



# Year 10 GCSE Textiles

## Curriculum Intent

The Art Department seeks to develop and refine GCSE students' visual language and continue to hone the skills needed to make them confident and knowledgeable practitioners. They will understand the full creative process; developing the skills and knowledge needed to produce a body of artwork that will fulfil the four assessment objectives of the GCSE course. Students will have experience of working in a range of media and using a range of techniques. They will understand how to use contextual and other sources within their research and they will be able to demonstrate analytical and critical understanding.

*"Creativity is allowing yourself to make mistakes. Design is knowing which ones to keep." Scott Adams*

### Students will learn: -

Over the first 3 terms of the course students will learn how to develop personal ideas from two given themes. (The second theme will continue into Term 4.) These will be done consecutively, with each theme will last approximately 2 terms.

#### Possible given themes -

- Textures in Nature
- Botanical
- Food and drink
- Vessels (natural forms)

**Firstly**, students will learn the skills that enable them to produce accurate observational studies using a range of media. These could include drawing in pencil, charcoal, pastels and painting in watercolours and acrylics and photography. Students will learn how to work from primary and secondary source materials and also learn when it is appropriate to use each of these methods of research. Students will learn how to use photographs and photography as part of the research process.

**Secondly**, students will learn how to develop ideas based on their observational studies. They will learn how to investigate the work of different artists, designers, art and design movements and artefacts produced by different cultures. Students will learn how to analyse and annotate the work they're researching. Students will also learn how to link their artists' research with their own work.

**For the third stage** students will learn how to review their work and make critical judgements about it. They will also learn how to refine their ideas as they develop.

**For the fourth**, and final, stage students will learn how to create final pieces that are based on their preparation in the first three stages.

### What knowledge and skills will I learn?

- record experiences and observations in a variety of ways using drawing or other appropriate visual forms; undertake research; gather, select and organise visual and other appropriate information
- explore relevant resources; analyse, discuss and evaluate images, objects and artefacts; make and record independent judgements
- use knowledge and understanding of the work of others to develop and extend thinking and inform own work
- generate and explore potential lines of enquiry using appropriate media and techniques
- apply knowledge and understanding in making images and artefacts; review and modify work; plan and develop ideas in the light of their own and others' evaluations
- organise, select and communicate ideas, solutions and responses, and present them in a range of visual, tactile and/or sensory forms.

### Students will:-

- understand how ideas generate starting points for art and design practice and form an integral part of the creative process
- understand how images and artefacts relate to ethical and political contexts
- undertake sustained development and refinement of idea
- develop their visual language to communicate ideas
- demonstrate skilful use of the formal elements, including line, tone, colour, shape, pattern, texture, form and structure
- record evidence of their progress, in an on-going critical and analytical review
- respond to a theme, stimulus or ideas
- make connections between their investigations and creative intentions
- realise intentions
- produce and present a final piece.

*"Design is a solution to a problem; art is a question to a problem."*





## International Opportunities

### Visits Programmes

- **Tokyo:** Metropolitan Museum
- **Paris Work Experience:** Centre George Pompidou, Musee d'Orsay, Musee National Rodin, Musee d'Art
- **Madrid Work Experience:** The Prado
- **Frankfurt Work Experience:** Museum Junge Kunst, Stadel Museum

### Diversity within the curriculum

**Research into Methods/Techniques:** Persian rugs, Turkish felted cloths, Islamic patterned fabrics, Peruvian weavings, Chinese silk painting, African wax prints or batik, European tapestry, Lithuanian folk culture, Ottoman Silk Applique, Arts and Crafts Movement, Banama Animal Puppets, Mexican Folk Art, Japanese Shibori Dying....

**Examples of Artists/Designers to research:** Yinka Shonibare, Duro Olowu, Karine Jollet, Hannah Podbury, Yayoi Kusama, Courtney Mattison, William Morris, Shelia Hicks, Iris Van Herpen, Zhandra Rhodes, Vanessa Barragao, Prabal Gurung, Paola Idrontino, Maison Margiela, Julie Mehretu, Coco Channel, Zuhair Murad, Luca Lin and Galib Gassanoff...

### Enhancing Home Learning:

There will be the opportunity for students to carry out first hand observational studies during a day visit, organised by the school, to a place linked to their given theme.

Previous visits have included Kew Gardens. The purpose of the visit is for students to work in situ gathering visual information from primary source materials

Where possible students should also visit the FTM, other museums, buildings and any specialist collections that are linked to their own investigations.

Students will be required to work in one or more of the disciplines listed below and will need appropriate resources to do this.

Constructed Textiles, Digital Textiles, Dyed Fabrics, Printed fabrics, Fashion design, installed textiles, Soft Furnishings, Stitched and/or embellished textiles:

Throughout the course students will gather visual information and research in a series of sketchbooks. These sketchbooks are working documents and as such should be kept with students, where possible. This is to allow them to gather research; whether it be visual studies, note taking, artist research or other forms of planning. These sketchbooks should be organic and incremental, chronicling the development of ideas from seed to fruition.

Students will be set specific, personalised tasks to complete at home that will cover all areas of the assessment matrix. This will depend on the projects that are being undertaken and the needs of the group and specific students.

These tasks might range from students working in their sketchbooks to carry out artists' research to making of a larger Textiles pieces. Students will be given an appropriate amount of time to carry out each task and should organise themselves so that they make full use of this time.

### How will students be assessed: -

#### By the end of the Year 10 students

#### Should:

- have created a substantial body of work which includes visual and written research in their sketchbooks and separate investigative studies. They should have also created a number of final pieces linked to their investigations.
- have the tenacity and ambition to undertake sustained investigations into a given theme.
- have developed and honed skills that show a sophisticated understanding of the role that the Formal Elements within their own work.
- have the knowledge to make connections between their work with the work of artists and designers.



*"I think there is beauty in everything. What 'normal' people would perceive as ugly, I can usually see something of beauty in it."*

**Alexander McQueen, Designer**



## Raija Jokinen



Jokinen is a Finnish based artist and studied in the Helsinki University of Arts and Design.

She has created her own techniques for her sculptures based on paper, sewing, embroidery, painting and acrylics.

To create her first sculptures, she uses paper-gum (often made of flax).

Flax is ideal for her technique as it can look very delicate and fragile but also be rough and stiff.

She often includes body-related details within her work; such as skin, blood vessels and nerve endings. This can create an almost inside-out effect.

Additionally, she manipulates her artwork to resemble forms of nature - be it animal body parts, leaves, petals, roots or branches. The combination of these two elements creates her amalgamation of half-human beings.



She states that her artistic approach is focused on "everyday feelings, situations and thoughts we all have".

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process photos of making my Yto final piece

Materials:

- wire (thick, medium, thin)
- packing peanuts
- paints
- thread, inspired by Diana Nagom dress/artist

**"Styles come and go; good design is a language, not a style."**