

The purpose of the Textiles curriculum is to introduce students to a core range of technical and practical skills in order to develop their knowledge and understanding of Textiles. This is facilitated through workshops, allowing students to experiment with techniques, supported by contextual understanding from artists who work in similar ways. Textiles is delivered on a carousel alongside Food and Product Design, across 12 weeks of the year.

The curriculum is sequenced so that core technical and practical skills are recapped each year to embed knowledge to help students to become independent. In year 7 students look at using making marks (specifically the use of stitch) to create pieces of textiles art. In year 8 students build on their understanding of line and well as exploring the use of colour theory to produce a phone sleeve inspired by the graffiti artist Ben Eines. The design of the curriculum at Key Stage 3 equips students with the necessary skills to undertake at Fashion & Textiles at GCSE.

Enrichment and extra-curricular activities are at the heart of all our subjects within DT and Art. Alongside the Textiles curriculum we have run several trips including a practical workshop in Year 9 at the Bath Fashion Museum as well as a trip to The Clothes Show Live. There is also an opportunity to attend Art trips to local galleries.

Implementation – Rosenshine principles of instruction – please write one or two sentences to describe the implementation for each of the Rosenshine principles below these must be subject specific and observable in lessons.

	Daily Review	New Material in Small Steps	Ask Questions	Provide Models	Guide Student Practice	Check Student Understanding	Obtain High Success Rate	Scaffolds for Difficult Tasks	Independent Practice	Weekly and Monthly Review
	Daily review is an important component of instruction. It helps strengthen the connections of the material learned. Automatic recall frees working memory for problem solving and creativity.	Our working memory is small, only handling a few bits of information at once. Avoid its overload—present new material in small steps and proceed only when first steps are mastered.	The most successful teachers spend more than half the class time lecturing, demonstrating and asking questions. Questions allow the teacher to determine how well the material is learned.	Students need cognitive support to help them learn how to solve problems. Modelling, worked examples and teacher thinking out loud, help to clarify the specific steps involved.	Students need additional time to rephrase, elaborate and summarise new material in order to store it in their long-term memory. More successful teachers build in more time for this.	Less successful teachers merely ask "Are there any questions?" no questions are taken to mean no problems. False. By contrast, more successful teachers check on all students.	A success rate of around 80% has been found to be optimal, showing students are learning and also being challenged. Better teachers taught in small steps followed by practice.	Scaffolds are temporary supports to assist learning. They can include modelling, teacher thinking aloud, cue cards and checklists. Scaffolds are part of cognitive apprenticeship.	Independent practice produces "overlearning" - a necessary process for new material to be recalled automatically. This ensures no overloading of students' working memory.	The effort involved in recalling recently-learned material embeds it in long-term memory. And the more this happens, the easier it is to connect new material to such prior knowledge.
	<ul style="list-style-type: none"> Utilising retrieval practice based on whiteboards Developing understanding on reflecting on work from previous lesson 	<ul style="list-style-type: none"> Practicals are delivered through small steps allowing practice before moving on Every practical has a chance to practice with samples before applying to their final outcome Student champions who have mastered skills are used to support other students Teacher modelling under the visualiser 	<ul style="list-style-type: none"> Clear and concise explanations of new techniques, skills and processes Thorough questioning to check understanding at every stage of the lesson/ series of lessons Getting students to recap steps through questioning and repetition Questioning included in schemes of learning 	<ul style="list-style-type: none"> Live modelling through demonstrations for all students Use of YouTube videos for practical modelling played on a loop to support students Teacher examples produced to show students high standards expected of them Use of student models from previous rotations 	<ul style="list-style-type: none"> Extended periods of practice with teacher guidance and monitoring, building stamina and fostering independence Students encouraged to reflect on their independent practice through self-assessment, making diaries, evaluations and reflection time 	<ul style="list-style-type: none"> Teachers check on all students throughout the lesson to address misconceptions and give feedback Use of student champions to help check understanding Cold calling of students after a demo to recap steps Use of show call to check whole class understanding 	<ul style="list-style-type: none"> Tasks broken down into small steps, building up difficulty and differentiated appropriately Students practice and succeed at each step before moving on Teacher demos foster an atmosphere of success and possibility, using students where possible to demonstrate techniques Mistakes are encouraged at the practice stage and used to identify misconceptions in order to reteach content if necessary 	<ul style="list-style-type: none"> Live Modelling through demos of practical skills and techniques Scaffolds for written work/ annotations Outstanding examples produced by teachers/ high ability students used to model outcomes 	<ul style="list-style-type: none"> Gradually build up periods of extended independent practice of skills and techniques Practical lessons afford students the opportunity to work independently to practice skills Removing of scaffolding when ready 	<ul style="list-style-type: none"> Prepped planned to review and revise taught content at key stage 3 Interleaving of content from primary and Y7 project
Term	1	2	3	4	5	6	6			
Year 7	Under the Microscope ROTATION 1 <ul style="list-style-type: none"> Experimenting with mark making Exploring the use of line in artworks Exploring the use of stitch as a form of mark making Introduction to mood boards Hand embroidery workshop Applique workshop Batik workshop Introduction to artist Elin Thomas Introduction to recording ideas Developing ideas from workshops to realise intentions 		Assessment 1	Under the Microscope ROTATION 1 <ul style="list-style-type: none"> Experimenting with mark making Exploring the use of line in artworks Exploring the use of stitch as a form of mark making Introduction to mood boards Hand embroidery workshop Applique workshop Batik workshop Introduction to artist Elin Thomas Introduction to recording ideas Developing ideas from workshops to realise intentions Group critique of work 		Under the Microscope ROTATION 1 <ul style="list-style-type: none"> Experimenting with mark making Exploring the use of line in artworks Exploring the use of stitch as a form of mark making Introduction to mood boards Hand embroidery workshop Applique workshop Batik workshop Introduction to artist Elin Thomas Introduction to recording ideas Developing ideas from workshops to realise intentions Group critique of work 		Assessment 2	Review and	

	- Group critique of work		
Vocabulary instruction	Tone Embellish Applique Mark making Resist Develop Texture Computer Aided Manufacture Typography Dyeing Texture Pattern	Tone Embellish Applique Mark making Resist Develop Texture Computer Aided Manufacture Typography Dyeing Texture Pattern	Tone Embellish Applique Mark making Resist Develop Texture Computer Aided Manufacture Typography Dyeing Texture Pattern
Year 8	Graffiti Phone Case ROTATION 1 <ul style="list-style-type: none"> - Building on artist research task - Typography workshop - Tie-dye and CAM embroidery workshop - Developing tag designs - Designing phone case - Advanced sewing machine - Introduction to the heat press - Creating a lining - Use of overlocker 	Graffiti Phone Case ROTATION 2 <ul style="list-style-type: none"> - Building on artist research task - Typography workshop - Tie-dye and CAM embroidery workshop - Developing tag designs - Designing phone case - Advanced sewing machine - Introduction to the heat press - Creating a lining - Use of overlocker 	Graffiti Tote Phone Case 3 <ul style="list-style-type: none"> - Building on artist research task - Typography workshop - Tie-dye and CAM embroidery workshop - Developing tag designs - Designing phone case - Advanced sewing machine - Introduction to the heat press - Creating a lining - Use of overlocker
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Year 9	Art/ textiles project – stitch portraits <ul style="list-style-type: none"> - Analysing the work of Marion Bolognesi and Victoria Villansa - Ink painting and experiments in style of the artist - Hand and machine embroidery workshops - Analysing the work of Jack Wilkensen and Gabrielle Lasporte - Fabric dyeing workshops - Constructing paper patterns - Advanced sewin machine licence - Batik workshop - Reverse applique outcomes 	Art/ textiles project – stitch portraits <ul style="list-style-type: none"> - Analysing the work of Marion Bolognesi and Victoria Villansa - Ink painting and experiments in style of the artist - Hand and machine embroidery workshops - Analysing the work of Jack Wilkensen and Gabrielle Lasporte - Fabric dyeing workshops - Constructing paper patterns - Advanced sewin machine licence - Batik workshop - Reverse applique outcomes 	Art/ textiles project – stitch portraits <ul style="list-style-type: none"> - Analysing the work of Marion Bolognesi and Victoria Villansa - Ink painting and experiments in style of the artist - Hand and machine embroidery workshops - Analysing the work of Jack Wilkensen and Gabrielle Lasporte - Fabric dyeing workshops - Constructing paper patterns - Advanced sewin machine licence - Batik workshop - Reverse applique outcomes
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Term	1	2	3 & 4	5 & 6	6
Year 10	<ul style="list-style-type: none"> - Introduction to course and teacher led unit - Primary studies - Recording workshops using pen and ink - Hand embroidery workshop - Textiles design workshop - Artist study: Louise Watson - Artist study: Nicky Perryman - Freehand embroidery workshop - Final outcome: a developed feather 	<ul style="list-style-type: none"> - Textiles design unit - Artist study: Florence Broadhurst - CAD pattern development - Artist study: Lucienne Day - Embellishment workshop - Laser cutter workshop - Design development and refinement 	<ul style="list-style-type: none"> - Mock Component 1 Unit (Corsets) - Starting point group critique - Mind map - Primary Mood Board - Response to images - Artist inspiration - Development from artists work - Refinement - Realising intentions - Working towards final piece 	<ul style="list-style-type: none"> - Introduction to controlled assessment - Student choice of topic - Mind mapping and mood boarding - Artist inspiration - Artist research and responses using a variety of materials, techniques and processes from previous workshops 	
Vocabulary instruction	Surface pattern Scale Pattern Repetition Composition Manipulate Formal elements Line Printing Embellishment Refine Develop	Texture Tone Annotation inspiration Experiments Shape Form Space Balance Contextual Application Techniques	Emphasis Focal point Contrast Unique Intricate Original Unity Rhythm Elements Organic shapes Movement Proportion		
			Assessment 1		Assessment 2
					Review and reteach

Term	1	2	3	4	5
Year 11	<ul style="list-style-type: none"> - Composition and ideas/ design development - Decorative technique experiments 	<ul style="list-style-type: none"> - Materials experiments - Final piece production 	<ul style="list-style-type: none"> - Introduction to new project, exam paper released - Students choose a theme and complete initial stages of the project: - Mind map of theme - Secondary mood board - Artist research 1,2,3 including responses - Primary photographs and drawing 	<ul style="list-style-type: none"> - Outcome production in exam conditions - final piece planning and timing - produce final pieces in exam condition - independent work 	
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		Exams to take place in lessons	Mock 1	Mock 2	

Term	1	2	3	4	5	6	6
Year 12	Teacher led unit – Architecture <ul style="list-style-type: none"> - Exploring theme - Mind map - Primary sources - Hand embroidery workshop - Artist inspiration: Lynette Jackson - Refinement of Lynette Jackson - Brusho ink and fine liner study of primary sources - Freehand embroidery workshop - Lino print study - Photoshop development - Sublimation printing 	Refinement - Continuation of workshops <ul style="list-style-type: none"> - Silk painting - Freehand embroidery - Artist study Personal final piece development	Portfolio Unit <ul style="list-style-type: none"> - Final piece production Introduction to mock exam unit with artist studies and workshops	Mock exam unit <ul style="list-style-type: none"> - Sample development - Independent recording, exploring and development of ideas 	Unit One <ul style="list-style-type: none"> - Personal investigation development - Introduction to essay 		
			Assessment 1				Assessment 2
							Assessment 3
							Review and reteach
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Term	1	2	3	4	5
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Year 13	Unit One Individual development of personal investigation	Exams to take place in lessons	Unit One Individual development of personal investigation	Mock 1	Unit One - Final piece production Introduction to new project, exam paper released Students choose a theme and complete initial stages of the project: <ul style="list-style-type: none"> • Mind map of theme • Secondary mood board Artist research 1,2,3 including responses Primary photographs	Mock 2	Students develop samples inspired by artists and experiment with techniques to develop ideas	Outcome in exam conditions	
Vocabulary instruction									