



# Textile Design Curriculum: A Collaboration Between Textile Education and Industry

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The Textile Industry has always transformed and evolved according to the socio-political circumstances. Its ever-changing progress has made it compulsory to merge the domains of craft, academia, and industry. As all include culture, artistic and productive pursuits demonstrating a correlation that cannot be ignored. On one hand craft is part of traditional cultural expression, and includes elements such as “substance, tools, methods and abilities” which are understood to be shared, accessible and very communal. This tacit knowledge is inherited from the history, obtained through training and knowledge. Industry on the other hand while supporting the cultural economy includes undertakings, commodities and customer services resulting from the artistic, creative, and aesthetic design. Design based activity makes some perception of things and at the same time does not forsake past relationships. So, the industry’s actions are addressed to the upcoming future, yet its method is notified by both the past and the present. Designers are the leading contributors in the progress of supplies and services with native cultural subject matter. The textile design curriculum should view culture as a possessor of traditional legacy and based on this perspective there are certain prospects to explore characters and inspirations of heritage in design process. The paradox among preserving the past and creating for the future is maybe the most interesting aspect of formulating a curriculum. This research views the motivation to see the intriguing aspect of shared perspectives by craftspeople, designers, and educators. It is a study to explore ways in which professionals in domain of textiles can collaborate effectively to formulate curriculums and design courses. Disclosure to interdisciplinary influences will help learners to express themselves, ethically appreciate and empathies professionally. While promoting and inspiring the learners to experiment and discover the fiber medium. This research is a participation in dialogue and practice that suggests an acceptance of the effect, historical and contemporary culture has on social accountability and responsibility. The method of multidisciplinary method is used in



this research to evaluate and suggest the focus areas for the textile curriculum. And various aspects are identified which provide room for collaboration between the domains of craft, art, design, and academia.

**Keywords:** *Academia, industry, design, textiles, boundary object.*

## 1. INTRODUCTION

Design schooling with a specific emphasis on the signification of understanding, standards, and uncertainty is the main area of exploration in this research. This is a chaotic domain, and an overview of it studies commonly relevant methods and styles to teaching, learning, and evaluation throughout art and design. While co-relating it with external factors like industry and craft. Education in Art and design cannot be seen independently because both fields hold similar basis of aesthetics and values. So, the study is proposed keeping both the fields in mind.

Learners exploring art and design in higher education are on a trip that includes self-change. Our students' journey in relation to accordingly artist/designer phases onto their graduations, where they go into the area of individual training. The context of design students is developing dual identities as students and professionals from the moment they embark in their studies. Here we will consider this arc of learning from a range of perspectives. In relation to art and design we investigate the ways that the student's journey is shaped.

Art and design students do not follow a way they leave behind a track. There has been lack of research in art and design higher education teaching. Though presently a rising body of recent journals and books are expanding study in this area. Ironically, a rough assessment of teaching and learning disciplinary perspective can surface educational understandings that have importance outside disciplinary limits.

A thorough and neutral participation of industry and education remains encouraging in the accomplishment of the design expansion mainly in the early phases of design understanding. Formerly this has been rather regrettable because like the design area, the industrial sphere retains useful expertise when it comes to professional design training. Cooperation between these two fields should be supported by local participation, ethnic knowledge, and industrial exposure. The existing efforts between education and industry tend to be authoritative rather than self-governing. While the participant in the industry is often engaged in the product development procedure, their involvement is often restricted to prototyping and fabrication endeavors.

On the other hand, both design and craft are essential to the cultural market their cultural subject is rooted in its goods and services. The cultural content particularly that of the crafts communicates to incorporeal cultural heritage. Incorporeal cultural heritage discusses the practices depictions, languages, informations, assistances as well as tools, items, artifacts, and cultural aspects that have been communicated from group to group are continually reinvented



by societies and generations in reaction to their milieu their collaboration with nature and their past and offer a logic of individuality and permanence.

While this knowledge can be an exciting foundation of artistic input for designers and artists, its tacit nature, prevents designers from using it efficiently and incorporating it suitably in their concepts and ideas. This poses the need to convert such knowledge into explicit documents. Such attempts also have the power to cultivate the appreciation of local identities, understand cultural diversity and create cultural hub.

Tacit knowledge is one of the significant ideas used to define the knowledge of craft and design areas. Tacit knowledge is usually individual occasionally profoundly so and since it resides within the individual body and mind it is often hard to communicate and arrange. it can be both private and public; represented within individuals as well as groups and frequently shifted in tacit types. Because tacit knowledge is linked to a person's knowledge and abilities the loss of that person also implies our entire loss off that knowledge (fig.no3). In distinction explicit knowledge that has been devised and arranged can be communicated officially and methodically. We can understand further than we can convey, indicating that explicit knowledge is just a bit of a full amount of expertise which rests implicit in nature. This suggests that the two are profoundly linked co-dependent and harmonizing to each other. As such there is a particular requirement as well as an interesting chance to make parts of tacit knowledge explicit via cooperative effort among craftsperson's, designers, and industry

The curriculum is a term which seems in universal practice to have a specific association with knowledge. Which can be obviously organized into subjects and curriculum can recommend a subject delivery method in higher education where subjects are presented and sealed. Operated by the teacher possibly owing to echoes of obligatory education and in additional education proficiency-centered methods.

In this paper we assess the experience of tacit & explicit knowledge distributed between craftsperson designers, industry, and education. The idea to organize and structure knowledge distributed among craftspeople, designers and educators about products and design growth practices. The contradiction between the craft persons, educators, and industry and possibility of collaboration of educators with the industry is explained. Next, we focus on the knowledge transmission. This paper concludes with an overview of the theoretical and practical implications of the study.

## **2. LITERATURE REVIEW**

While describing the field of craft and design industry there are various suggestions that describe both as cultural and creative activities. Introducing a connection and link that cannot be disregarded. Product development is a field that unites these two fields of design and craft together, however their viewpoint and methods are essentially distinct. (Tsoumas, 2013)



According to Peter Dormer craft is obtained through training and knowledge (Dormer, 2015). The social involvement plays a main part in the growth of social economics. According to UNESCO survey in 2006:

Participation is something that can be viewed. That is, there is not a simple sense in which people participate in cultural life or in political life but rather there is the participative instinct and the participated capacity in other forms. So again, cultural participation is very strongly linked to citizenship, to the reality of citizenship. So just as you are implicitly being defined as not being fully a human if you don't have the capacity to participate in cultural life, you're also defined as implicit not a citizen if you don't have the capacity". (Ellis, Pessoa, & Deloumeaux, 2009)

While instituting the culture of hybrid neologism pro-consumers took in by the expansion of technology. Passeo, Ellis & Deloumeaux further share the significance of traditional tools, techniques and cultural facts which are not outdated. As they still provide the fundamentals of any research, but their efficacy is improved every day. Along with the limitations in the area within which they might be regularly accepted. (Ellis, Pessoa, & Deloumeaux, 2009)

According to Krippendorff design is a perception generating endeavor, that can assert perception, knowledge and possibly, aesthetics as its major apprehension and this concept is intentional. Likewise, the inventions of design are to be comprehensible or momentous to somebody and that this analysis is even more appropriate. (Krippendorff, 1989)

Susan Orr and Allison Sheeve talk about the need to investigate the type of knowledge and how it is revealed in art and design domain. The origin of knowledge apprehended by individuals and creatures and the allegories used to prompt it help build opportunities and activities in higher education environments such implicit theories of knowledge help make discourse in higher education which might comprise instructional design, units of instruction materials for instruction and instructional techniques. (Orr & Shreeve, 2018)

Houghton in his article about the opposing art school curriculums describes that in universities there will always be variety and version of knowledge to build the curriculum and ultimately this change with geographic, political, societal, and operational difficulties on the learning environment. Houghton's historical study of art school curriculum classifies six different tactics to learning and teaching which have been inclined by dominant conceptions and therefore discourses of art in a western global setting he terms these, the apprentice/learner curriculum, the academic curriculum, the formalist curriculum, the expressive curriculum, the conceptual curriculum, and the professional curriculum. Instead having apparent philosophical pauses between these different theories often identifies that many are held concurrently in current day procedures, which lead to curricula damaged with paradoxes. (Houghton, 2016) These challenging and complicated conceptions of the subject offer up a complex image of the curriculum and one which is expected to have local disparity.



### 3. ANALYSIS

The Bauhaus (fig.no. 1) curriculum designed by Walter Gropius in 1922 shows that the main concern was in the 1920s and extensively was printed about exploring art by the artists and designer tutors of the Bauhaus for example Paul Klee. (Orr & Shreeve, 2018) These were laborious efforts to determine learning and teaching in art and design. The topic and methods that should be used. Still, the times of knowledge required more complicated. These types of knowledge and knowing, which are important to art and design higher education are also valuable in other disciplinary subjects.

The knowledge and use of form, color, space, line, tone, plane, proportion, volume, mass, rhythm, texture and pattern could be reasoned to offer the core of art and design. (Orr & Shreeve, 2018) The interpretation of art and design principles into education and coaching was expressed in the work of the Bauhaus in the 1920s and the fundamental design movement in the UK through 1950s and 1960s.

#### **Experimental Awareness**

Designers occasionally make studies of other designers to get understanding into the use of pattern work, it's practice, color balance, creation or composition. These studies are not merely duplicating or reproductions but are commenced with the objectives of knowing or establishing knowledge about the designers and his or her work. Knowledge consciousness is carried out through a method like the original form and is graphical, physical, and kin aesthetic. It generates knowledge identification but not communicated through the written or spoken code, it is a process. Understanding something by presenting it and how it has done offers perceptiveness into the thinking process of the producer.

Among many varied forms of knowing Polanyi's now renowned concept of tacit knowledge that which we understand but cannot reveal possesses a vital spot in art and design. Polanyi discovered the ways in which we understand our individual knowledge regarding everyday endeavors, like as riding a bike. These aspects of knowledge he asserted were not subject to expression but were recognized implicitly or indirectly (Polanyi & Sen, *The Tacit Dimension*, 1967). The impression of knowledge in expert craft creation was also discovered by the critic Peter dormer 1994 in his book which deliberate brilliance in craft training in constructing the level of skill shown by traditional and contemporary craft producers is not simply carried when trying to assistance students to study (Dormer, 2015). Distinctions lay in the manner that a tool is held, how substance feels, or a procedure is conducted. Occasionally the distinctions may be carried to the level of understanding by a teacher but regularly they are not.

In a series of early inquiries into the studio learning and teaching in textiles and fashion. Shreeve (1998) found methods in which tested knowledge reinforced the learning situation in a dialogue of a set of student ventures. Three tutors rated the work and examine their explanations for putting the work in a specific directive of excellence. One teacher says about a particular fashion design, "well you can see it being cut". Introduced in this word is a whole disciplinary established knowledge regarding how clothes are built and constructed and how to interpret a



2D design illustration (Shreeve, 2009). Underneath the coating of knowledge as youngsters know how to express the purpose of the creation to establish or govern this knowledge is tentative knowledge largely tacitly conducted. It is complicated multi-dimensional and available only in component to explicit explanation and assessment.

### **Several Styles of knowledge**

Knowledge is regarded as a multifaceted blend which includes concern in several different types and methods. It involves a vision of learning which is multi-dimensional; holds many forms containing, moving images, images, written text and material objects. Students are operating in complicated multi modal discourses (Kress & Leeuwen, 2004). Whereas many topic areas depend on deeply on the written word for education in the university, the artistic arts mostly trust on more graphical and kin-esthetic modes. Though with the growing use of visual education environment and social media the world is developing much beyond accustomed to visual interaction and more students would gain from understanding and being able to understand the visual structures now popular in everyday life.

### **Practice and Theory – Contradiction and Need**

Visual literacy, a phrase established to explain the articulacy of knowing visual information, a eloquence in visual language, is a key characteristic of our education but, in our knowledge, one which is rarely conveyed. To actually know and be articulate in a visual term needs a greater knowledge of the cultural perspectives of art and design creation and its social use. While the main way of interaction is visual and students are educated and established as visual specialist, it is the extra capacity to evaluate and use cultural connotations which can offer students with a additional critically rounded capability to exercise their art. (Grove, 2003)

For lots of this study is really communicated through words and theories a division has arisen inside the higher education philosophy which is introduced by the practice/theory divided. Art and design are not the only topic area where this occurs; nursing also has a similar conflict in higher education. The training is seen as a main purpose or justification for staying in higher education, several students and some teachers also asked why they must have to write or study theory too. In this rests the distinction between ‘knowing how’ and ‘knowing that’ with this perhaps worsened visual learning choices.

Knowledge is complex, it is multi-layered, altering and set in different places and systems; it is integrally multifaceted. It is practice based discipline section, art and design presents understanding into the aspects in which education in universities could conveniently be believed as multidimensional and knowledge structures complicated environments involving various types of education. It is similarly a place of disceptation and formation of new knowledge which can alter the discipline even at an undergraduate level. This involves adjustments in power relations in the learning situation to allow new ways of training to be recognized. More adaptable and reaction tactics to learning would help create people who are happy with visual communicating via various forms of intelligence involving an ever more visual global social media.



### **Value in Art & Design**

The concept of the art and design curriculum facilitates us and connects with the concept of values to support addition and variety. Values attach to the curriculum. Art and design teachers might require identifying and explore their values to determine whose concerns are being served. This is awkward territory where there can be a gap between recognized and tacit values. Students sometimes tell that they feel like investigators attempting to determine the values or aesthetics of the tutors they work with. This is evident in learners concern about who is establishing their work and how the teacher's artistic procedures associate with a conflict versus the student's way of creating. This can be difficult for students to traverse. As design teachers we need to be vigilant to the idea that values are universal or permanent. (Rogoff, 2011) Art and design pedagogy requires to be acknowledged and adjust its prejudice; this is true, but we ought to go beyond. We should be instinctive not only to acknowledge but also to neutralize and deny some of this prejudice if we are do work in emancipatory education.

### **Uncertainty in Education**

It is essential to leave the students to think ambiguous and unsure about something. This will get them to maintain themselves during cycles of work. If we apprehended the ambiguity, we have lost the ambiguity. This is the main enigma that works with the epistemological ambiguity. The main argument is that there is a unease between innovation and transparency and that the need to come to an adjustment to the later to allow for the former. To survive with the chaos and complexity of not getting all the solutions, but to help student learning we also need to determine clear agenda and structures. These problems cannot be straightened up. Educationist are required to tolerate the confusion and its ambiguity. Atkinson, calls on us to create chances for students to make small leaps into the undetermined. To aid our students' small leaps. (Atkinson, 2012) The Art school in the twenty-first century, encourages us to dive into the vacuum. As educators, teachers, and researchers, we need to make the great leap into the cracks.

## **4. RESULTS AND DISCUSSION**

We have discussed several aspects of learning and teaching are discussed here and focused especially on knowledge and knowing, values and ambiguity. It is specified previously that university learning in these disciplines as rather integrally complex; that it is categorized by uncertainty learning. Multiple types of knowledge which appear often concurrently, and which alter quickly, including tacit knowledge and practices which might be taken for granted within current learning areas. Values which are built and structured to incorporate or eliminate some students however unknowingly values support reconstruct contemplations of the creative expert, but learning in the university also encourages invention, new characteristics, and new methods of working. Learners are urged to establish new and innovative product's, processes, contexts and reactions to the world. It is also suggested that many situations in art and design pedagogy are complicated.

As considered previously that curriculum is a complex unit, involving historical principles, training which offer standards for students, technologies and methods but also various



procedures involving ways of being and developing within this creative environment of our complicated worlds. Courses generate cultures or micro cultures with their own traits and methods that is teaching and learning systems. They generate multidisciplinary curricular that are different, volatile, and difficult for those participating as learners and teachers. There is an ontological<sup>1</sup> dimension to the curriculum as personality work is conducted. In this interpretation of curriculum, the students, tutors, technicians and others who encourage education bringing their characters and ways of existence into the education process they all participate with specific kinds of knowledge connected through the discipline of learning, their roles and tasks change as information is absorbed, challenge is formed in creative subjects. The production or legitimization of individual types and forms of knowledge is a place of conflict as various voices pursue to enforce particular ideas of genuine knowledge curriculum and student's insight.

### **Engagement and Non engagement**

This view of curriculum assumes that students will participate with their learning activities which are presented but this is not constantly the case, explains the type of characteristics with teachers assume in their art & design student, with persistent hard work incentive, emphasis, and duty. Students are likely to be dedicated to subject to their peers and tutors who are involved in learning in a studio setting the obligation to hard work is mutual in art and design as the work is the center of the creative exercise the work is also identical with the individuality of the student. And is an important part of their specialist personality.

The student might create an individuality of contribution or nonparticipation in the community of practice. Which the course represents learners who do not show the performances and mindsets anticipated by tutors are expected to be those who are failing or hold great opinions at odds with the current cultural qualities of the course. Participation and commitment is therefore viewed as a precondition for achievement requiring modifications of the self and presenting other complex set of values and measures to negotiate.

### **Creative Disruption**

In many cases the teaching environment is purposely bothered to make space which nurtures new behaviors of conversation for instances, incorporate working different years within one course the students will participate in critz or involve in extracurricular ventures they may be organized curriculum variations to enable cross disciplinary working or joint life projects, those with partners outside the university

### **Formal and Informal Components**

Variety in the curriculum is also present because of conflicts within and between formal and informal aspects of the learning environment. The growth of the written elements of curriculum could be set to represent the formal curriculum. When confirming new courses of learning, universities need teachers to demonstrate where and how students are going to be encouraged

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<sup>1</sup> Ontological means the study of existence. It is from the word ontology, a brand of philosophy that deals with concepts of being, becoming and reality.



to achieve these learning results. Though like many written calculations of multifaceted practices there is room for analysis and disparity in mapping out the curriculum; the document stays interconnected. These documents might be explained as the previous curriculum add road map which leads the detailed planning of learning but certainly does not encompass all, a student may understand through engaging in the curriculum. Specific dialogues or knowledges, whether verbal, written or visual, and the later are particularly hard to communicate.

### **Learning Environment**

Atkinson suggests that the dominant model of education sets within the known structured by hegemonic rules of assessment and audit with defined outcomes and roles of teacher and learner. through odd practice he posits an alternative, more uncertain pedagogical adventure focusing on a subject yet to come, and where the unknown is central to the endeavor. within his art-based scenario Atkinson sees pedagogic work as an ongoing process of interrelating a series of material entanglements through which what we call teachers and learners emerge (Atkinson, 2012)

The tutor however is placed in a position which requires a professional response to teaching. There is great deal of autonomy still within the studio environment, which tutors are positioned and largely in control of what and how they teach. This is a position of trust. it demands appropriate relation of creative practice into learning activities which will enable students to become or to identify as a creative practitioner.

### **Student Identity**

Individuality is always present for students this is connected to the role and opinions or other roles they take on, but for the student the curriculum is the instrument for a procedure of developing a creative practitioner. They are discovering to think and act as professionals. But they are there to establish their own style of knowledge. From discussion exchange present in the studio, online and with peers. The capability to communicate a critical view and to protect one's own work as the key reason which demonstrates the capacity to be innovative professional that and the creation of the work. Fundamental in this as aspects of identity work which are constant ventures of the self within the activities and collaborations of studying learners are working out new forms of identity as knowledge, practice. Views and values are shown through commitment in education.

To condense the intricacy of curriculum with an emphasis on art and design (fig.no.2) is suggested. The student is at the center of knowledge practice process and material these are facilitated through categories with their related relationships and these set within the cultural practices of the individual course, the learning groups and teams created within the universities all-encompassing culture. This sits within the main social culture and political dialogue is the time and geographic location.

Because of them we swiftly present and highlight learning activities, there are possible negative or positive reactions by students to participate in these kinds of activities. The corporeality of



the world produced by students, their engagement and creative practice is a sign of their achievement and therefore a gauge of their success in becoming a creative practitioner.

### **Teaching Practices for Art and Design**

Here are some teaching practices likely to be encountered in creative arts subjects. The training is beyond the university in creative industries construed or made attainable to learners through recontextualize learning actions. Which helps students to act perform and think like practitioners although within the forms, limitations, and affordances of pedagogic university environment. One might say that being an artist is not a career or the designers are not a specific profession however there are unique pedagogies which are divided by many art and design subject areas. Klebesedal and Kornetsky identify the crit as signature education for the arts. The relevant point here is that when practiced well. The crit (fig.no.4) is an educational tool which helps students to develop a critical and evaluative method to creative work. Students are also competent through the crit to represent and assess their work a trait that will be vital when operating in a professional perspective. The crit itself is perhaps not practiced in design studio outside the academy but there may be elements of practice. which might be like the way crit is staged in university. The studio, the brief, the life project, development work, research, dialogic exchange, materiality all inculcates into a thorough curriculum for art and design practice. (Klebesadel & Kortensky, 2009) A repertoire off teaching tactics is pinpointed here which explain some of the ways in which practitioners assist students develop into creative practitioners:

- 1: Passing on your knowledge as it is skill-based methodology which more or less show and tell and expect students to play to a similar standard.
- 2: Applying instances for practice or getting item or artifacts or analyzing completed or partially completed artifacts is a plan which facilitates in illustrating the results and in the case of partially finished work also the procedures of professional practice.
- 3: A more refined option of bringing in artifacts is to bring in your own work as a foundation of discussion or learning.
- 4: Education while teaching is a way in which practitioners rest their two roles. Using this strategy is a way to swap knowledge between the two different social areas they reside between being a practitioner and being a teacher.
- 5: Strongly linked to this approach is the elimination of borders to both practice and teaching. While involved in one activity it is possible to think for the other end to be affected by what is happening to the advantage of other teaching and practice.
- 6: Duplicating is a way for the teacher to simultaneously engage in this practice and in teaching related activities for example a tutor may design a project which is practically the same as her own creative work.



7: Dovetailing is where the responsibility of teaching and practicing begin to combine one activity can fulfill objective is in both education and practice worlds. This is exemplified by a tutor on a teaching program who is also a curator in visiting. She finds recent graduates report collectively an exhibition of work at the same time she has created information for students on the foundation course about separate degree programs so that they can make learned decisions about where to study.

8: Collaborating is a teaching approach which brings the students and tutors simultaneously in their learning activities. The tutor gets little difference between themselves and their students, both of them together on a journey of discovery in the practice.

9: Subject assignation intents to involve in study to develop your own understanding of the subject or to take a more academic line toward has previously been chiefly economic engagement this is not to abandon the practice that is somewhat which is an entrenched part of your identity but likely to see it in a different light by means of theory or other points of use or to progress the practice with the help of others.

10: Recreating understanding of practice this is a perhaps a limitation of the research style used in this study where interviews to recall the teaching experience limits the recall to significant instances and does not investigate all goals or practicalities of teaching situation. With the stress on recreating both structure of practice context, as in the physical situation, and the way of working with consumers.

The intricacy of art and design disciplines offers variation and local practices, making monolithic assertions is a complex subject. Practice must be facilitated and structured to support learning and to adjust the expectations of the university and off many of the political discussion is widespread in society. These discourses also have an inclination to position learning in university as other than the real world however imaginative and creative tutors are in helping students learn.

### **Role of the teacher**

It is to offer expertise and having the capacity to facilitate, listen, observe, intervene, question and challenge. As the 21st century our students are the browser, interactor, co-author, and producer just like every enthusiastic cultural participant in an information or knowledge economy. They have grown up in a culture where active participation is learning.

### **Evaluation:**

Creative practice evaluation identifies the importance of the student as manufacturer, while lecturer discusses children's work in grading meetings, their review discussion he diligently comments about the work, how the work is made, and about the student who made the work. Therefore, there are three critical aspects in our design evaluation that we need to contemplate these are process, person and product. We describe to these as the three evaluated P's. (Orr & Shreeve, 2018) The structure of these elements is like close but not identical to Belluigi's triad schema for fine art studio assessment. (Belluigi, 2013)



In a normal crit all three evaluated P's may be present. An in-term crit may focus on work in development, while a definitive crit may look at the completed product, in both instances the student and his or her methods to the expansion of ideas, thinking and making will be part of the dialogue about the work next, we review each element in turn.

Process participates in art and design faculties; lecturers are devoted to acknowledging the significance of the process of making work chaos to reveal this in the ways that they bring out assessment. The focus on process means that lecturers intend to see proof of their learning journey to be evident in the submission of the work should surface the journey to process as well as a destination point.

Product review typically focus more and more on the product as a student goes through the course of study. Thus, a one year undergraduate project usually assessment is a substantial part of the marks to the process of the creating, while a third year project will commonly assess the size of the marks to the product. The summer show or graduate show is the point where the work is exhibited in a professional context, and it marks the exit goal for students as they move to the professional field post-graduation. This change off stress highlights that process and product are interlinked even when the lecturers mark work in the final year they're rewarding hints of the process in the product. We are powerless to isolate the growth of the work from the final submission and there is a relation between the response student received over the term and the grading of the final submission.

Person the third key implies to the person whose work is being graded students devote themselves in their practice. Artistic children's have emotional depth in their work. In university evaluation process lecturers are urged to separate the students work from the student's identity. This opinion of disconnect is helpful for the lecturer to look dispassionately at the strength and weaknesses of the students work without feeling under any pressure. Today there is a great deal off focus on anonymous evaluation.

## **5.CONCLUSION**

It is also possible to look at learning, teaching written assessment practices in the curriculum and think about these being usefully transferred to other disciplines. There are two possibilities here as incentive to go interdisciplinary or complex, firstly with assessment methods which are informal, students and tutors engaged in discussion the way that designers and artists think. It allows access to powerful knowledge, use into disciplinary perspective, and helps a mutual social meaning growth. Students are developing an evaluated eye in relation to innovative work. Secondly, where new and part time tutors are also included in social practices in learning, teaching and assessment, they too can learn the parameters and rules of the game. Working with both visual and verbal languages in explicit mode allows access to the shared practices, requirements, and opportunities in the community of practice in the discipline. Through learning to live with ambiguity, uncertainty, difficult decisions and conflicted routes it is possible to learn to generate and to maximize chances when they are offered.

## 5. FIGURES

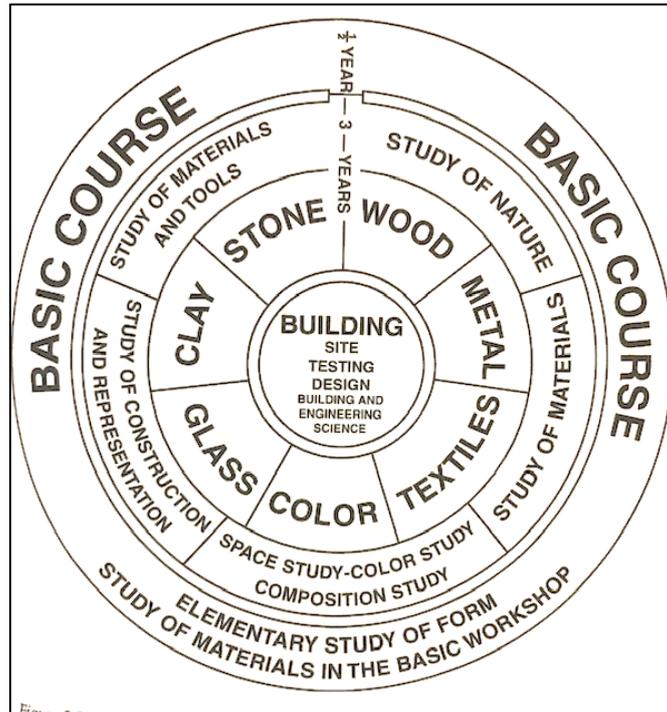


Figure 1 The Bauhaus curriculum design by Walter Gropius

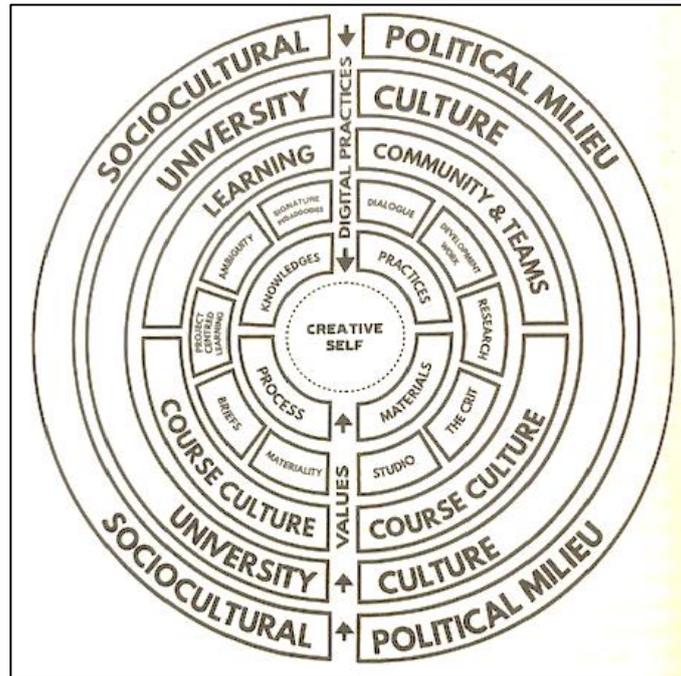


Figure 2 Example of a sticky curriculum in Art and Design, Art and Design pedagogy in Higher Education.

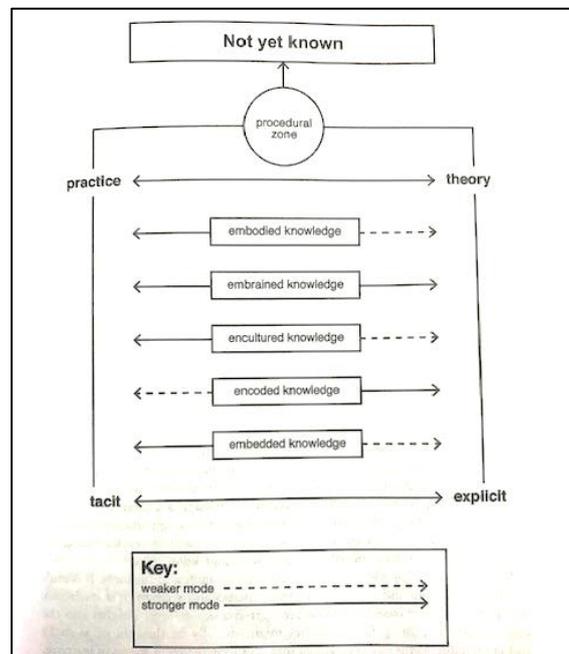


Figure 3 Types of knowledge in Art and Design, Art and Design pedagogy in Higher Education.



Figure 4 The Crit, Hein Koh, School of Art 2006, <http://retnull.com/index.pho?/text/the-crit/>

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