

**Intent**

GCSE Textiles runs from Year 10 – Year 11 and as an AS/A level in Year 12 and Year 13. The course sits within the Art and Design suite of qualifications. Over the course students must develop and apply the knowledge, understanding and skills in textiles to realise personal intentions. At key stage 3, textiles runs on a carousel alongside other subjects, such as food and resistant materials. Textiles aims to offer a broad and varied scheme of learning to engage all students and develop a passion and enthusiasm for the subject.

Textiles is designed to cover the core knowledge, understanding and skills defined in the GCSE specification. The curriculum is sequenced so that core technical and practical skills are recapped each year to embed knowledge to help students to become independent learners. Students must develop the ability to use decorative techniques and materials to help students realise their intentions. In Year 7 students start with hand embroidery and applique, in Year 8 students build on this by tackling more challenging stitches to help enhance their tote bag. This format is used with a range of techniques including use of components, tie-dye, heat transfer, applique and batik. By building on some of these techniques each year it underpins their knowledge to allow for success at GCSE.

Alongside the curriculum we have run several trips over the last two years including a practical workshop in Year 9 at the Bath Fashion Museum looking at the work of Alexander McQueen. In Year 12 we visit Bristol Aquarium to source primary imagery for their first unit of work.

Over the last few months a lot of work has been done to promote reading within Textiles. Each unit of work in Textiles includes artist profiles where whole class reading is encouraged. Keywords are front loaded before reading the text to build students confidence and everyone is expected to read. This year, we are looking at introducing a hinterland style prep project at KS3 to allow students the chance to read and explore other content relevant to their projects where time restraints do not allow us to cover.

Textiles has been well received by students, especially in KS3. Yearly reviews have ensured projects stay relevant, whilst also encouraging boys to take an interest in the subject.

**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
<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>Scaffolds are temporary supports to assist learning. They can include modelling, teacher thinking aloud, cue cards and checklists. Scaffolds are part of cognitive apprenticeship.</p>	<p>Independent practice produces “overlearning” - a necessary process for new material to be recalled automatically. This ensures no overloading of students’ working memory.</p>	<p>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.</p>
<ul style="list-style-type: none"> <li>Building keyword dictionary</li> <li>Recapping prior learning and previous lessons through quizzing</li> <li>Repetition of key knowledge and understanding of techniques as prep tasks</li> </ul>	<ul style="list-style-type: none"> <li>Practicals are delivered through small steps allowing practice before moving on</li> <li>Every practical has a chance to practice with samples before applying to their final outcome</li> <li>Student champions who have mastered skills are used to support other students</li> </ul>	<ul style="list-style-type: none"> <li>Clear and concise explanations of new techniques, skills and processes</li> <li>Thorough questioning to check understanding at every stage of the lesson/ series of lessons</li> <li>Getting students to recap steps through questioning and repetition</li> <li>Questioning included in schemes of learning</li> </ul>	<ul style="list-style-type: none"> <li>Live modelling through demonstrations for all students</li> <li>Use of YouTube videos for practical modelling played on a loop to support students</li> <li>Teacher examples produced to show students high standards expected of them</li> <li>Use of student models from previous rotations</li> </ul>	<ul style="list-style-type: none"> <li>Extended periods of practice with teacher guidance and monitoring, building stamina and fostering independence</li> <li>Students encouraged to reflect on their independent practice through self-assessment, making diaries, evaluations and reflection time</li> </ul>	<ul style="list-style-type: none"> <li>Teachers check on all students throughout the lesson to address misconceptions and give feedback</li> <li>Use of student champions to help check understanding</li> <li>Cold calling of students after a demo to recap steps</li> <li>Use of show call to check whole class understanding</li> </ul>	<ul style="list-style-type: none"> <li>Tasks broken down into small steps, building up difficulty and differentiated appropriately</li> <li>Students practice and succeed at each step before moving on</li> <li>Teacher demos foster an atmosphere of success and possibility, using students where possible to demonstrate techniques</li> <li>Mistakes are encouraged at the practice stage and used to identify misconceptions in order to reteach content if necessary</li> </ul>	<ul style="list-style-type: none"> <li>Live Modelling through demos of practical skills and techniques</li> <li>Scaffolds for written work/ annotations</li> <li>Outstanding examples produced by teachers/ high ability students used to model outcomes</li> </ul>	<ul style="list-style-type: none"> <li>Gradually build up periods of extended independent practice of skills and techniques</li> <li>Practical lessons afford students the opportunity to work independently to practice skills</li> <li>Removing of scaffolding when ready</li> </ul>	<ul style="list-style-type: none"> <li>Prepped planned to review and revise taught content at key stage 3</li> <li>Quizzes used to test knowledge of keywords and techniques</li> </ul>

Term	1	2	3	4	5	6	6	
<b>Year 7</b>	Ugly Dolls ROTATION 1 <ul style="list-style-type: none"> <li>- Introduction to design task</li> <li>- Introduction to mood boards and primary and secondary research</li> <li>- Introduction to artist analysis</li> <li>- Practical workshops including hand embroidery, applique and components</li> <li>- Introduction to designing including peer designing to help develop innovative and creative ideas</li> <li>- Introduction to sewing machine including health and safety</li> <li>- Introduction to paper patterns and their importance in the Textiles industry</li> <li>- Making Ugly Dolls and introducing components</li> <li>- How to review and evaluate responses</li> </ul>		Ugly Dolls ROTATION 2 <ul style="list-style-type: none"> <li>- Introduction to artist analysis</li> <li>- Practical workshops including hand embroidery, applique and components</li> <li>- Introduction to designing including peer designing to help develop innovative and creative ideas</li> <li>- Introduction to sewing machine including health and safety</li> <li>- Introduction to paper patterns and their importance in the Textiles industry</li> <li>- Making Ugly Dolls and introducing components</li> <li>- How to review and evaluate responses</li> </ul>		Ugly Dolls ROTATION 2 <ul style="list-style-type: none"> <li>- Introduction to artist analysis</li> <li>- Practical workshops including hand embroidery, applique and components</li> <li>- Introduction to designing including peer designing to help develop innovative and creative ideas</li> <li>- Introduction to sewing machine including health and safety</li> <li>- Introduction to paper patterns and their importance in the Textiles industry</li> <li>- Making Ugly Dolls and introducing components</li> <li>- How to review and evaluate responses</li> </ul>		<b>Assessment 2</b>	<b>Review and Reteach</b>
Vocabulary instruction	Tonal shading, decorative techniques, components, hand embroidery, artist research, thread, needle, applique, initial ideas, paper patterns, evaluation, mood board		Tonal shading, decorative techniques, components, hand embroidery, artist research, thread, needle, applique, initial ideas, paper patterns, evaluation, mood board		Tonal shading, decorative techniques, components, hand embroidery, artist research, thread, needle, applique, initial ideas, paper patterns, evaluation, mood board			

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<b>Year 8</b>	Graffiti Tote ROTATION 1 <ul style="list-style-type: none"> <li>- Building on artist research task</li> <li>- Typography workshop</li> <li>- Tie-dye and hand embroidery workshop</li> <li>- Developing tag designs using research gathered</li> <li>- Designing tote bag</li> <li>- Photoshop workshop</li> <li>- Reviewing sewing machine licence</li> <li>- Bag construction using tailors chalk</li> <li>- Introduction to the heat press</li> <li>- Creating a lining (GS)</li> <li>- Introduction to laser cutter for components</li> <li>- Recap and expanding on evaluation</li> </ul>		Graffiti Tote ROTATION 2 <ul style="list-style-type: none"> <li>- Building on artist research task</li> <li>- Typography workshop</li> <li>- Tie-dye and hand embroidery workshop</li> <li>- Developing tag designs using research gathered</li> <li>- Designing tote bag</li> <li>- Photoshop workshop</li> <li>- Reviewing sewing machine licence</li> <li>- Introduction to the heat press</li> <li>- Creating a lining (GS)</li> <li>- Introduction to laser cutter for components</li> <li>- Recap and expanding on evaluation</li> </ul>		Graffiti Tote ROTATION 3 <ul style="list-style-type: none"> <li>- Building on artist research task</li> <li>- Typography workshop</li> <li>- Tie-dye and hand embroidery workshop</li> <li>- Developing tag designs using research gathered</li> <li>- Designing tote bag</li> <li>- Photoshop workshop</li> <li>- Reviewing sewing machine licence</li> <li>- Introduction to the heat press</li> <li>- Creating a lining (GS)</li> <li>- Introduction to laser cutter for components</li> <li>- Recap and expanding on evaluation</li> </ul>		<b>Assessment 2</b>	<b>Review and Reteach</b>
Vocabulary instruction	Health and safety, resist dying, CAD, CAM, decorative technique, evaluation, primary research, secondary research, typography, tie-dye, manufacture, evaluation.		Health and safety, resist dying, CAD, CAM, decorative technique, evaluation, primary research, secondary research, typography, tie-dye, manufacture, evaluation.		Health and safety, resist dying, CAD, CAM, decorative technique, evaluation, primary research, secondary research, typography, tie-dye, manufacture, evaluation.			

Term	1	2	3	4	5	6	6	
<b>Year 9</b>	Art/ textiles project – stitch portraits <ul style="list-style-type: none"> <li>- Analysing the work of Marion Bolognesi and Victoria Villansa</li> <li>- Ink painting and experiments in style of the artist</li> <li>- Hand and machine embroidery workshops</li> <li>- Analysing the work of Jack Wilkensen and Gabrielle Lasporte</li> <li>- Fabric dyeing workshops</li> <li>- Constructing paper patterns</li> <li>- Advanced sewin machine licence</li> <li>- Batik workshop</li> <li>- Reverse applique outcomes</li> </ul>		Art/ textiles project – stitch portraits <ul style="list-style-type: none"> <li>- Analysing the work of Marion Bolognesi and Victoria Villansa</li> <li>- Ink painting and experiments in style of the artist</li> <li>- Hand and machine embroidery workshops</li> <li>- Analysing the work of Jack Wilkensen and Gabrielle Lasporte</li> <li>- Fabric dyeing workshops</li> <li>- Constructing paper patterns</li> <li>- Advanced sewin machine licence</li> <li>- Batik workshop</li> <li>- Reverse applique outcomes</li> </ul>		Art/ textiles project – stitch portraits <ul style="list-style-type: none"> <li>- Analysing the work of Marion Bolognesi and Victoria Villansa</li> <li>- Ink painting and experiments in style of the artist</li> <li>- Hand and machine embroidery workshops</li> <li>- Analysing the work of Jack Wilkensen and Gabrielle Lasporte</li> <li>- Fabric dyeing workshops</li> <li>- Constructing paper patterns</li> <li>- Advanced sewin machine licence</li> <li>- Batik workshop</li> <li>- Reverse applique outcomes</li> </ul>		<b>Assessment 2</b>	<b>Review and Reteach</b>
Vocabulary instruction	Texture, colour, pattern, develop, composition, geometric, batik, tjanting, reverse applique, paper patterns, initial idea, refine.		Texture, colour, pattern, develop, composition, geometric, batik, tjanting, reverse applique, paper patterns, initial idea, refine.		Texture, colour, pattern, develop, composition, geometric, batik, tjanting, reverse applique, paper patterns, initial idea, refine.			

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<b>Year 10</b>	<ul style="list-style-type: none"> <li>- Introduction to course and mock coursework project</li> <li>- Recapping on mind maps and mood boards</li> <li>- Introduction to primary sources</li> <li>- Primary studies workshop</li> <li>- Printing techniques research page</li> <li>- Polytile, printing from nature and screen-printing workshops</li> <li>- Recapping on artist research pages reviewing the work of Cas Holmes</li> <li>- Advanced batik workshop</li> <li>- Reviewing how to present samples and evaluate</li> </ul>	<ul style="list-style-type: none"> <li>- Freehand sewing machine workshop</li> <li>- Using components to enhance samples</li> <li>- Artist research: Angie Lewin</li> <li>- Fabric transfer paints workshop</li> <li>- Refining samples</li> <li>- Artist research: Sophie Standing</li> <li>- Silk painting workshop</li> <li>- Research page on construction techniques</li> <li>- Reviewing construction techniques</li> <li>- Photoshop workshop focusing on repeat patterns</li> <li>- CAD/CAM workshop</li> </ul>	<ul style="list-style-type: none"> <li>- Independent sampling development and presenting work</li> <li>- Producing final piece</li> </ul>		<ul style="list-style-type: none"> <li>- Introduction to controlled assessment</li> <li>- Student choice of topic</li> <li>- Mind mapping and mood boarding</li> <li>- Artist inspiration</li> <li>- Artist research and responses using a variety of materials, techniques and processes from previous workshops</li> </ul>	
Vocabulary instruction	Natural forms, colour, line, form, shape, composition.	Components, refinement, artist study, artist response, CAD, CAM	Final piece, printing, construction techniques, personal response, development, final intention.		Mind map, mood board, primary studies, analyse, evaluate, theme.	

Term	1	2	3	4	5
<b>Year 11</b>	<ul style="list-style-type: none"> <li>- Composition and ideas/ design development</li> <li>- Decorative technique experiments</li> </ul>	<ul style="list-style-type: none"> <li>- Materials experiments</li> <li>- Final piece production</li> </ul>	<ul style="list-style-type: none"> <li>- Introduction to new project, exam paper released</li> <li>- Students choose a theme and complete initial stages of the project:</li> <li>- Mind map of theme</li> <li>- Secondary mood board</li> <li>- Artist research 1,2,3 including responses</li> <li>- Primary photographs and drawing</li> </ul>	<ul style="list-style-type: none"> <li>- Outcome production in exam conditions</li> <li>- final piece planning and timing</li> <li>- produce final pieces in exam condition</li> <li>- independent work</li> </ul>	<ul style="list-style-type: none"> <li>- Revision and past paper practice to embed knowledge and apply skills</li> </ul>
Vocabulary instruction	Natural forms, colour, line, form, shape, composition.	Components, refinement, artist study, artist response, CAD, CAM	Final piece, printing, construction techniques, personal response, development, final intention.	Mind map, mood board, primary studies, analyse, evaluate, theme.	

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<b>Year 12</b>	Portfolio Unit – Under the Sea Research and experimentation on the work of a variety of textiles artists. Workshops include: <ul style="list-style-type: none"> <li>- Needle felting</li> <li>- Cyantope printing</li> <li>- Silk painting</li> <li>- Batik</li> <li>- Weaving</li> </ul>	Portfolio Unit Continuation of workshops <ul style="list-style-type: none"> <li>- Silk painting</li> <li>- Freehand embroidery</li> <li>- Artist study</li> </ul> Personal final piece development	Portfolio Unit <ul style="list-style-type: none"> <li>- Final piece production</li> </ul> Introduction to mock exam unit with artist studies and workshops	Mock exam unit <ul style="list-style-type: none"> <li>- Sample development</li> <li>- Independent recording, exploring and development of ideas</li> </ul>	Unit One <ul style="list-style-type: none"> <li>- Personal investigation development</li> <li>- Introduction to essay</li> </ul>		

Term	1	2	3	4	5
<b>Year 13</b>	Unit One Individual development of personal investigation	Unit One Individual development of personal investigation	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"> <li>• Mind map of theme</li> <li>• Secondary mood board</li> </ul> Artist research 1,2,3 including responses Primary photographs	Students develop samples inspired by artists and experiment with techniques to develop ideas	<b>Outcome in exam conditions</b>
	<b>Exams take place in lessons</b>		<b>Mock 1</b>	<b>Mock 2</b>	

### Impact

Key stage 3 progress data shows that students generally leave key stage 3 with positive progress scores. Data analysis shows that students generally improve in terms of achievement scores as they progress each year through the Academy and GCSE results have been stable for several years. 5-10% of the year group tend to continue with textiles as an option into key stage 4, and 10% of these continue to study textiles in sixth form. Low ability pupils tend to perform particularly well across all key stages, as do SEN students.