Ana Falceta https://www.anafalceta.com/ and explore producing macro photography and studies of natural forms to develop and create abstracted studies that exaggerate surface textures through line, colour and texture.

2. Freehand machine embroidery- Windows and doorways Analyse and explore the work of Wendy Dolan, and consider the contextual meaning behind her studies. Students explore and experiment with fabric dyes, machine embroidery and Batik creating varied tonal values to depict architectural features such as windows and doorways. Students explore to understand the importance of mark making on mood and the depictions of surface textures. Students study, experiment and practise varied mark making techniques in a range of mixed medias and techniques. Produce detailed and expressive tonal study of doorways.	Develop ideas inspired by research and knowledge of artists' work. Research, practise and refine various dye techniques such as: Flooding, flat washes, graded washes, variegated washes and wet on dry. Build upon prior knowledge of tonal values through layered washes of colour, considering how colours are affected through layering techniques. Build upon prior knowledge of how to build and develop tonal values through dilute washes to opaque layers. To control and manipulate wet media using wet on dry and wet on wet techniques. Develop knowledge and application of colour theory. Build up a more complex understanding of how contrasting colours affect saturation. Incorporate and build on knowledge of mark making techniques to depict detail and texture. How can surfaces be emphasised with natural muted colours, rough textures, jagged edges etc - Incorporate translucent layers of colour and texture through organza and netting. Record observations through own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered	
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	and shows development and refinement of skills/techniques. Reflect and evaluate the effectiveness of outcomes.	
3. Charcoal and Gelli Plate printing-Abandoned buildings Analyse and explore the work of Ruth Norbury, and consider the contextual meaning behind her studies. Experimenting with mark making in willow and compressed charcoal. Students explore to understand the importance of mark making on mood and the depictions of surface textures. Students study, experiment and practise varied mark making techniques in a range of charcoal medias and techniques. Drawings are then developed further through transfer techniques with Gelli plates, and then also acrylic. Produce detailed and expressive tonal study of structures.	Develop ideas inspired by research and knowledge of artists' work. Research, practise and refine various charcoal techniques such as: Shading, hatching, stippling, scumbling, subtractive erasing, loose gestural strokes. Incorporate and build on knowledge of mark making techniques to depict detail and texture. Build upon prior knowledge of tonal values through layered tonal values and mark making. Develop creative recording methods using Gelli plate print methods. Explore and experiment with applying colour to affect mood and tone of studies. Record observations through own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques. Reflect and evaluate the	Taking, editing and selecting own primary source photos, that could then be developed further with screen print or image maker. Explore rust and steam dying to further develop surface textures.

	effectiveness of outcomes.	
4. Printmaking- Organic structures Analyse and explore the work of either:Alison Hulme, Anne Marie Cadman or Zandra Rhodes, and consider the contextual meaning behind their studies. Students explore and experiment with Monoprint and silkscreen printing methods. Students explore to understand the importance of mark making on mood and the depictions of surface textures. Students study, experiment and practise varied mark making techniques in a range printing techniques. Produce detailed and expressive study.	Develop ideas inspired by research and knowledge of artists' work. Explore and experiment with various compositions that are well composed with colour, layers, shapes, lines and forms Explore compositions and their understanding of positive and negative space. Create a clean, bold and stylised print on top of a well considered background. Select the best design to develop compositional ideas through experimentation and plan a refined final design. Record observations through own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques Reflect and evaluate the effectiveness of outcomes.	Research and explore alternative print methods such as stencils or block printing. Compare and contrast the benefits and drawbacks for each method.

5. Hand Embroidery & Embellishments Analyse and explore the work of Deborah Collum, and consider the contextual meaning behind her studies. Students explore and experiment with hand embroidery techniques to embellish/ add textural detail to a rural landscape scene. Students explore and experiment with incorporating natural/found forms with a design. Students explore to understand the importance of mark making/texture to depict surface textures. Students study, experiment and practise varied mark making techniques in a range of stitch types. Produce detailed and expressive study.	Develop ideas inspired by research and knowledge of artists' work. Explore and experiment with various compositions that are well composed with colour, texture, layers, shapes, lines and forms Select best design to develop compositional ideas through experimentation and plan a refined final design Record observations through own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques Reflect and evaluate the effectiveness of outcomes.	Explore/research natural dyes in Textiles- create a sample board. Research and discuss the benefits/drawbacks of using natural dyes in the textile industry.
6. Cyanotypes Analyse and explore the work of Hannah Lamb, and consider the contextual meaning behind her studies. Students explore and experiment with digital photography editing and transfer techniques in textiles, using cyanotypes. Students explore and experiment with incorporating their own photography and natural/found forms with a	Develop ideas inspired by research and knowledge of artists' work. Explore and experiment with various compositions that are well composed with layers, shapes, lines and tone Explore compositions and their understanding of positive and negative space. Create a clean, bold and well toned print.	Explore and develop more loose and expressive studies using wet on wet techniques. Look at the work of Jackie Mulder: https://jackiemulder.nl/ Further experiment with embellishment techniques, such as machine or hand embroidery and beading their designs.

design. Students explore to understand the importance of composition and layering within a design. Students study, experiment and practise achieving a clean and strongly toned print. Produce detailed and expressive study.	Select best design to develop compositional ideas through experimentation and plan a refined final design Record observations through own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques Reflect and evaluate the effectiveness of outcomes.	
Further Extension workshops available:		
7. Digital design and printing Analyse and explore the work of Neil Bottle, and consider the contextual meaning behind his studies. Students explore and experiment with digital photography and editing techniques of double exposure, overlays, blend modes and colour manipulation. Students explore and experiment with how images can be developed into usable textile fabrics. Students study, experiment and practise how to manipulate an image to create a cohesive pattern/design. Produce detailed and	Develop ideas inspired by research and knowledge of artists' work. Explore and experiment with various compositions that are well composed with colour, texture, layers, shapes, lines and tone Explore compositions and their understanding of positive and negative space. Create a bold, colourful and expressive print on organza. Select the best design to develop compositional ideas through experimentation and plan a refined final design. Record observations through own photography, sketches, annotations and media tests.	Research and explore the relationship between craft and technology, and how these seemingly opposite methodologies can work together to create innovation in textile design and production. https://eprints.whiterose.ac.uk/id/eprint/203617/8/Bringing%20craft%20and%20computation%20through%20textile-led%20form%20finding.pdf

expressive study.	Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques Reflect and evaluate the effectiveness of outcomes.	
8. Wet felting Analyse and explore the work of Moy Mackay, and consider the contextual meaning behind her studies. Students explore and experiment with Wet felting techniques to create an atmospheric landscape- with dramatic emphasis on weather, colour, light and mood Students explore and experiment with incorporating natural/found forms with a design. Students explore to understand the importance of colour and surface texture to create atmosphere and mood. Students study, experiment and practise varied mark making techniques in a range of stitch types. Produce detailed and expressive study.	Develop ideas inspired by research and knowledge of artists' work. Explore and experiment with various compositions that are well composed with colour, texture, layers, shapes, lines and tone. Explore compositions and their understanding of colour and texture. Create a bold, textural and atmospheric study Select the best design to develop compositional ideas through experimentation and plan a refined final design. Record observations through own photography, sketches, annotations and media tests. Evaluate findings to then create and present a personal response. Present their own work which is well considered and shows development and refinement of skills/techniques Reflect and evaluate the effectiveness of outcomes.	Explore and experiment with needle felting and hand embroidery to apply details and textural embellishments to your wet felted scene. https://whimsicalewe.com/2018/09/17/adding-needle-felt-to-wet-felt-work/
End of workshops		

<u>Spring Term</u> Personal investigation (60%) <i>Develop ideas, explore and experiment, record observations in order to present a personal response</i> At this point students embark upon their personal journey whereby they identify their own starting point, passions and ideas. These are <i>investigated</i>; and outcomes are <i>reflected</i> upon in order to <i>refine</i> ideas as the project develops. *Key Date: Year 12 Mock Exam – students will begin an ambitious, planned, investigated and well thought out personal response during a 5 hour exam period.	A01 <i>Develop ideas</i> through investigations, demonstrating critical understanding of sources. A02 <i>Refine work by exploring</i> ideas, selecting and experimenting with appropriate media, materials, techniques and processes. A03 <i>Record ideas</i>, observations and insights relevant to intentions as work progresses. A04 <i>Present</i> a personal and meaningful response that realises intentions and demonstrates understanding of visual language. A05 <i>Related study</i>. To establish through a written and, where appropriate, an illustrated component that relates to the context in which their chosen practical portfolio exists. Have I investigated my idea in depth? Have I recorded my observations and ideas and do I demonstrate an understanding of the formal elements – visual language? Have I explored different possibilities and have my experiments helped me to refine my idea for my mock exam? Have I produced a final response that is well considered, skilfully rendered and that realises my	Students can produce a range of outcomes based around the same idea: Selecting and refining materials and methods best suited to their intentions.
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	Intentions?	
<u>Summer Term</u> Personal Project Students <i>reflect</i> upon their mock exam in order to <i>refine</i> their ideas, skills and techniques, moving forward with depth and intent. Students set themselves specific challenges which they will <i>explore</i>.	A01 <i>Develop ideas</i> through investigations, demonstrating critical understanding of sources. A02 <i>Refine work by exploring</i> ideas, selecting and experimenting with appropriate media, materials, techniques and processes. A03 <i>Record ideas</i>, observations and insights relevant to intentions as work progresses. A04 <i>Present</i> a personal and meaningful response that realises intentions and demonstrates understanding of visual language. A05 <i>Related study</i>. To establish through a written and, where appropriate, an illustrated component that relates to the context in which their chosen practical portfolio exists. How successful was my mock exam and why? What skills do I need to practise and refine to more fluently communicate my ideas? How can I investigate my idea in more depth to result in art work that	Students can read about Art History in order to develop an awareness of meaning and context. Recommended is 'The Story of Art' by E.H Gombrich. Copy available within the department to borrow.

	is well considered? What challenges can I set myself?	
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Through the course of study, learners must understand the importance of the on-going development and refining process. The production of outcome(s) in the context of developing their skills and knowledge, as well as an awareness of the links between practical and written material, is necessary.

Learners are required to develop the skills to:

- Record experiences and observations, in a variety of ways using drawing or other appropriate visual forms; undertake research and gather, select and organise visual and other appropriate information
- Explore relevant resources; analyse, discuss and evaluate images, objects and artefacts; and make and record independent judgements
- Use knowledge and understanding of the work of others to develop and extend thinking and inform own work
- Generate and explore potential lines of enquiry using appropriate media and techniques
- Apply knowledge and understanding in making images and artefacts; review and modify work; plan and develop ideas in the light of their own and others' evaluations
- Organise, select and communicate ideas, solutions and responses, and present them in a range of visual, tactile and/or sensory forms.