

**THE  
JOURNAL**



**Full report of  
Action Research  
Project**

**How can I help students fulfil the assessment criteria  
using higher level skills,  
with specific reference to artists' research?**

**Rebecca Barnes**

## INTRODUCTION

### Aims

The aims of this project are to

1. Develop a cycle of learning for students to follow when using artist's work; to encourage analysis, synthesis and evaluation to become an integral part of the learning process.
2. Create learning aids to help students practice the required skills for a deeper learning experience of artists.
3. Explore ways in which I can help students translate the experience of research into a practical benefit.

### Setting the scene

Artist research forms an integral component to AS Textiles. Research should inspire and influence changes and development within student's personal work. Artists often inspire students through technical application, ideas and concepts, their approach to developing an idea and practical selection and choice of materials. It is expected that this research will develop student's understanding of the purpose, meaning and context within which that artist works. Students are then expected to make practical or conceptual connections between their own work and their research through visual practice and written analysis.

### What are the students currently doing?

After reviewing AS student's workbooks last year, I realised that there was a dip in marks when assessing AO2 and AO4. These marks specifically related to artist research:

**AO2:** Analyse and evaluate critically sources such as images, objects, artefacts and texts, showing an understanding of purposes, meanings and contexts.

**AO4:** Present a personal, coherent and informed response, realising intentions, and articulating and explaining the connections with the work of others.

In general students research tended to be superficial and was treated as a separate task to complete, rather than an exercise to fully learn from. By the end of 2006, students could select a relevant artist to inspire their work, descriptive skills were confident and they demonstrated competency when reproducing an example of this artist's work in fabric. However they lacked the ability to successfully contextualise artists and subsequently found it very difficult to synthesise how they could use this research in their own personal work.

During the practical fabric sampling that follows this research, very few students made reference to how their artists had influenced their own practical work. There was some visual connection, but little written evidence to support this. Through discussion with students towards the end of last year, it was clear that they viewed artist research as an exercise to complete because they had to. There was a lack of understanding as to the purpose of research, and what they could gain from a deeper learning experience of this.

Students are essentially on the course to develop a personal and individual approach to their fabric work, and learn the skills necessary to become practising textile artists. Therefore, to discover how other artists have developed their skills and creativity should be a motivating and inspiring experience.

### Why are they working in this way?

I certainly began to question the impact I was having and started to reflect on the skills students required to fulfil the assessment criteria in relation to artist research. I identified analysis, synthesis and evaluation as the most important skills required and not surprisingly discovered that students found these the most challenging. Therefore the real change I needed to address in this research was how I was teaching these skills.

### Theoretical background

#### Bloom's Taxonomy

Bloom established a successful model for using higher level skills representing a task of increasing difficulty. Bloom attempted to classify all learning into 3 domains: cognitive, affective and psychomotor, and within each domain into skills or abilities of different types or difficulties. In this research I am specifically interested in the intellectual skills and abilities, categorised under the cognitive domain. Within this domain, Bloom's taxonomy can be divided into mastery skills and developmental skills.

#### Mastery skills:

These are easy, typically involving only knowledge and comprehension and are not dependent on prior learning; they can be attained in a short time.

### **Developmental skills:**

These are more difficult and are highly dependent on prior learning. Development is attained over a longer period of time and requires considerable effort; they involve higher order skills such as synthesis and evaluation. These skills are the key to successful achievement of assessment criteria AO2 and AO4.

After reading more into Bloom's taxonomy, it became clear that mastery tasks should prepare the student for the developmental task. When reading Geoff Petty's interpretation of Bloom, he summarised that:

- Knowledge tasks are fine as a start, but if we stay at the knowledge level, surface learning may result.
- Deep learning in contrast to surface learning requires higher order tasks than knowledge. The higher the task the more likely deep learning will result. ([www.geoffpetty.com](http://www.geoffpetty.com))

### **How does the marking scheme relate to Bloom's taxonomy?**

| Marking Scheme | Bloom's taxonomy         | Skills used   |
|----------------|--------------------------|---------------|
| Limited        | Knowledge/ Comprehension | Mastery       |
| Basic          | Application              |               |
| Competent      | Analysis                 |               |
| Confident      | Synthesis/ Evaluation    | Developmental |

### **What will be my criteria for success?**

"Given the general behavioural basis of Bloom's taxonomy, the verbs which may be used for the specification of learning objectives are of particular importance. Since the objective states what the student will be doing as a result of the learning event." (Curzon, 2003:p.176). In order for me to effectively plan changes in my SOW and in lessons, I wanted to define Bloom's taxonomy in relation to artist research. It was helpful to identify the use of language needed to demonstrate these skills, the following represents my own personal use of Bloom's taxonomy:

#### **Mastery skills**

##### **Knowledge**

Students will be able to, (SWBAT):

- Describe subject matter, formal elements and techniques used in artist's work.
- Provide an account of the artist's key works and history.

##### **Comprehension**

SWBAT: Describe artists work in their own words, adding their own similes.

- Discuss the artist's intentions through putting information into their own words.
- Describe what the artist's inspiration was?

##### **Application**

SWBAT: Use artist's working approach, techniques, choice of subject matter in their own work.

- Start to form links between their own work and artists choice of subject matter, ideas, and/or working approach.

#### **Developmental skills**

##### **Analysis**

SWBAT: Identify the value and relevance of artists.

- Select artists, which suit their personal aims.
- Give reasons for choice of artists.
- Compare and contrast artists work and start to form links between artists work and their own work.
- Provide written analysis in workbooks which articulates and explain the purpose, meaning, and context of artists.

##### **Synthesis**

SWBAT: State how they will use the artist's work?

- Plan and develop ideas for individual fabric samples after analysing previous outcomes.
- Combine separate elements so as to create new ideas for context of your own work, drawing from the experiences above.
- Provide visual and written evidence of a working cycle in workbook, showing evidence of new ideas created through existing artist's ideas, avoiding pastiches.
- Evidence of knowledge gained on a broad range of artists, both historical and contemporary.

## Evaluation

SWBAT: Justify their choice of fabrics, techniques and overall look of samples referring back to ideas, concepts and artists research.

Evaluate their artistic discoveries discussing successes and identifying areas for improvement as a result of artist's research.

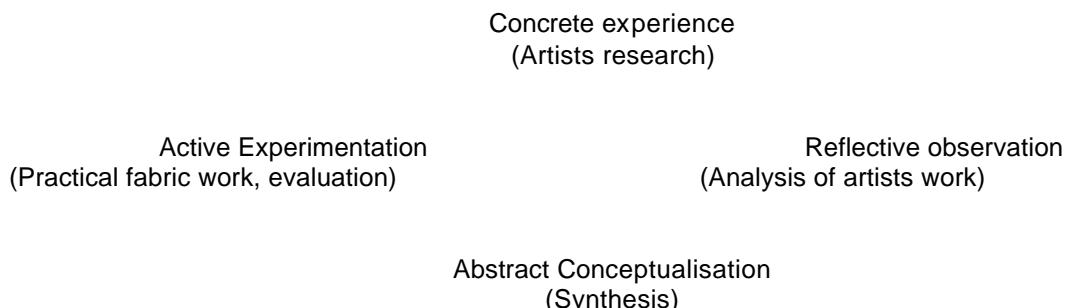
## Kolb's learning cycle

"We choose our approach to a task or experience through watching others involved in the experience and reflecting on what happens, '**reflective observation**' - '**watching**' or through 'jumping straight in' and just doing it '**active experimentation**' - '**doing**'." (<http://www.businessballs.com/kolblearningstyles.htm>)

This quote describes fairly accurately the approach taken by students when researching artists. The pattern of learning seems to rely on initial research followed by a spontaneous reaction to this research through fabric work. My students are very practical and therefore tend to miss the assimilating skills required to analyse and synthesise information regarding their artist's research. They are able to generate ideas and reflect on their research, however they prefer to actively experiment; the problem with this approach is that they tend to rely on others (primarily myself) for information rather than carry out their own analysis.

In line with Kolb's theory I do not believe that the experience of making the fabric work alone is enough for students to gain a full understanding of purpose meaning and context. Kolbe suggests:

"In order to learn from experience we must reflect on our experiences: try to relate them to theory: and then plan how we might do better next time." (Reece et al 2003: p287) This summarises perfectly my wish and the criteria specified for our students experience of artists work. Kolbe's cycle of learning looks like this, I have again translated this into my subject area.



I feel that Kolbe's learning cycle could form the basis of a simple learning cycle for my students to use. I hope that by introducing a model way of working this will encourage independent learning and also help students analyse, synthesise and evaluate on a regular basis through the use of a structured learning aid.

## METHODS USED

I have selected all AS textile groups to trial my action research, as I feel it unethical to provide a more informed quality of teaching to one group and not the others. These groups will allow me to fairly compare findings to last years students, they consist of 65 girls and 1 boy.

### Teaching strategies implemented:

#### Integrating Blooms taxonomy into my SOW

I decided to plan my SOW according to Bloom's Taxonomy and gradually increase the learning skills required as the course progressed. I mapped out tasks according to how I perceived students would learn. (See appendix 1) I ensured that the hierarchy of skills and the pattern of Bloom's taxonomy was repeated in each of the following projects: Mark-making, Texture, Pattern/ print and fashion to encourage deeper learning to take place. I also recognised that in the previous year that I had not dedicated enough time to teaching students how to effectively research, describe, analyse, evaluate and synthesise. Therefore I introduced 'how to' lessons as each new skill was introduced.

#### Handouts

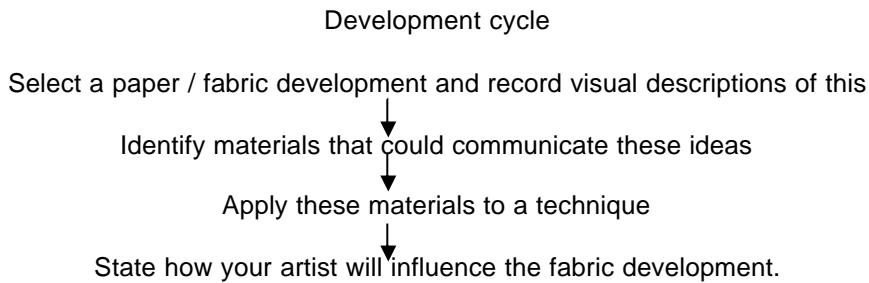
To support the 'how to' lessons, I created three handouts, a resource list, an analysis and evaluation checklist and a researching artists guide. In order to analyse other artists work, it was essential that students were taught how to discuss their own ideas and practice. Analysis focused on What, How and Why? (See appendix 2) Students were asked to use this handout every time they had completed a practical activity and were asked to record their ideas in their workbook. The researching artist handout aimed to help students fulfil the mastery skills of knowledge comprehension and application. (See appendix 3) This handout encouraged students to research artists through a broad range of primary and

other resources. The Internet although very popular is often brief when describing artist's history and ideas, whereas books, galleries and journals can be more comprehensive and 'tell the story'.

#### Texture: The Development cycle

After 6 weeks or so into the project students were still finding it difficult to develop ideas and create links to their artists. I decided to abandon my lesson plan and as a class we spent an hour and a half discussing how to develop ideas from their paper samples, the session was lively, students were excited, engaged and full of enthusiasm to help each other. As a result of this exercise I created a Development cycle to help students synthesise. It was very personal to Textiles and followed the pattern of discussion from the lesson. Referring to Kolbe for support the cycle essentially aims to develop student's ability to:

- (a) Plan their fabric sampling
- (b) Develop their own ideas and
- (c) Ensure that they used their artists research to influence their own work.



#### Pattern project: A change in approach

In January I had discovered so much about how students were learning and the pace that they were grasping these higher level skills that I decided to take a different approach to teaching them.

I revised the analysis and research checklist, in an attempt to combine the mastery and developmental skills evident within both handouts, and encourage deeper learning to take place. (See appendix 4)

I changed the SOW work and planned in time for students to discuss artist's influence in lesson time in order for me to facilitate their learning and understand first hand what they knew. I realised I had been setting this task as homework and planning quite manageable practical tasks in lesson time.

I also incorporated homework time for students to concentrate on analysis and evaluation in order for frequent assessment to be made of their progress. Most importantly I allowed students time to experiment with initiatives longer than a one off lesson, letting the deeper learning settle in by reinforcing the task

## FINDINGS

#### SOW Bloom's Taxonomy

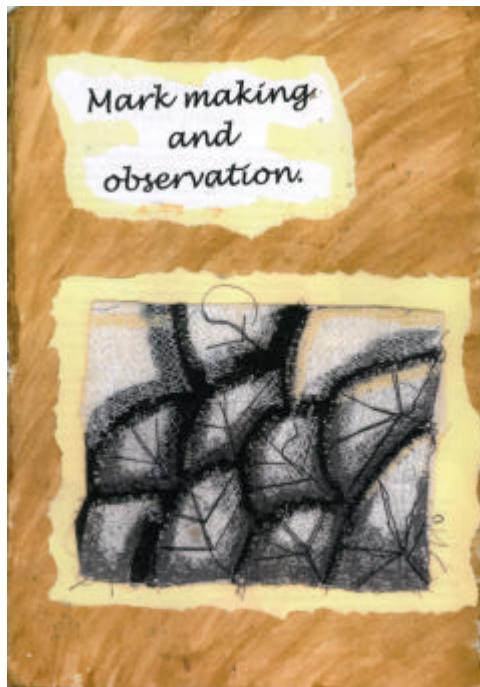
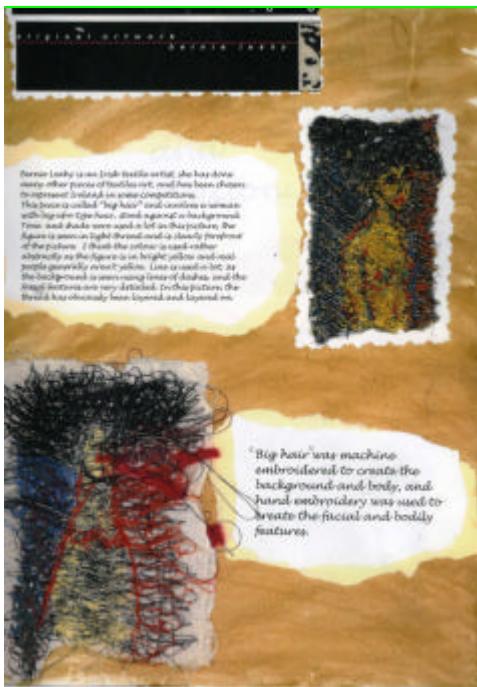
This has helped plan in activities to try and encourage students to describe artists effectively, comprehend and apply their artists' techniques to their own work.

#### Mark-making: Using the handouts

Students were asked to research a textile artist who specialised in embroidery, using the resource list as a research aid and the researching artist handout to help write up and learn about them. I was keen that this artist would influence their first final piece technically. Once they had produced their final piece they then had to evaluate their work using the evaluation checklist. Most students had effectively completed the mastery skills required for the task, What was particularly pleasing to see, was the detail applied when describing the specific pieces of work. Most students had attempted to use similes to describe the work and therefore had started to comprehend what the artist was trying to communicate along with adding their own personal interpretations:

"All of these pieces remind me of a picturesque English countryside view. The picture in the middle on the right is an aerial view of a field, and it really does resemble a view that you would see from a plane." Georgia McCann.

Synthesis was very basic, but students had in general thought about how they could use their artists technique: here is a typical example of the competent visual links to artists research:

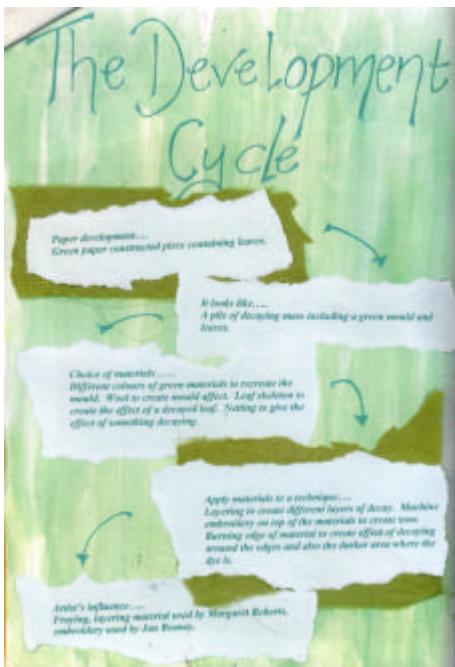


An interesting point was discovered at this stage, whilst some students had very good written skills and could analyse and communicate ideas, their practical work didn't visually connect with the artist's technique. This was an eye opener for me, even though students had followed the steps of Bloom's taxonomy, the content of her work did not reflect a sense of deep learning at this stage, but one of step by step completion. This confirmed the theory that experience alone is not enough, this was a very brief exercise, however I was pleased to see evidence of mastery skills effectively taking place.



#### Texture project: The development cycle

The cycle worked very well, students produced some excellent work and demonstrated for the first time a sense of understanding in relation to synthesising ideas. This confirmed the theory behind Bloom, in that it is essential for students to grasp mastery skills before higher level learning can take place. It took 7 weeks to get this result. Student planning was thoughtful and considered and ideas were original. All students had referred to artists following the cycle of instructions. I was really motivated by this response and felt confident that I was starting to teach these higher level skills effectively.



### A mid project panic

Until we reached assessment time at the end of the Texture project in November. I decided to assess all students formally and provide written comments against all 4 assessment criteria. At this stage I hoped to see an improvement in AO2 and AO4. To my great disappointment, upon reading all AS students' workbooks, almost 80% of students had not articulated connections with artists, skills required for AO4. Despite student's demonstrating very good description, comprehension and initial application of artist's techniques; analysis, synthesis and evaluation of their artists was again weak. Artist research was still very much an isolated task at the start of the project and then reappeared when students evaluated their work at the end of the project, due to being prompted by an evaluation checklist.

On reflection I tried to change too much at once and confused students. At this stage in the project I had a major panic and doubted my ability to teach these skills effectively.

### Pattern project: A change in approach

Essentially this project focused on synthesis of ideas and evaluative skills. Students were asked to research a favourite pattern era and then design patterns in the style of this era; with the intention of producing a fashion garment in this style. This specifically required students to analyse the inherent qualities of that era, and most importantly consistently plan and evaluate how effectively they were visually representing the era. The results were fantastic. Students loved this project and were fully engaged and excited at the prospect of making a fashion garment using their own pattern designs; and specifically seemed to enjoy the freedom to choose their favourite pattern era.

Essentially the key successes in this project were:

- Personal freedom to choose their artist
- Planning adequate time for students to repeat the task of planning designs and evaluating outcomes.
- Planning discussion activities regarding how to relate their research to practice in lesson time rather than homework.. and
- The newly revised handout

This is an example of a preliminary sketch for their pattern design, which were produced without prompt, demonstrating confident synthesise skills



These images illustrate the journey seen amongst most students demonstrating confidence in synthesis and evaluation.

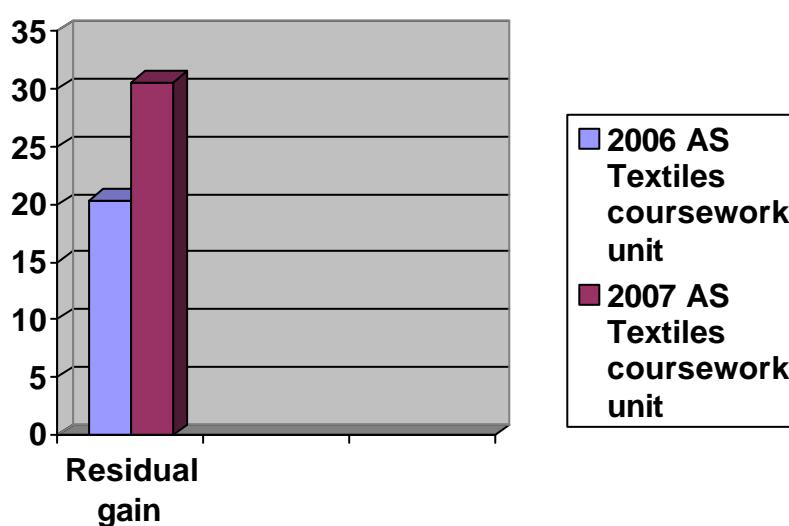


See appendix 5 for an example of competent written language used to synthesise and evaluate throughout the pattern project.

#### Results analysis

The key aim of the project was to help students achieve the assessment criteria through an enhanced use and understanding of analysis, synthesis and evaluation. Therefore it seemed essential to analyse the results of the coursework unit and compare these to 2006 results to see if they had improved their ability level as a result of changes made to delivering AO2 and AO4 skills.

When analysing the marks awarded for each of the assessment criteria, I found that there was very little difference between the raw marks allocated in 2006 compared to 2007. On closer examination I believe this to be a result of the difference between students average GCSE scores. In 2006 the average GCSE score was 6.06 compared to 2007 cohort of students achieving 5.73. Therefore the key measure used to measure the impact of my change was the residual gain achieved over the year. This seemed the fairest indication of student improvement. As you can see the results were really exciting. In 2006 the residual gain for AS students was + 0.39, and the gain in 2007 was +0.65.



#### Student feedback

At the close of the project I asked for direct student feedback through a questionnaire. (See appendix 6)

When asked to assess their current ability to link artists work to their own work, 55% of students felt they were competent, and a further 25% felt confident. This was an excellent result to gain.

When asked during which of the following textile projects have you learned the most through artist's research, 60% of student agreed that the pattern era project was the most successful. In their words this is why:

"Because I was interested in pop the research was more enjoyable"

"Because I felt we had more focus and time researching these artists and also used the artists to influence our work more than others"

The most rewarding feedback for myself came with the response to this question: In your experience as an artist, how have artists influenced your work so far? These were some of the most popular answers again in their own words:

"Their styles and techniques have influenced me the most"

"They provide inspiration and ideas that I haven't thought of previously"

"To develop ideas and help write work, knowing ideas are possible and using many ideas, creating range and putting different aspects together"

"Artists have influenced my work in the way that they use different techniques but then change them in their own way"

"More often in techniques and forms, by seeing other examples it helps inspire me where I am struggling most"

## DISCUSSION

### What factors influenced the success of this project?

Students definitely worked more independently as a result of the handouts available, they demonstrated real competence when explaining the purpose, meaning and context behind artists work, due to the structured format. Both the resource handout and the researching artists handout seemed to provide clear starting points for students. I recognised that analysis skills were not initially strong because they genuinely didn't know where to look for the information when researching artists and they didn't know how to analyse in depth. Therefore the 'how to' lessons delivered throughout the SOW proved invaluable. Opportunity for group discussion and practice of these skills in a safe environment increased their confidence to independently work.

Analysis was specifically strong in the pattern project when students were given the freedom to chose their own artist for inspiration. I was keen at the start of the project to make artists research more relevant to the student's personal experience. This was a real challenge, gallery visits and videos definitely evoked a connection; however tapping into students interests seemed to be the key to realising the experience. The pattern eras introduced styles within textiles but also ways of living and social influences on design i.e. pop culture, fashion and social division. Students could really identify with the reality of living designers and their written analysis confidently discussed the purpose, meaning and context behind artists work and links between designers approach and their own work.

I realised that in order for students to synthesise, the teaching needs to reinforce the task set and allow deeper learning to take place through repetition, and practice. Therefore planning adequate time for students to repeat the task of planning and evaluating outcomes was essentially the winning component for improving their ability to synthesise. This seems so obvious, however I realised how involved I had become in the process of delivering the curriculum content, that I had forgotten to evaluate myself, how effectively they would learn. When I slowed down and reflected, essentially my students did.

The development cycle proved to be a real help when starting to integrate a sense of deeper learning through synthesis. I decided to help students achieve this developmental skill, by breaking the task down into smaller mastery skills. This step by step process was highly successful, particularly when encouraging students to explain how their artist had influenced their work; within the planning process this became a single discussion step within the cycle of other mastery skills culminating in synthesis. The development of this cycle was also greatly influenced by Kolb and my initial reflection on students resistance to assimilate through abstract conceptualisation. To gain the most from this skill I ensured that it formed the basis of a larger cycle of learning involving reflection and practical experimentation. Bloom also insisted that for effective synthesis to take place, an understanding and successful implementation of the mastery skills must have taken place.

In order to enhance both synthesis and reflective skills I used class discussion with success. In the pattern project these group 'mind maps' became a regular activity in the process of sharing ideas to generate a variety of possible creative options to explore. As a result student's competently combined separate elements in their textile work so as to create new ideas, drawing from previous experimentation. Alongside group mind maps, the decision to swap difficult homework activities to lesson time work also provided an excellent opportunity for me to support students in the difficult process of synthesis.

Evaluative skills were the easiest to reinforce, as student's prior learning had addressed this skill in some detail. The key for success in this project was to ensure relevant evaluation and thoughtful reflection was taking place, with specific reference to artists and their own work. Once again I found that the 'how to' lesson combined with the use of an evaluation checklist proved an excellent starting point. Students commented that the most useful aspect of this handout was the use of example exerts of written evaluation. This was initially the only handout that I had included examples in, and interestingly this was the first skill to show real improvement. It is clear then that students need to see understand the required standard; as the year developed I started to share with student examples of poor, good and excellent written evaluation and encouraged them to self assess their ability. This was a real success. In line with Kolb and Bloom I

ensured that throughout the SOW evaluation was a regular activity throughout all projects, to encourage maximum reflection and practice of this skill to take place.

### **Did anything hinder the progress?**

Surprisingly teaching the adapted SOW using Bloom's Taxonomy did not provide the results I had hoped for. When reflecting on early literature research I recalled the following discussion in Geoff Petty's Teaching Today: "The use of a taxonomy may assist in labelling objectives in terms of properties, however, does the taxonomy result in stultifying the thinking and planning in matters concerning the content of the curriculum?" (Petty 1998: P172) I did feel that the use of Bloom's taxonomy had almost hindered my thought process. I thought that if I knew when to teach the skills, the students would automatically learn them. I had become too involved in planning the teaching and logistics of the taxonomy, and had forgotten to consider how the students were going to learn these skills.

I was despondent at the slow rate of coherence in the class and questioned my own skills of delivery; however the process is as much about what I am learning. I realised that these developmental skills are just that, skills which require time to develop. At this stage of the research I realised that this was a long term project and that results would be slow in emerging. Students learn at different rates; if I reflect on my own learning, implementation of these skills happened later in my education.

## **CONCLUSION**

### **Principal findings**

- The project confirmed that providing structured learning aids in the form of 'how to' handouts were very valuable, students found handouts user friendly and appreciated the guidance.
- Structuring the SOW using Bloom's taxonomy definitely raised awareness of the learning process students need to take, although care should be taken to always consider the time required for learning to take place in conjunction with planning teaching activities.
- Creating a subject specific development cycle was extremely enjoyable and rewarding, students loved sharing ideas and definitely gained a deeper understanding of how artists could inform their work through this process.
- Finally planning time for constant reflection and repetition of these higher level skills is essential for deep learning to take place.
- Students' understanding of the purpose of the artist research is essential; followed by constant reinforcement of that goal.
- Personal freedom to choose their artist enhances the reality of
- Planning activities relating to analysis, synthesis and evaluation in lesson time rather than for homework seems obvious however a key realisation for me.

### **Future implications**

In January I realised that the nature of the analysis checklist and researching textile artists handout separated the way in which students should discuss their own work and artists work. Rather than encouraging the developmental skills: analysis and synthesis to take place between artists and personal work, they were only addressing mastery skills. A key change therefore in January was to amalgamate the two checklists and encourage the working ethos that artists research and personal practical work are integrated and should feed each other. This revised handout will be used in future. In addition, as a response to students requests, all handouts will now provide examples of good written analysis and evaluation.

The theory behind Bloom and Kolb really helped to reinforce the real belief I have in learning cycles and I am pleased to have had the opportunity to really explore and reflect on their value. The development cycle is most definitely here to stay and I would like to use this more extensively next year.

I have found this research extremely rewarding and have learned a great deal not only about how students learn but also how I teach. I am keen that students continue this very personal journey of discovery through the influence of other artists in order to develop their personal artistic success.

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Bloom's taxonomy - learning domains

[http://www.teacherstoolbox.co.uk/T\\_Bloom.html](http://www.teacherstoolbox.co.uk/T_Bloom.html)  
Bloom's Taxonomy

[www.geoffpetty.com](http://www.geoffpetty.com))

# ART AND DESIGN

## Scheme of Work: UNIT 1

## CURRICULUM AREA: AS TEXTILES

### ART AND DESIGN COURSEWORK

| Time Scale/<br>Date | Area of Syllabus/<br>Specification to be covered.   | Teaching/learning activities   | Homework   | Assessment method | Resources |
|---------------------|---|--|--|-------------------|-----------|
| WEEK 1<br>11th Sept | <b>MARK-MAKING/ OBSERVATION</b><br><b>Intro to course</b><br><b>Introduce theme/ formal elements</b><br><b>Mark-making and observational drawing</b><br><b>Practice handling a range of art media</b> | <b>THEME: NATURAL STRUCTURES/ FORMS?</b> <ul style="list-style-type: none"> <li>• Intro to course</li> <li>• Group discussion – understanding formal elements.</li> <li>• Exercise - Exploring media - Mark making: ink/tools</li> <li>• <b>How to:</b> Understanding composition</li> <li>• Compositional studies – division of page</li> </ul> | Research Artist's use of Composition   |                   |           |
| WEEK 2<br>18th Sept | Visual development<br>Interpretation of observation studies<br>Practise handling a range of art media   | <ul style="list-style-type: none"> <li>• Observation/still life – Line, Tone, Form and Structure</li> <li>• <b>How to: Analyse and evaluate ideas</b></li> <li>• Resist observation/ still life</li> <li>• Compare and evaluate own and peers work</li> <li>• Discuss development methods/ introduce enlargement task</li> </ul>                 | Exercise – explore resist materials – ink/bleach<br><br>3 x enlargements               |                   |           |
| WEEK 3<br>25th Sept | Mark making with the sewing machine<br>Development of an idea & outcome<br><br>Research EMBROIDERED TEXTILES<br><b>(Knowledge/ comprehension)</b>   | <ul style="list-style-type: none"> <li>• Demonstrate setting up sewing machine</li> <li>• Exercise on sewing machine produce 4 x mark making samples</li> <li>• Fabric samples continued</li> <li>• <b>How to: describe and analyse/ research textile artists. Alice Kettle</b> (Knowledge/ comprehension)</li> </ul>                            | <b>Fabric samples x 2 focus on tone</b><br><br>Artists research – embroidered textiles |                   |           |
| WEEK 4<br>2nd Oct   | Practice artist's techniques<br><b>(Application)</b><br><br>Realising ideas   | <ul style="list-style-type: none"> <li>• <b>Group critique, discuss artists techniques</b></li> <li>• Demonstrate detailing – hand stitch, dissolvable fabric</li> <li>• <b>Fabric samples practice artist's techniques x 2</b><br/>(application)</li> <li>• Produce a final fabric sample</li> </ul>  | Continue fabric work<br><br>Analysis and evaluation                                    |                   |           |

|                      |  |  |   |  |
|----------------------|--|--|---|--|
|                      | Evaluation   | <ul style="list-style-type: none"> <li>Critical evaluation of own work</li> <li><b>MONTHLY REVIEWS</b></li> </ul>  |   |  |
| WEEK 5<br>9th Oct    | <p><b>TEXTURE/ SURFACE QUALITIES</b><br/>Use appropriate Art language</p> <p>Handling of mix media</p> <p>Observation of surface qualities, linked to theme</p> <p>Introduce Jan Beaney/ Jean Littlejohn.<br/><b>(Knowledge/ comprehension)</b></p> <p>Approach texture as a topic using Jan Beaney and Jean Littlejohn's working approach.<br/><b>(Application)</b></p> | <ul style="list-style-type: none"> <li>Exploration of theme Natural Structures.</li> <li>Present Texture, a formal element. (word exercise)</li> <li>Artists research –working approach: Jan Beaney, Jean Littlejohn (constructed textiles) (Application)</li> <li>Practical Exercise – Textured grounds, layering mix media</li> <li>Practical work – 2 pages - mix media observational studies, (neutral colour palette), rubbings, cloth prints etc.</li> <li>Group work - analysis</li> <li>Demonstrate constructed paper developments – weave, twisting, folding, layering</li> </ul> | <p>Mind map – written proposal of theme (Statement of intent)</p> <p>H/W Descriptive words. <b>Analyse how you used artists working approach.</b><br/>Analysis</p> <p>Start/ continue 3 x paper constructions</p> |  |
| WEEK 6<br>16th Oct   | <p><b>Paper Development &amp; techniques</b></p> <p><b>Practice handling materials</b></p> <p><b>CONSTRUCTED TEXTILES</b></p> <p>Select artists, which suit personal aims. Identify value and relevance of artists<br/><b>(Analysis)</b></p>   | <ul style="list-style-type: none"> <li>Complete paper constructions</li> <li>Demonstration - Making hand made paper</li> <li>Practical work - Making paper</li> <li>Practical work – paper and fabric samples x 2</li> <li>Introduce constructed textile artists</li> <li>H/W give reasons for choice of artists. (analysis)</li> </ul>  | <p>Evaluate outcomes</p> <p>Constructed textile artists research<br/><b>Identify value and relevance of artist</b><br/>(analysis)</p>   |  |
| 23 <sup>rd</sup> oct |  | READING WEEK   |   |  |
| WEEK 7<br>30th Oct   | <p><b>Identifying links between own work &amp; others, plan how to use artists techniques</b><br/><b>(Synthesis)</b></p> <p>Interpretation of paper work, utilising fabric techniques</p> <p>Fabric Samples</p>  | <ul style="list-style-type: none"> <li><b>How to:</b> Develop ideas/ theme, The development cycle. group discussion.</li> <li>Demonstrate Techniques - knotting, appliqu , trapping, couching, wrapping and binding.</li> <li>Fabric samples x 3</li> <li><b>Discuss, plan how you will use your artist's techniques</b> (synthesis)</li> <li>Combine techniques</li> <li>H/W: Fabric samples x 3</li> <li>Individual discussion on practical work</li> </ul>  | <p>Produce a double page present development cycle for the first fabric sample.</p>   |  |
| WEEK 8               | Realising ideas  | <ul style="list-style-type: none"> <li>Group critique – explain choice</li> </ul>  |   |  |

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| 6 <sup>th</sup><br>Nov             | Evaluate effectiveness of artists techniques<br><b>(Evaluation)</b>  | <ul style="list-style-type: none"> <li>Felt making demo</li> <li>Demonstrate weaving</li> <li>Fabric samples continued</li> <li>Final piece designs x 2</li> <li><b>Evaluate effectiveness of artists techniques</b></li> <li>Individual discussion</li> <li><b>MONTHLY REVIEWS</b></li> </ul>   | Complete Final piece designs x 2 |  |  |
| WEEK 9<br>13 <sup>th</sup><br>Nov  | Realising ideas<br>Critical evaluation of final piece  | <ul style="list-style-type: none"> <li>Produce final piece/ fine art textiles solution</li> <li><b>FIRST DEADLINE DUE</b></li> </ul>   | Evaluate final piece             |  |  |
| WEEK 10<br>20 <sup>th</sup><br>Nov | <b>COLOUR AND DYE</b>  | <ul style="list-style-type: none"> <li>Introduce Colour - Colour Theory – Primary, Complementary, Tertiary.</li> <li>Group activity – Describing colour</li> <li>H/wk – write up theory &amp; Complete mixing Exercise</li> <li>Practical Exercise – Collage – Moods harmony, complementary, neutral - replicate in acrylic</li> <li>A1 observation: use one colour palette and observe a selection of photos. Use mixed media acrylic paint (opaque), dyes (translucent).</li> </ul>  |                                  |  |  |
| WEEK 11<br>27 <sup>th</sup><br>Nov | Research cultural traditions of Batik and Tie Dye<br><b>Knowledge/ comprehension</b><br><br>Practice Batik and Tie Dye<br><b>Application</b><br><br>Identify an approach to interpreting thumbnails into fabric using research:<br><b>Synthesis</b><br><br>Practically apply techniques to own work<br><b>Analysis</b> | <ul style="list-style-type: none"> <li>Produce thumbnail developments from A1 observation – re-observe areas simplifying colour and shape only x 9</li> <li><b>Present Cultural traditions of batik &amp; tie dye</b></li> <li>Demonstration – Cold water dyeing, batik &amp; tie dye</li> <li>H/wk – <b>Research cultures &amp; record methods</b></li> <li>Group discussion - approach to translating own work into batik, tie-dye &amp; Scrunch dyeing, Salt resist.</li> <li>Practical work – produce samples to interpret thumbnails</li> <li>Record methods, analyse and evaluate samples – Quality of colour &amp; marks</li> </ul> |                                  |  |  |
| WEEK 12<br>4 <sup>th</sup><br>Dec  | Produce a technical record of dye methods<br><br>Evaluate outcomes<br><b>Evaluation</b>  | <ul style="list-style-type: none"> <li>Produce a colour reference dye book, with methods and recipes recorded</li> <li><b>Evaluate methods and outcomes</b></li> <li>Present fashion eras</li> <li><b>MONTHLY REVIEW</b></li> </ul>  |                                  |  |  |

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| WEEK 13<br>11 <sup>th</sup><br>Dec | FASHION/ CLOTHESHOW<br><br><b>Knowledge/ comprehension</b>   | <ul style="list-style-type: none"> <li>Visit the Clotheshow</li> <li>Clotheshow task - select 2 x fashion designers from show and produce studies of their working approach</li> </ul>   |  |  |  |
| WEEK 14<br>18 <sup>th</sup><br>Dec | Introduce Zhandra Rhodes working approach<br><br><b>Knowledge/ comprehension</b>   | <ul style="list-style-type: none"> <li>LINK FASHION TO PRINT AND PATTERN</li> <li>Intro Zhandra Rhodes working approach to print design</li> <li>H/W: produce 2 x A3 colour observations, 1 = harmonious/ 1 = complimentary. Produce a super imposed enlargement of the observations.</li> </ul>   |  |  |  |
| 20 <sup>th</sup> Dec               |  | CHRISTMAS  |  |  |  |
| WEEK 14<br>8 <sup>th</sup><br>Jan  | PRINT AND PATTERN<br><br>Introduction to C20th pattern design<br><br><b>Knowledge/ comprehension</b>   | <ul style="list-style-type: none"> <li>Group presentation</li> <li>Introduce C20th pattern eras</li> <li>H/wk comparison of styles of pattern from C20th / Influence on own approach</li> <li>Discuss practical approach to selecting a motif, recap on repeated patterns</li> <li>Demonstration making a stencil</li> <li>Practical work A3 design using 2 stencil of different scale on collaged ground</li> </ul> |  |  |  |
| WEEK 15<br>15 <sup>th</sup><br>Jan | Practice print methods:<br><br><b>Application</b>  | <ul style="list-style-type: none"> <li>Repeat exercise</li> <li>Discuss Combining images</li> <li>Demonstrate Cutting Lino blocks, mouse mat &amp; Mono printing</li> </ul> <p>Practical work – Produce paper designs, Combining methods &amp; images</p> <p><b>MONTHLY REVIEW</b></p>   |  |  |  |
| WEEK 16<br>22 <sup>nd</sup><br>Jan | COMPUTER AIDED DESIGN<br><br>Practice print methods<br><br><b>Application</b><br><br>Analyse each method making specific reference to artists<br><br><b>Analysis</b> | <ul style="list-style-type: none"> <li>Fabric prints: block print on batik/ dye fabrics</li> <li>Silk screen</li> <li>Practical work</li> </ul>  |  |  |  |
| WEEK 17<br>29 <sup>th</sup><br>Jan | Produce computer aided designs for final fabric, considering artists approach<br><br><b>Synthesis</b>  | <ul style="list-style-type: none"> <li>Practical demonstration – scanning &amp; printing an image using photo-shop</li> <li>Practical activity - scan own pattern design</li> <li>Produce 3 x computer aided designs</li> <li>Present and analyse board to illustrate which fashion item the cloth will produce</li> </ul>   |  |  |  |

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| WEEK 18<br>5 <sup>th</sup><br>Feb  | CONCLUDING FINAL PIECE  | <ul style="list-style-type: none"> <li>• Use computer aided sewing machine</li> <li>• Produce final fashion piece using the design.</li> </ul>  |  |  |  |
| WEEK 19<br>12 <sup>th</sup><br>Feb | Realise ideas<br>Evaluate outcomes and<br>artists influence<br><span style="background-color: green; color: white;">Evaluation</span> | <ul style="list-style-type: none"> <li>• Produce final fashion piece using the design.</li> <li>• Evaluate outcome/ artists influence</li> <li>• Complete presentation of work</li> </ul> |  |  |  |
|                                    |   | <b>DEADLINE/ HAND IN WORK</b><br>Friday 16 <sup>th</sup> February   |  |  |  |

# AS TEXTILES

## ANALYSIS CHECKLIST

AO2: Analyse and critically evaluate textiles, demonstrating an understanding of purpose, meaning and context.

### **Analysis = What, How and Why?**

#### **What?**

- State what your task/ aim was, e.g.  
(These compositional studies aim to show portrait halves/ landscape thirds).
- Describe what you have produced:
  - Your description should explain what the subject matter is, and how it relates to your theme.
  - Your description should discuss the use of the formal elements:

#### **Colour, Shape, Line, Tone, Texture, Pattern, Form and Structure.**

#### **How?**

- Explain how you created your work.
- Describe the techniques and materials used in detail: e.g.  
(Dip dyed calico, used cotton to hand stitch.)

#### **Why?**

- Purpose, meaning, and context:
- Why did you use these materials?
- Explain how the materials help to communicate your ideas relating to your theme.

# UNIT 1

## TEXTILES coursework

# RESEARCHING TEXTILE ARTISTS

### **Assessment objective:**

AO2: Analyse and evaluate critically sources such as images, objects, artefacts and texts, showing understanding of purpose, meaning and contexts

### **Description**

A factual record of the details that make up the piece of work:

- Who is the textile artist?
- When was the piece made?
- What is the subject matter?
- Describe using formal elements
- What does it remind you of?

?

### **Analysis**

- How was it produced?
  - What techniques were used?
  - What was the process of making it?
  - Why was it produced?
- What is the purpose, meaning and context of the piece?

# AS TEXTILES

## ANALYSIS CHECKLIST

### Analyse = What, How and Why?

#### What?

- What are you focusing on in this sample/ development?  
Colour, Shape, Line, Tone, Texture, Pattern, Form and Structure.
- Explain how this relates to your theme.

#### How?

- Explain how you created your work. Describe the techniques and materials used in detail: e.g. (Dip dyed calico, used thick yarn to hand stitch.)

#### Why?

##### Theme

- Explain how the materials help to communicate your ideas relating to your theme.

##### Artist's influence

- State which artist/ designer inspired your work
- How did your artist influence, change or enhance your fabric work?  
Technique, working approach, ideas behind work.

### Evaluate:

#### Critically evaluate:

- Describe what was successful in your practical work; explain why you believe this.
- Describe what was not successful in your practical work; explain why you believe this.
- How effectively did you communicate your theme?

#### Compare and contrast:

- Compare and contrast techniques used.

### Plan your next sample:

- What will you aim to improve in your next piece of work?
- What will you continue to explore in your next piece of work?

AO2: Analyse and critically evaluate textiles, demonstrating an understanding of purpose, meaning and context.

AO4: Identify and interpret relationships with the work of others

# Artist's Research feedback

- 1) **How would you assess your ability to research artists work?**  
Limited, Basic, Competent, Confident
- 2) **How would you assess your knowledge of artists?**  
Limited, Basic, Competent, Confident
- 3) **How would you assess your current ability to link artists work to your own work?**  
Limited, Basic, Competent, Confident
- 4) **During which of the following textile projects have you learned the most through artist's research: (please tick)**  
Mark-making – composition research  
Embroidered artist research  
Constructed artist research  
Texture - Jan Beaney and Jean Littlejohn research  
Pattern era research

**Briefly explain reasons**

- 5) **Do you use the researching artists handout as a guide when researching?**  
Yes/No  
**What is useful in the handout?**

**What is not useful in the handout?**

- 6) **In your experience as an artist; how have artists influenced your work so far?**