

Part of an Early Saxon brooch from Beeston.

Change Your Style Resource Pack

**Key Stage 3
Art and Design**

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[**www.heritage.norfolk.gov.uk**](http://www.heritage.norfolk.gov.uk)



Introduction

This Change Your Style Resource Pack is designed to work within Key Stage 3 of the National Curriculum art and design syllabus.

The Resource Pack provides details from the website, photographs and drawings from the paper archives held by Norfolk Landscape Archaeology designed to help children develop an awareness of different artistic styles used in the past and how they can be adapted and altered to create new art in different materials. By looking at personal objects (brooches, rings, pendants, buckles etc) from the past students research the use of particular motifs and translate them into a new textile design. The pack also includes possible teaching activities and ideas for cross curricular working.

The pack is part of a series of Resource Packs linked to the National Curriculum available from Norfolk Landscape Archaeology. Find details and download other packs on the Norfolk Heritage Explorer website:

www.heritage.norfolk.gov.uk

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Background

Norfolk is blessed with a rich archaeological heritage including many personal objects dating from the prehistoric period onwards. This Resource Pack is designed to demonstrate the rich variety in the way people in the past decorated themselves and how these decorations can be used as inspiration for art and design sessions in Key Stage 3 of the National Curriculum.

There are a large number of brooches, necklaces, headgear and other personal ornaments from Norfolk recorded in the Norfolk Heritage Explorer, the online version of the Norfolk Historic Environment Record. These date from the prehistoric period to the modern day. This Resource Pack examines personal objects from the Iron Age, Roman and Early Saxon periods.

Change Your Style, A National Curriculum/QCA Scheme of Work

Although the National Curriculum does not prescribe art and design content any longer it does suggest that teachers use a variety of inspirational resources. It is often difficult for teachers to identify and use historical sources of inspiration for art. This is why this series of Resource Packs have been created.

This pack contains photographs and drawings of personal objects found in Norfolk. It has been created in consultation with local teachers, the Learning Team of Norfolk Museums & Archaeology Service and the QCA Scheme of Work for key stage 3 art and design. It will be useful for teachers following other specifications and may be used in a variety of different ways. The pack gives students a chance to interact with archaeological sources as inspiration in a fresh and interesting way.

Change Your Style, A QCA/Department for Education and Skills Scheme of Work

Art and design at key stage 3 (Year 9)

Unit 9b Change your style

Section 1: Exploring and developing ideas (1)

Show pupils examples of contemporary decorative and applied art, *eg body adornment, fashion, textiles, ceramics, furniture*. Talk about the influences of diverse cultures on our lives and 'lifestyle'. Discuss examples of contemporary design and ask pupils to suggest where ideas might have come from. Ask them to suggest how and why styles change. Talk about the idea that style in art and design is often reflected in other art forms, *eg the connections between art deco and jazz*.

Section 2: Exploring and developing ideas (2)

Show pupils work in different styles, including personal objects from different times and cultures. Ask them to discuss work in a particular style, and to identify and record: shapes, colours and patterns that are used, motifs, emphasis of particular shapes, colours, etc and what is meant by style. Ask pupils to research examples of design from different times and cultures. Show pupils examples of effective preliminary studies. Demonstrate methods of making studies, showing how visual analysis can be annotated to make a record of ideas and decisions. Ask the pupils to pick out useful information and critically evaluate how the whole piece is presented. Identify what information is needed, then use different texts and images as sources.

Section 3: Exploring and developing ideas (3)

Ask the pupils to develop their own ideas for design that stem from their research. Record and combine visual, tactile and other characteristics of the work that interest them, including: lines, colours, patterns, motifs; organic and geometric shapes and patterns and simplified shapes based on the styles of personal object they have already encountered in their research. Explain that working designers have a clear brief that specifies the needs and the requirements of a client. Show pupils how a design brief might be written. Provide a brief or briefs for developing a design for a pattern that will guide pupils in the decisions they make.

Section 4: Exploring and developing ideas (4)

Ask pupils to organise and present their ideas in response to the design brief. Ask them to show: how their studies could be further developed to emphasise the characteristics of a chosen style and how the style they have developed could be interpreted in a new textile design. Ask them to document how their work has developed and the decisions they took to inform and extend their ideas.

Section 5: Investigating and making

Ask the pupils to make or build mock-ups to show the design in practice. Pupils could: *either* create a tie-dye or batik design on fabric, stencil, block or screen print shapes onto fabric, experiment with different arrangements of shapes and colours *and/or* cut out fabric shapes and stiffen with wire or card, assemble shapes and join to create a design, attach found objects and/or other forms of decoration, *eg weaving, decorative stitching*, to create pattern and texture. Ask the pupils to document how they solved problems as they developed their work, *eg consider alternatives, revise plans, organise paired or group review as the work progresses*.

Section 6: Evaluating and developing work

Ask the pupils to review the main stages they have gone through in order to: choose a preferred style, develop an idea and create a design. Ask them to analyse: the visual and tactile qualities they have used in their work, where their ideas came from, how they were influenced by work in different styles and from different cultures and why they preferred the style they chose. Ask the pupils to evaluate their final outcome, explaining its purpose and meaning and refining their work as needed.

Possible Teaching Activities

- 1) Looking at personal objects from the past (Sheets A to W)
 - Look at the images of different personal objects. Ask the students to sort the images into groups of different styles. What made them decide how to group the images?
 - Ask them to identify where the people who created these objects may have got their ideas from. Talk about the relationship between lifestyles and the styles of personal object. Look at modern jewellery and talk about how it reflects modern lifestyles. What can they infer about life in the past from these ancient pieces of jewellery?

- 2) Record a designs used on a personal object (Sheets A to W)
 - Ask the students to select one time period (Iron Age, Roman or Early Saxon) and look at all the personal objects from that period. Using the images from the Resource Pack ask them to identify and record the style of the objects. They should think about the shapes, colours, patterns and motifs used.
 - Ask pupils to research other examples of design from this time period on the Norfolk Heritage Explorer (www.heritage.norfolk.gov.uk).
 - Show pupils examples of effective preliminary studies. Demonstrate methods of making studies, showing how visual analysis can be annotated to make a record of ideas and decisions.
 - Ask the pupils to pick out useful information and critically evaluate how the whole piece is presented. Identify what information is needed, then use different texts and images as sources.

- 3) Develop designs (Sheets A to W)
 - Using ideas from looking in-depth at the different personal objects in the Resource Pack ask students to record motifs, lines, colours and patterns that they want to use within their own designs.
 - Ask the pupils to develop their own ideas for design that stem from their research. Record and combine visual, tactile and other characteristics of the work that interest them, including: lines, colours, patterns, motifs; organic and geometric shapes and patterns and simplified shapes based on the styles of personal object they have already encountered in their research.
 - Students should sketch ideas developed from individual motifs and record the aspects that interest them most.

- 4) Create a brief
 - Explain that working designers have a clear brief that specifies the needs and the requirements of a client. Show pupils how a design brief might be written.
 - Ask students to create a brief for each other. The brief must require students to create a piece of textile art—either a block motif or repeating design or an embroidered and structural 3 dimensional piece based on ideas developed from one of the personal objects in this Resource Pack.

- The key part of the brief must be to transfer the art styles from one material (metal) to another (textile).
 - Swap students briefs so that they get the chance to respond to an unknown design brief.
- 5) Respond to the brief
- Ask students to create organise and present their ideas in response to the brief in a response sheet. They should show what elements from their research they will use.
 - Ask them to show: how their studies could be further developed to emphasise the characteristics of a chosen style and how the style they have developed could be interpreted in a new textile design.
 - They should illustrate how they will adapt the style to a new material and the practical techniques they will use.
 - Ask them to document how their work has developed and the decisions they took to inform and extend their ideas.
 - Students should evaluate each others responses, returning their response sheets to the student who created the brief. They should discuss elements of the design before proceeding to the creation stage. Clients should discuss elements of the design they like and those they do not. They should also discuss practicalities of production.
- 6) Create a piece
- Students should create their piece using their previous research and working directly from their response sheets. They should pay particular attention to adequately expressing their chosen style in a new material. They should select effective practical techniques so the style is adapted to the new material but is still identifiable.
 - Pupils could: *either* create a tie-dye or batik design on fabric, stencil, block or screen print shapes onto fabric, experiment with different arrangements of shapes and colours *and/or* cut out fabric shapes and stiffen with wire or card, assemble shapes and join to create a design, attach found objects and/or other forms of decoration, *eg weaving, decorative stitching*, to create pattern and texture.
 - Ask the pupils to document how they solved problems as they developed their work, *eg consider alternatives, revise plans, organise paired or group review as the work progresses*.
- 7) Evaluate each others work (Sheets A to W)
- Once the pieces have been created ask the clients to assess the work produced—does it meet the criteria set out in the brief? Have they used the techniques planned or adapted and changed their ideas as they went along? How could the piece be improved to more effectively meet the brief?
 - Give each student a finished piece of work—not their own. Ask them to identify which personal object from the Resource Pack inspired the work.

Cross Curricular Links

IT

- Use the online gallery to download images of different personal objects to use in a presentation.
- Use a photo or image editor package to produce designs for the textile piece inspired by one of the personal objects.

History

- Look at the way personal objects have changed over time. Why?

Literacy

- Create descriptions of the personal objects encountered in the research (Sheets A to W).
- Ask students to write clue sheets describing one of the personal objects featured in the pack and then swap them and ask children to identify which style is described (Sheets A to W).

Maths

- Look at the shapes, symmetry and tessellation in the different personal objects (Sheets A to W).

Design and technology

- Use the pictures in the pack to stimulate discussion of how the different items of personal objects were made—what materials and techniques were used? Discuss how and why personal objects are designed. Which work well? Which don't? Why? What other factors are important when designing personal objects? (Sheets A to W)

Religious education

- How do personal objects reflect religious belief? Why do some people wear crosses or Stars of David?

Using the Images with an Interactive Whiteboard

You can find high quality images from this pack on the Norfolk Heritage Explorer Teachers' Resources gallery:

<http://gallery.e2bn.org/gallery755.html>

Look at each of the pictures of personal objects in turn. Think about the sort of information you could get from them if you knew more about them. In groups think of 3 questions that you could ask about the items that would explain more about their use and what they say about the person who wore them. Write the questions on the board using the Notebook function. Different groups can then answer your questions. Suggested questions: What is it made of? How is it decorated? What is it used for? How was it made? How old is it?

Using the screenshade function hide half of the image. Ask the students what they think the other half of the item looks like. Compare their answers to the image as you slowly reveal more of the picture. Do they change their minds about what the item looks like as they are given more information?

Using the whiteboard illustrate how a small detail from the design could be used to create a repeating pattern suitable for a textile.

Finding Out More

Books

Johns, J., 1996. The Jewellery of Roman Britain. Celtic and Classical Traditions (London, UCL Press).

Megaw, R. and Megaw, V., 2001. Celtic Art (London, Thames and Hudson).

Websites

Sorabella, J., undated. The Vikings (780-110AD). Available:
http://www.metmuseum.org/toah/hd/vikg/hd_vikg.htm
Accessed 10 May 2007.

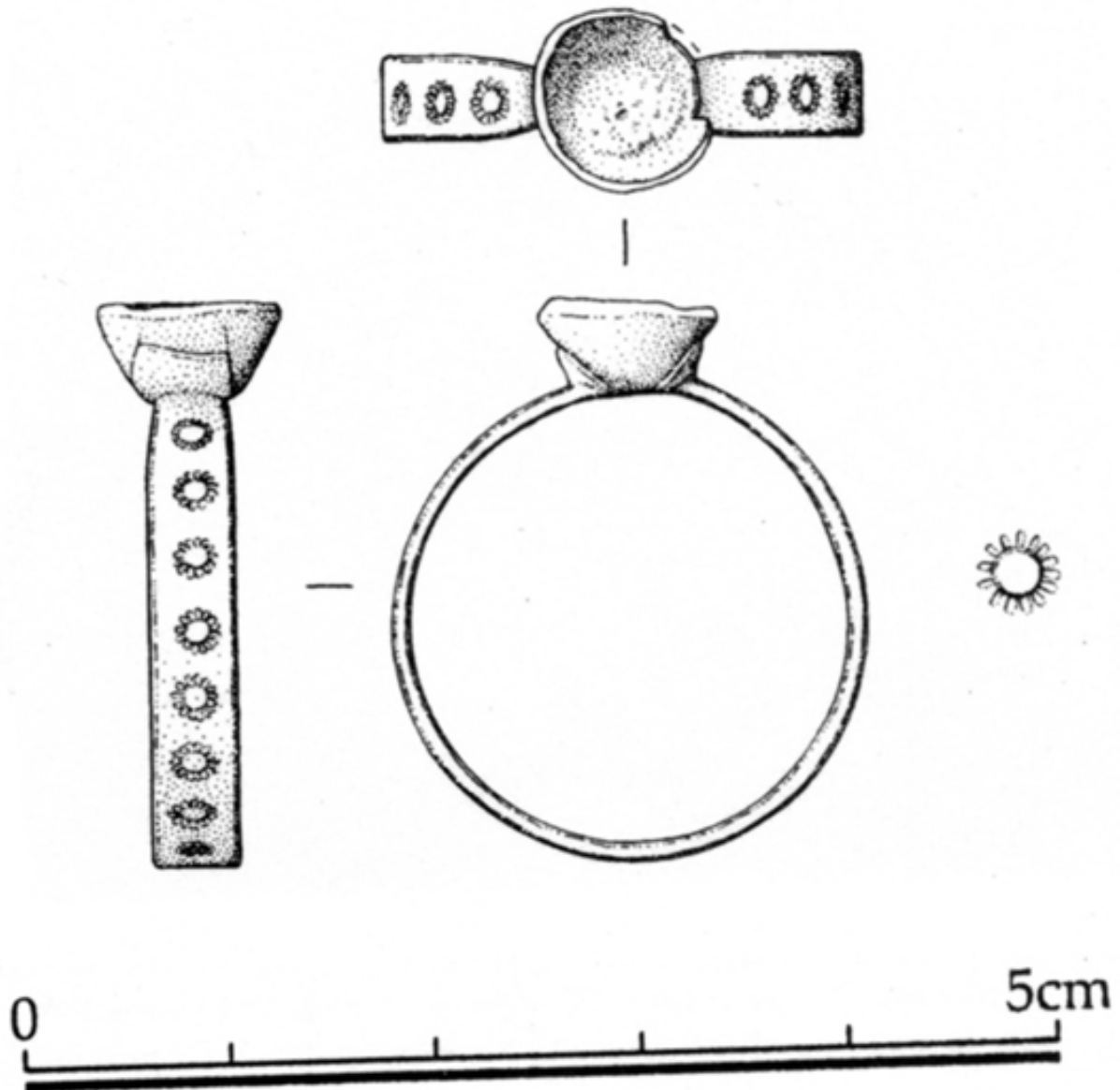


An Early Saxon brooch with a swastika design found in Old Hunstanton, NHER 1142.

How do you think the decorative circles were made?

Available online at: <http://gallery.e2bn.org/gallery755.html>

Copyright Norfolk Museums & Archaeology Service.



Drawing of an Early Saxon ring found in West Rudham, NHER 30441.
Can you use the circle design on the outside of this ring to create a repeating pattern?
Available online at: <http://gallery.e2bn.org/gallery755.html>
Copyright Norfolk Museums & Archaeology Service.

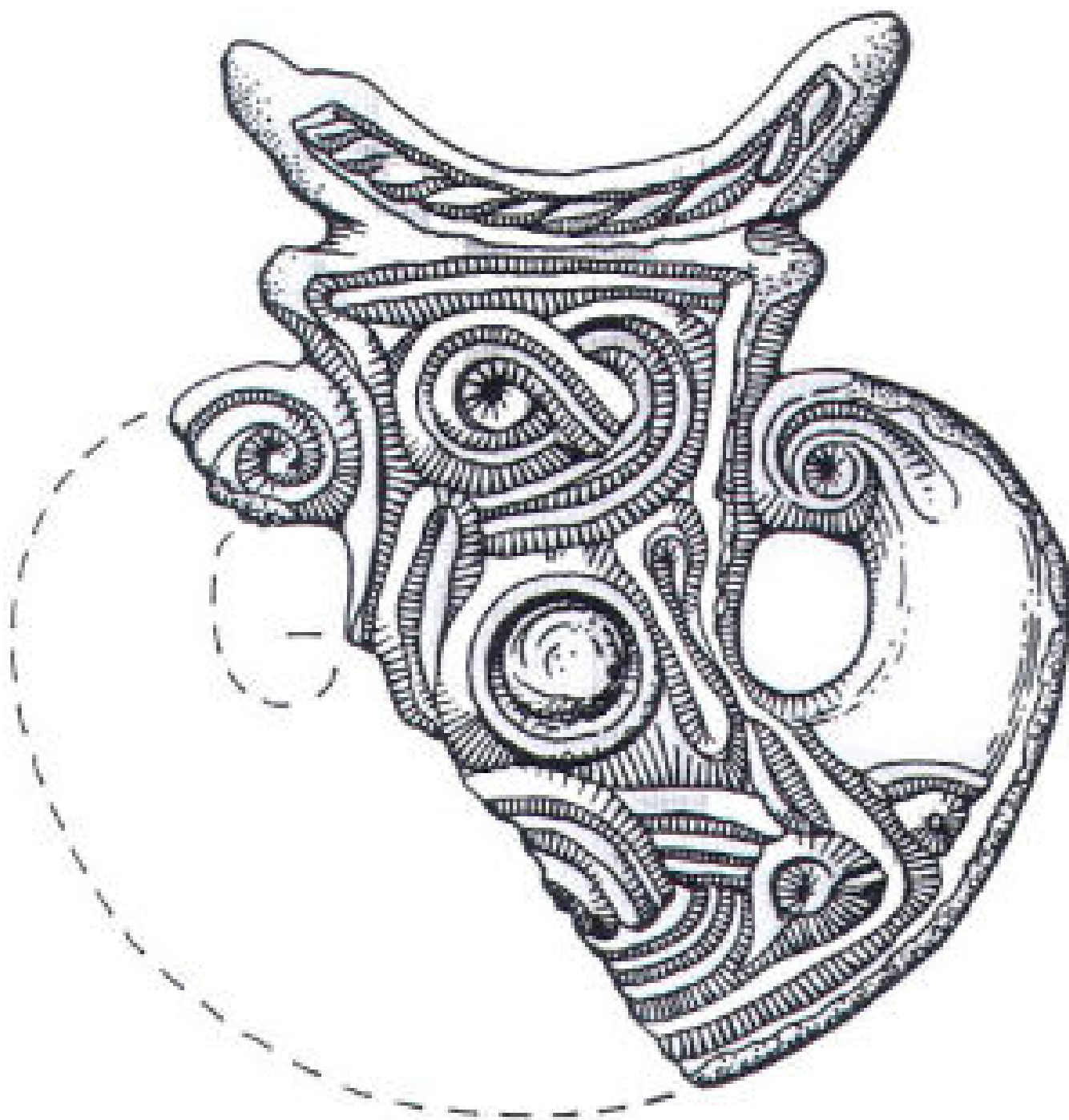


An Early Saxon pendant from Blakeney Chapel, NHER 37793.

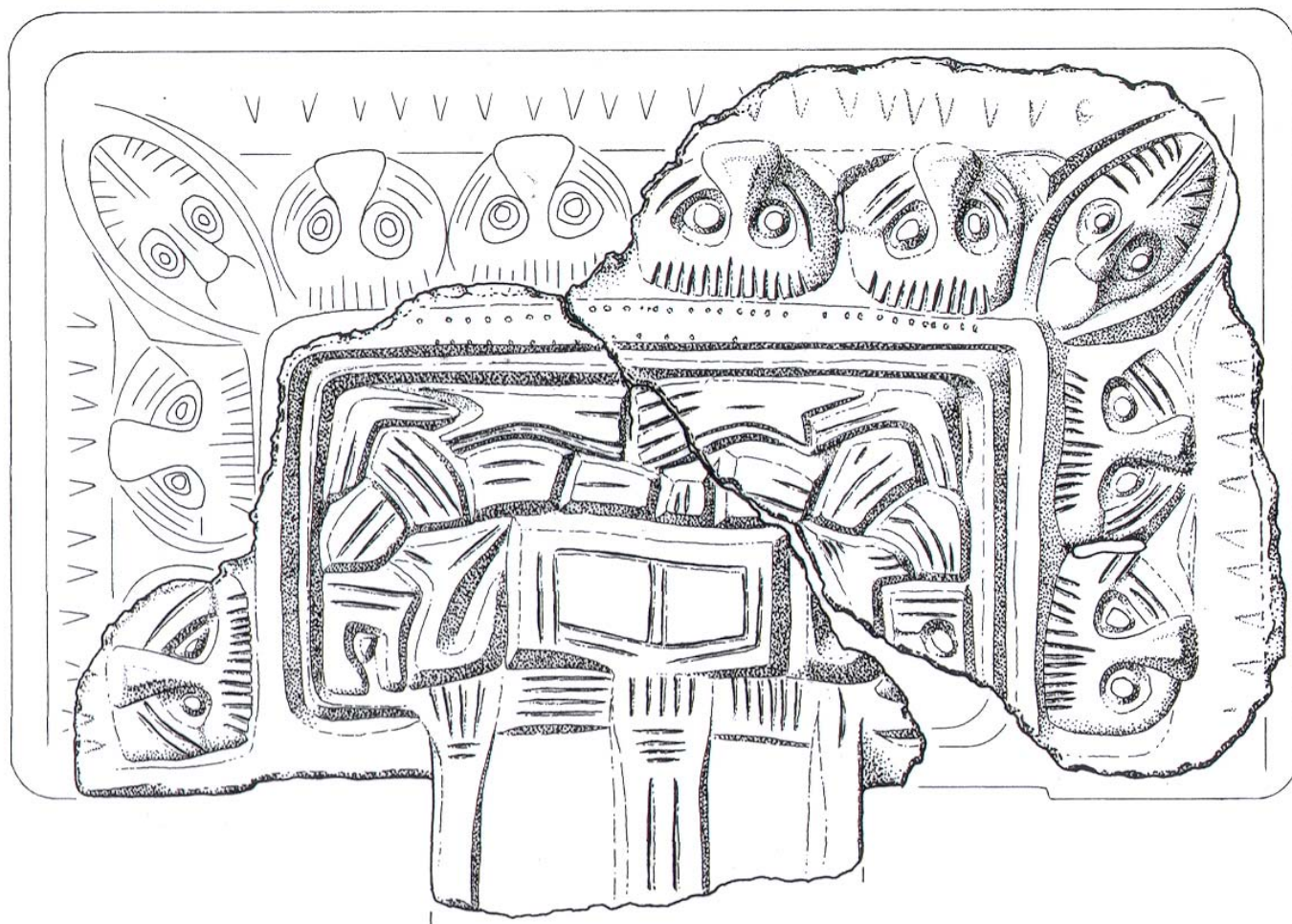
Is the design in the middle of the pendant an animal or an abstract design?

Available online at: <http://gallery.e2bn.org/gallery755.html>

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Drawing of an Early Saxon pendant from Foxley, NHER 33866.
Can you complete the spiral pattern in the middle of the pendant?
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Drawing of part of an Early Saxon brooch from Beeston, NHER 44099.

Can you use the heads to create a repeating block print pattern?

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An unusual Early Saxon brooch from Hindringham, NHER 29134.

What kind of creature is depicted on the brooch?

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Drawing and photograph of an Early Saxon pendant from Gooderstone, NHER 4575.

Is the design completely symmetrical?

Available online at: <http://gallery.e2bn.org/gallery755.html>

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Change Your Style Resource Pack Sheet H

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Details of the design on an Iron Age scabbard from Congham, NHER 20406.

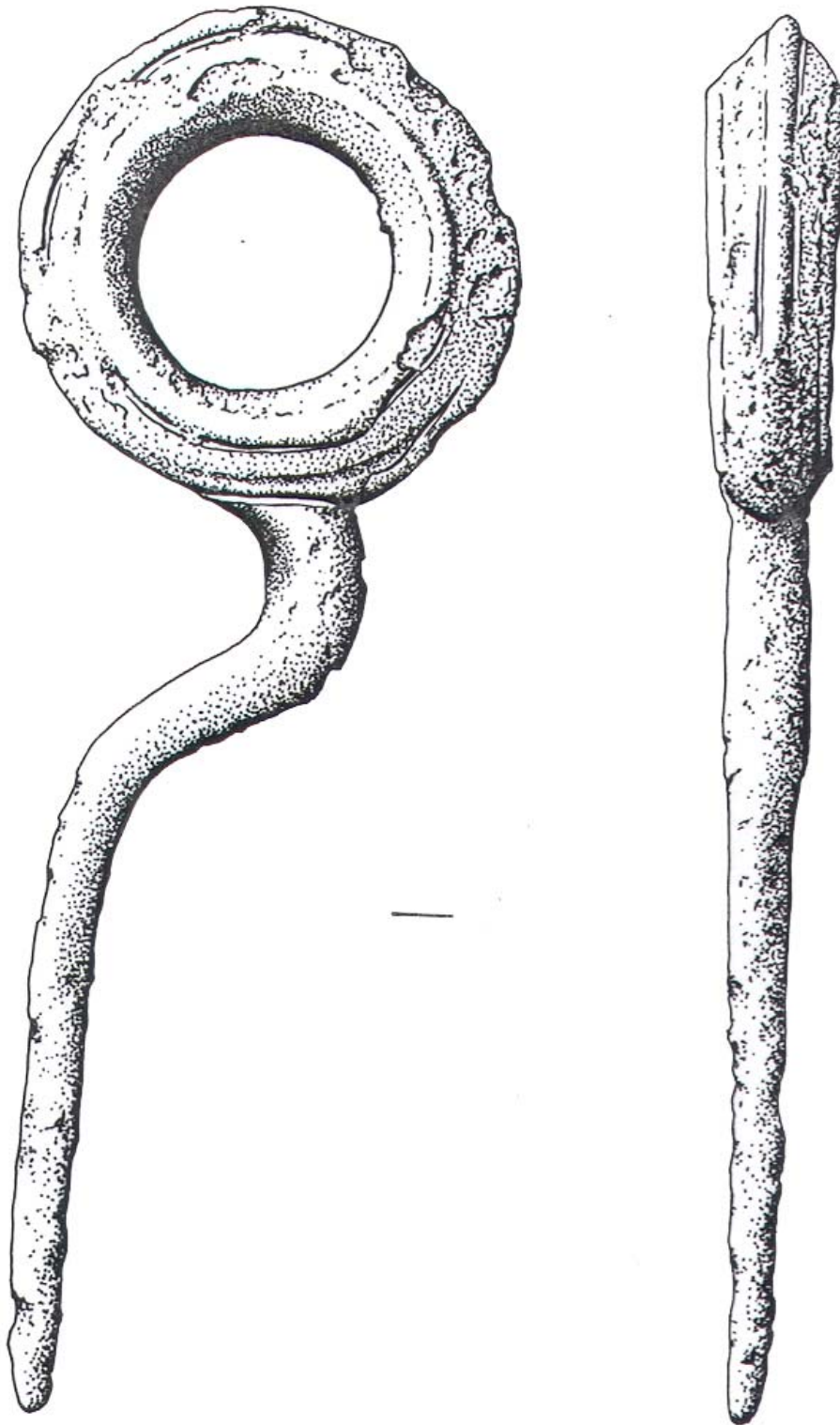
Can you use a compass to create similar designs to this?

Available online at: <http://gallery.e2bn.org/gallery755.html>

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An Iron Age torc from Bawsey, NHER 3326.
How could you recreate this design in textiles?
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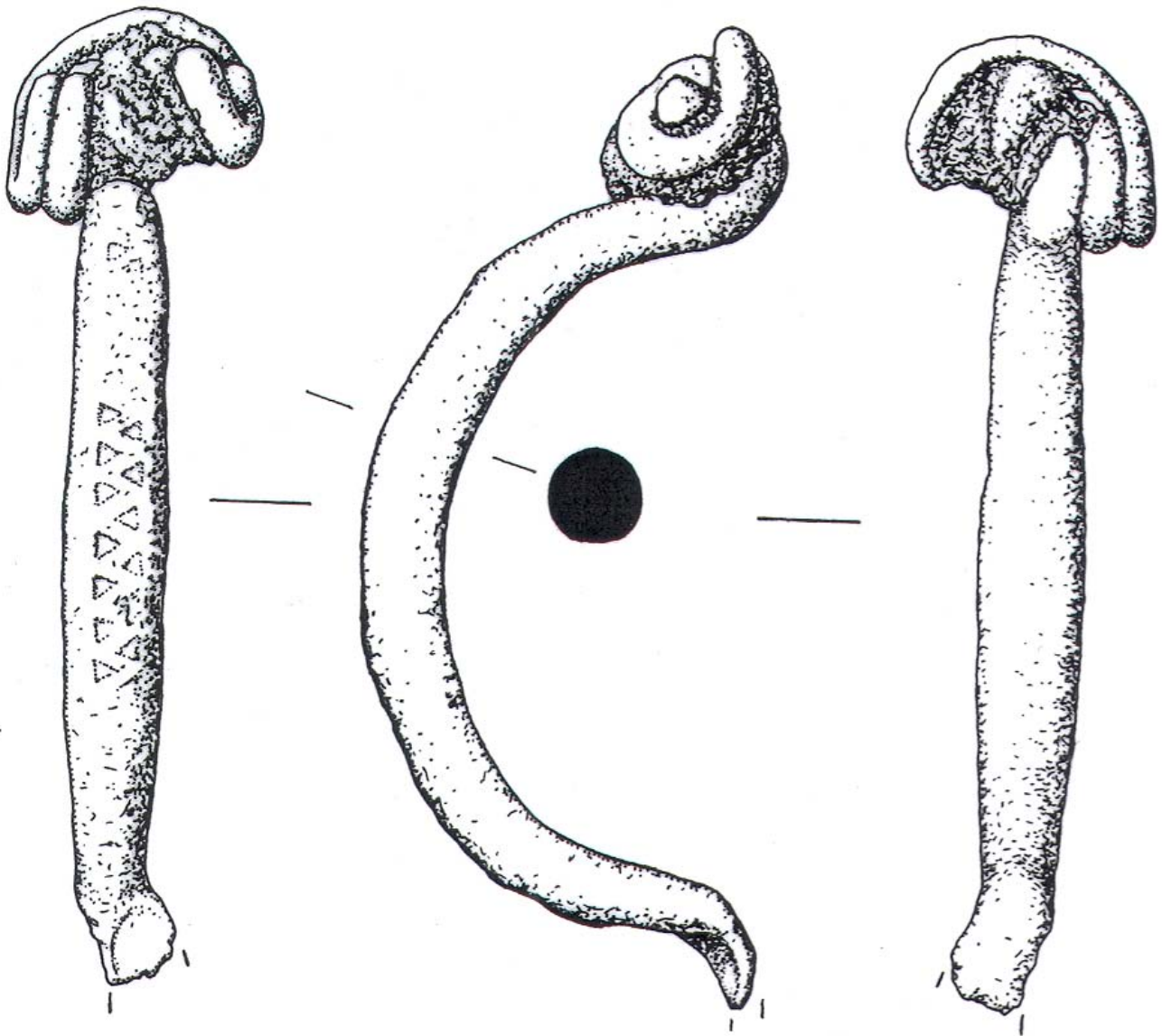


An Iron Age "swan neck" pin from West Rudham, NHER 30441.

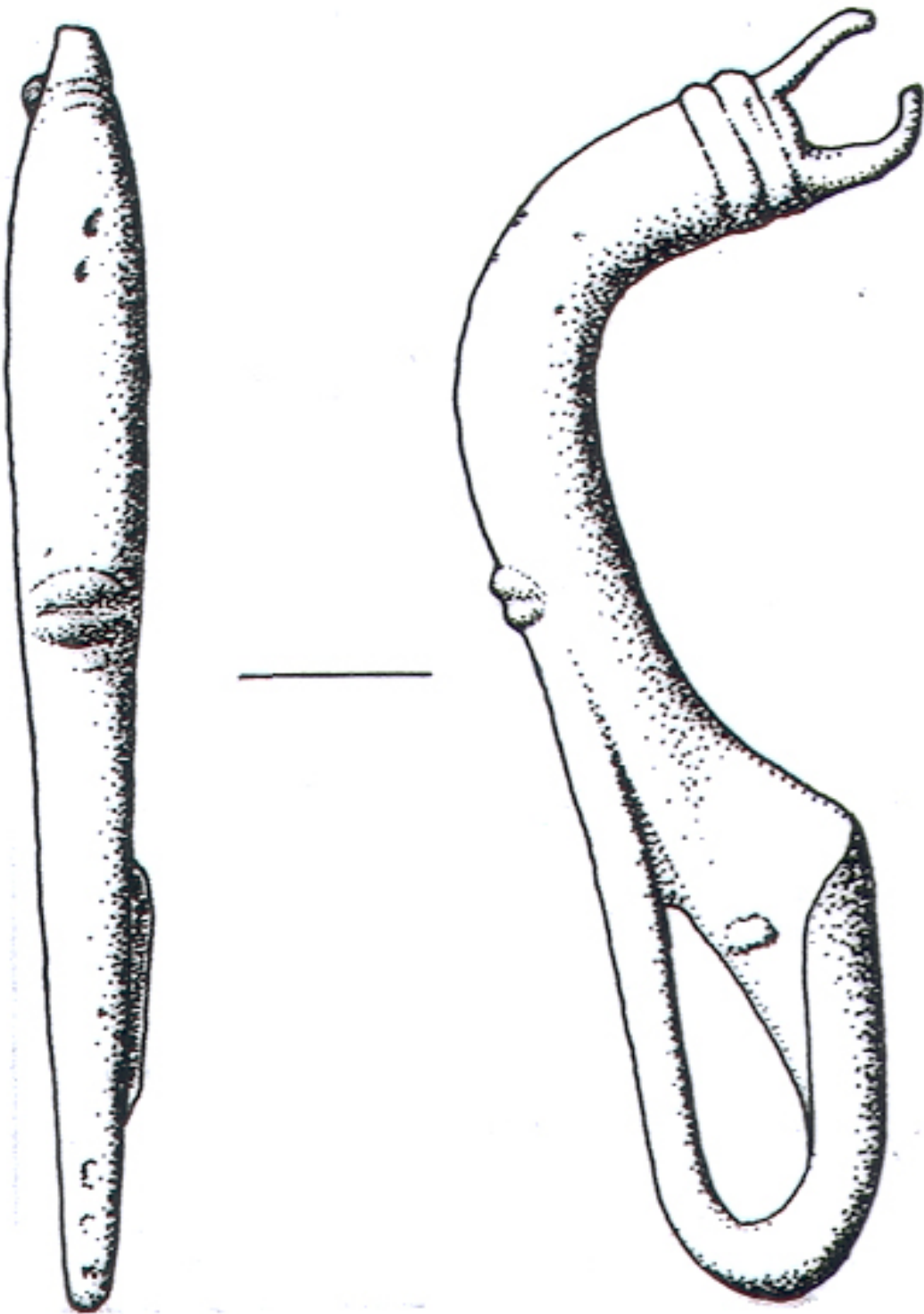
Why do you think this is called a "swan neck" pin?

Available online at: <http://gallery.e2bn.org/gallery755.html>

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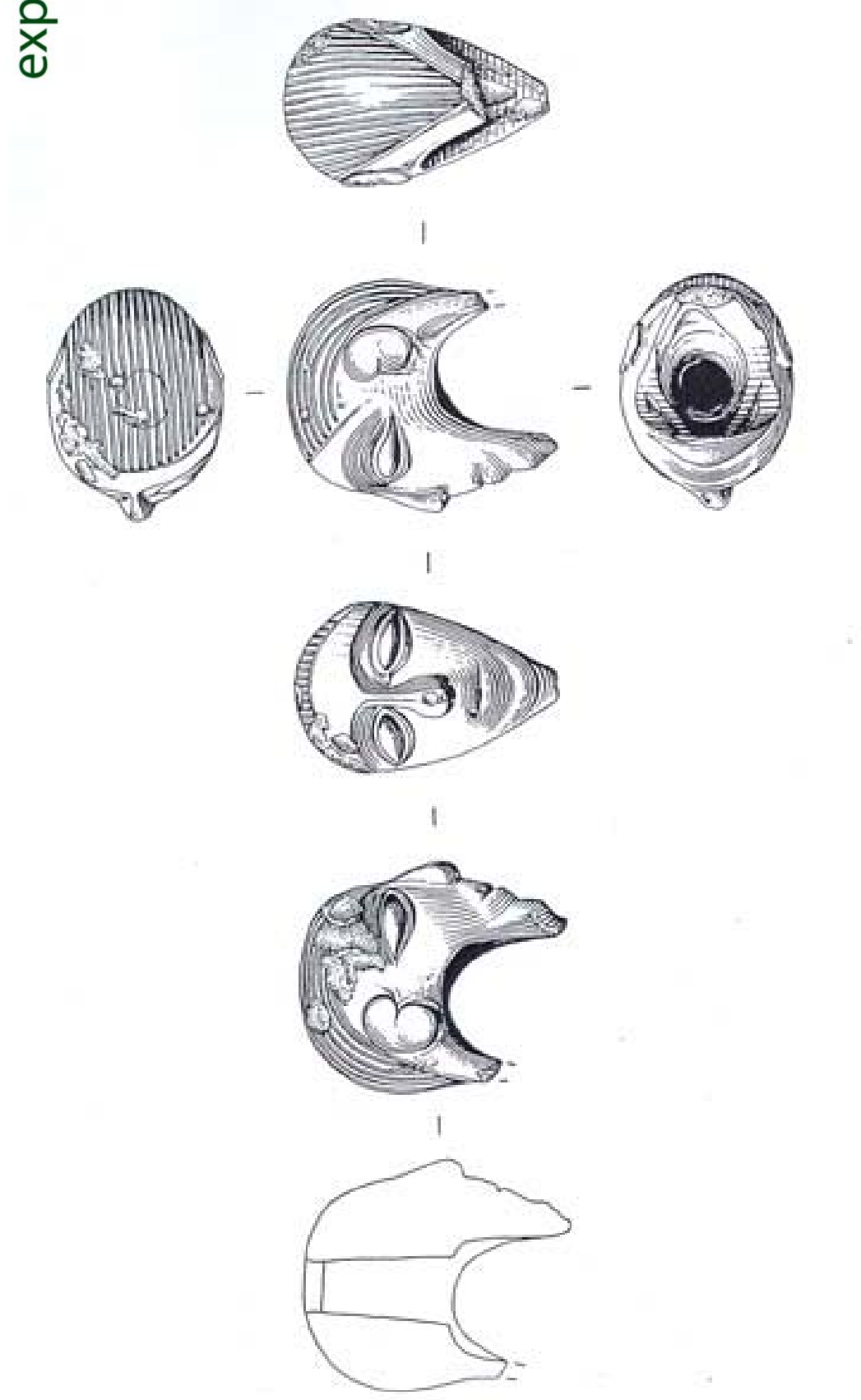
An Iron Age brooch from Titchwell, NHER 41158.
Can you create a repeating pattern based on the stamped design on the brooch?
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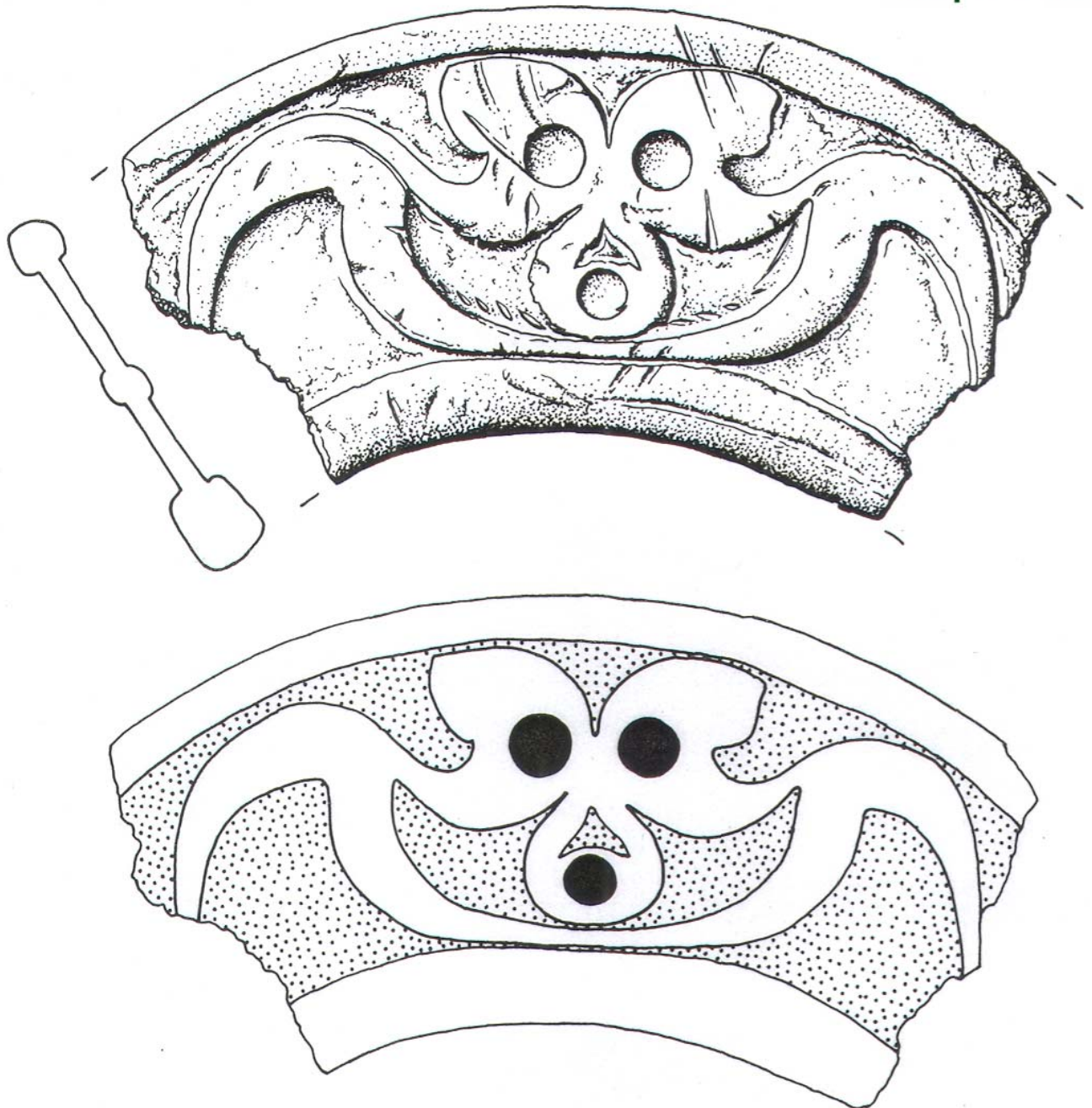
An Iron Age brooch from Narborough, NHER 32309
Can you use the shape of this brooch to create a tessellated pattern?
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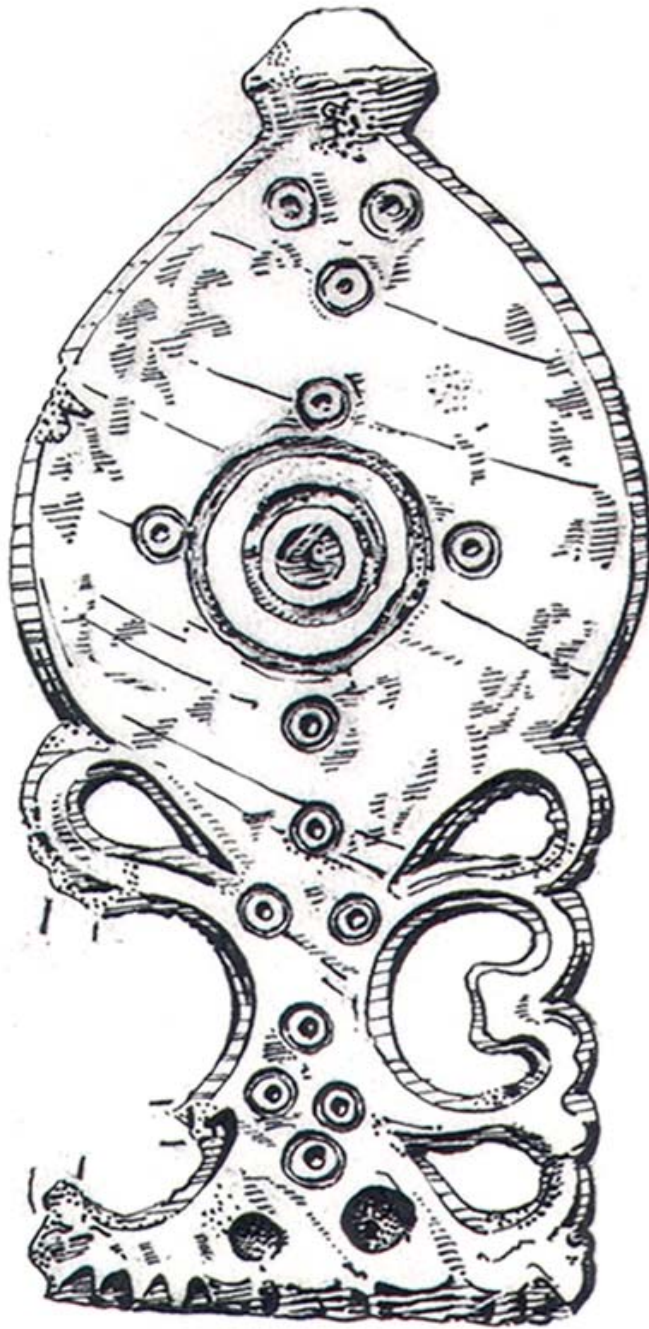
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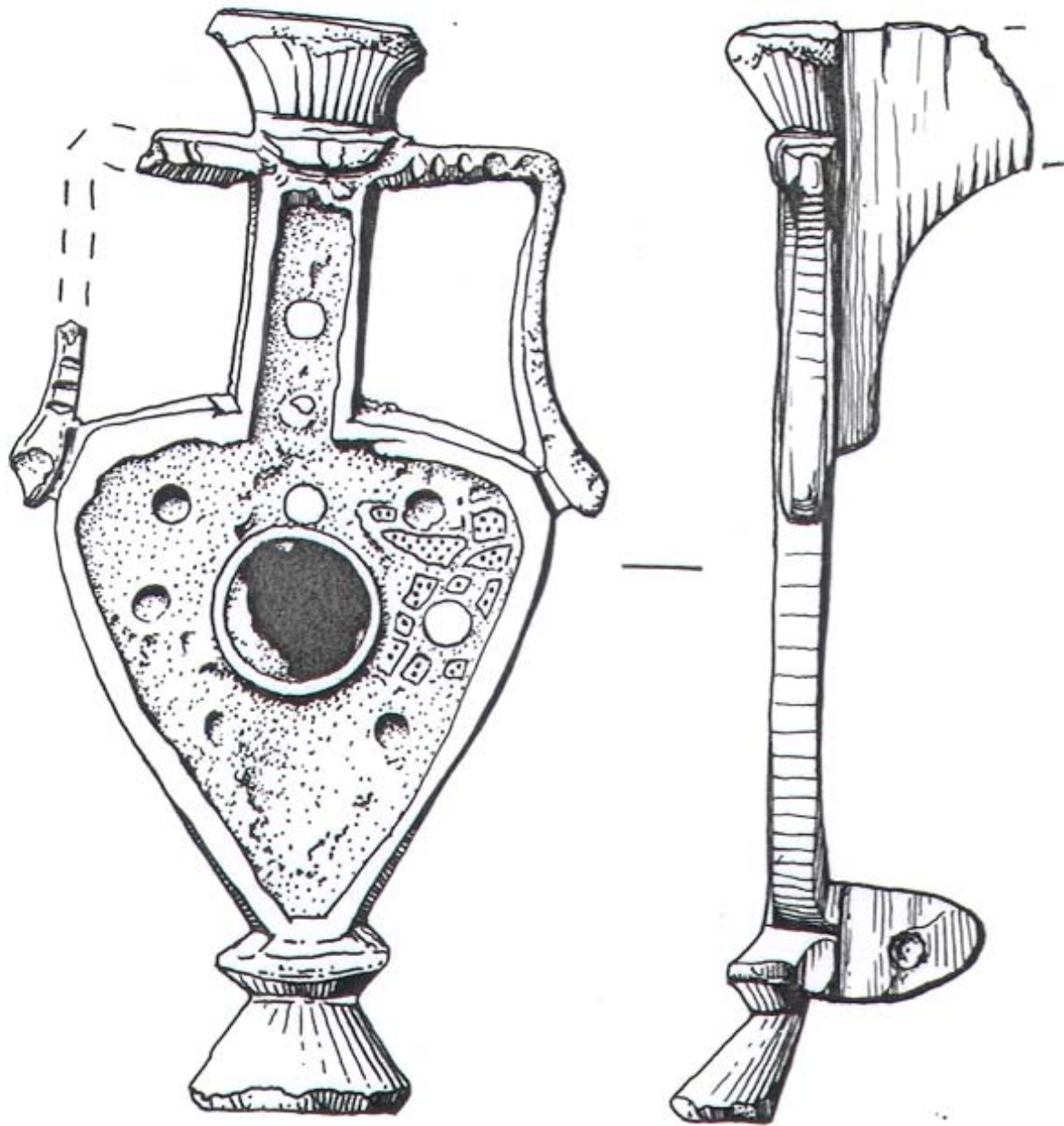
A copper alloy Iron Age head from Holme Hale, NHER 25783.
Can you use the simple shapes used to create this face to make a pattern to block print onto textiles?
Available online at: <http://gallery.e2bn.org/gallery755.html>
Copyright Norfolk Museums & Archaeology Service.



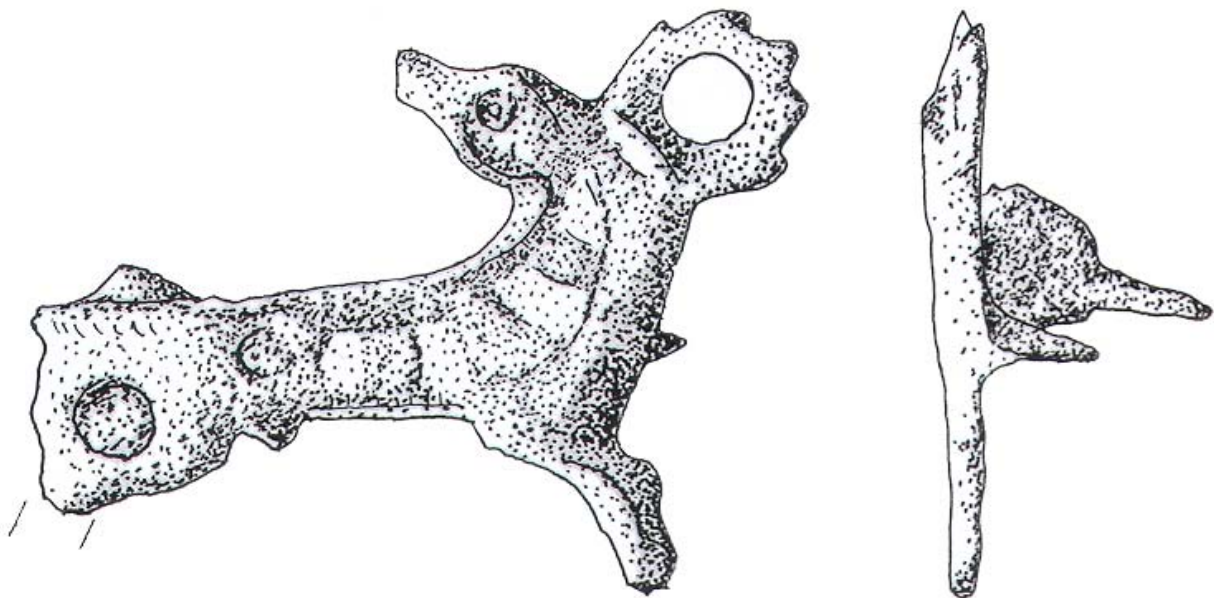
Drawing of an Iron Age terret from Briston, NHER 33440.
How would you use colour in this design?
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A Roman strap end from Fornsett, NHER 16780.
Can you use the central circular decoration to create a repeating pattern?
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An amphora shaped Roman brooch found at Gayton, NHER 31560.
Can you use the abstract shape of the amphora to create a pattern?
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Two animal shaped Roman brooches found at Hockwold-cum-Wilton, NHER 5587.

What animals are depicted on the brooches?

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A Roman brooch in the shape of a hare from Beeston, NHER 4084.

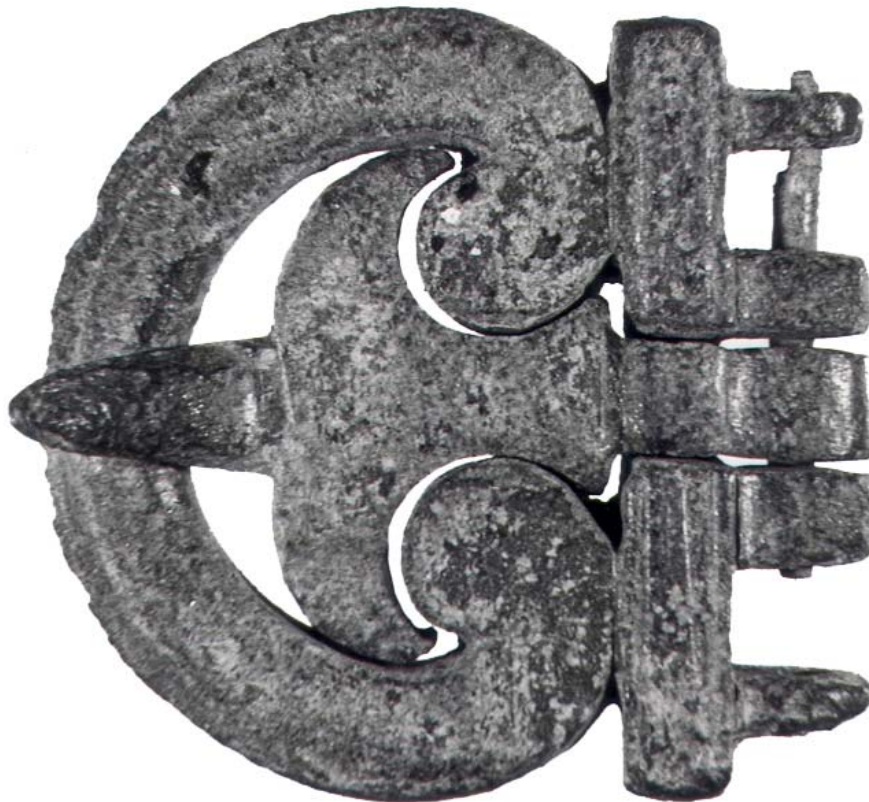
Do you think the hare is depicted in realistic style?

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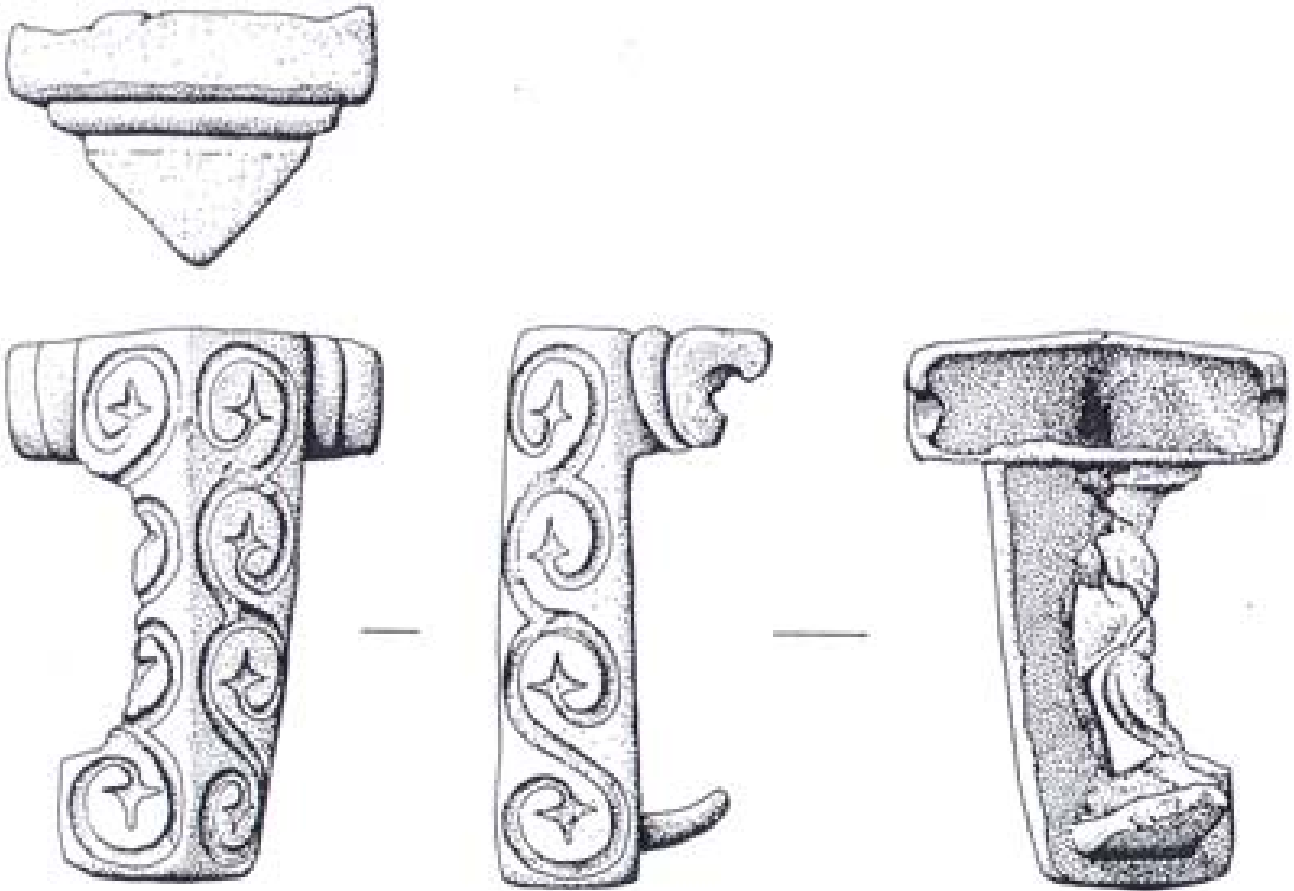


A Roman buckle from Ashill, NHER 8712.

Can you use two shapes that fit into one another, like the buckle mount and the pin on this buckle, to create an interlocking, repeating pattern?

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A Roman brooch from Beachamwell, NHER 31126.

Can you make a repeating pattern using the swirls and stars on the front of the brooch as inspiration?

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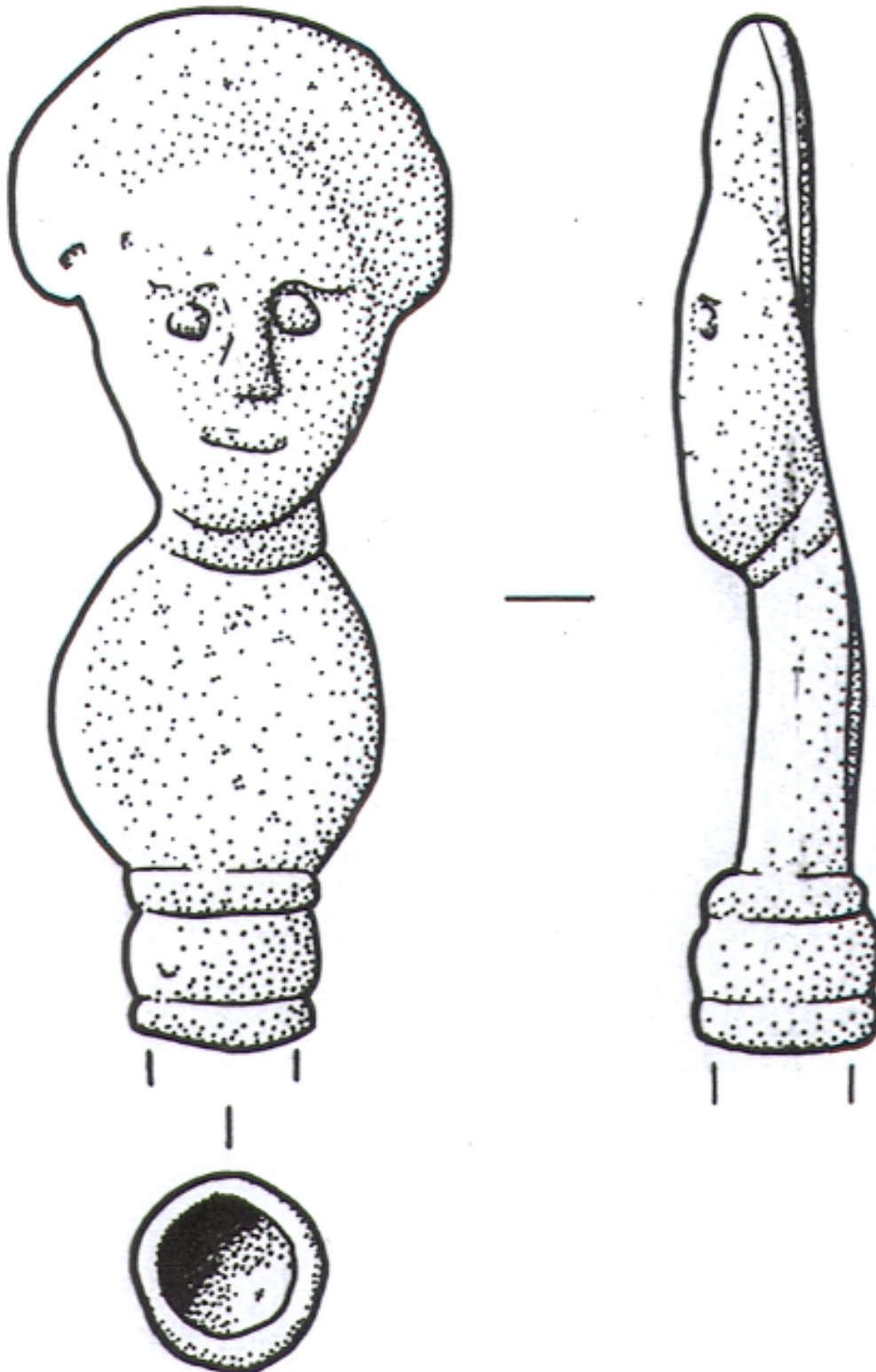
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Sheet U

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A Roman ring from Brancaster, NHER 1001
Can you sketch the intricate detail of the edge of the ring?
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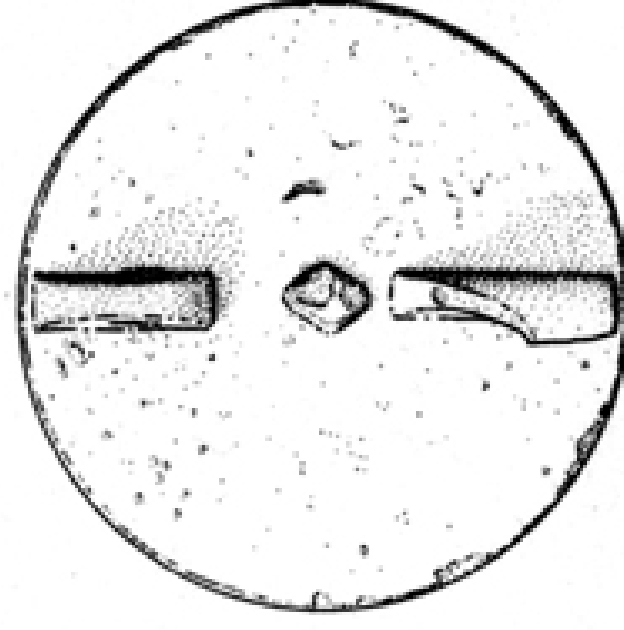
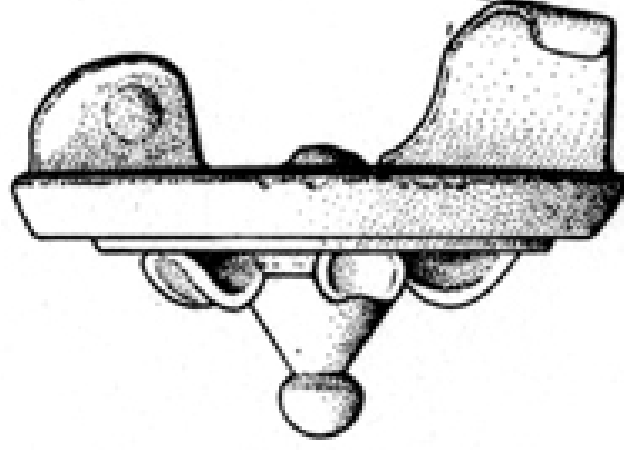
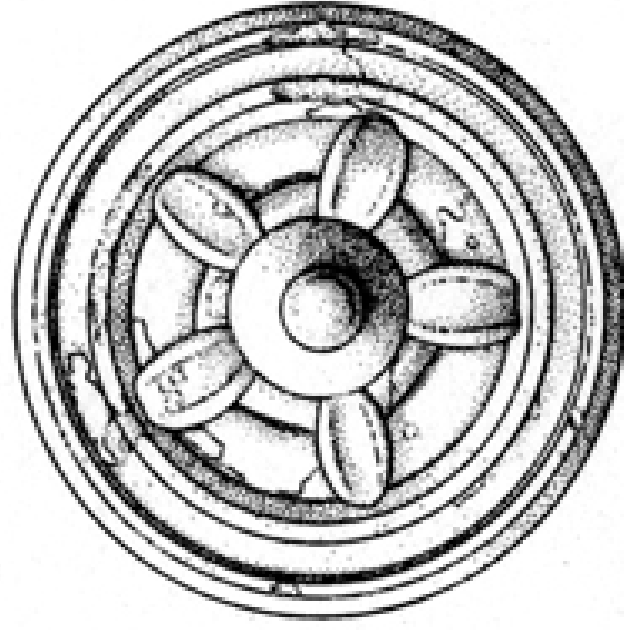


Drawing of a Roman hairpin found in Narborough, NHER 32309.

Can you copy this simple design of a human face and use it to create a repeating design for a screen printed textile?

Available online at: <http://gallery.e2bn.org/gallery755.html>

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A Roman disc brooch from Carleton Rode, NHER 34589.

Do you think the central design is a stylised flower?

Available online at: <http://gallery.e2bn.org/gallery755.html>

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