

OCR: GCSE ART TEXTILES

A GUIDE TO THE COURSE

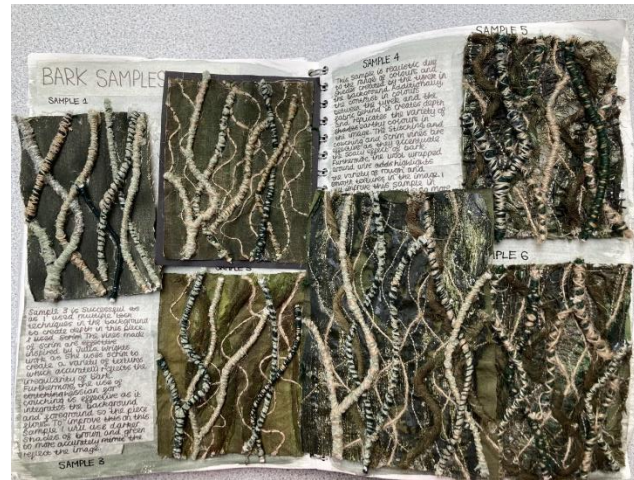
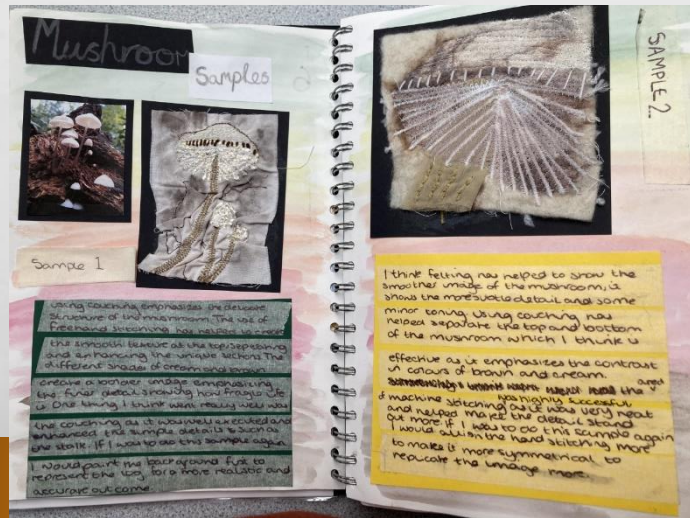
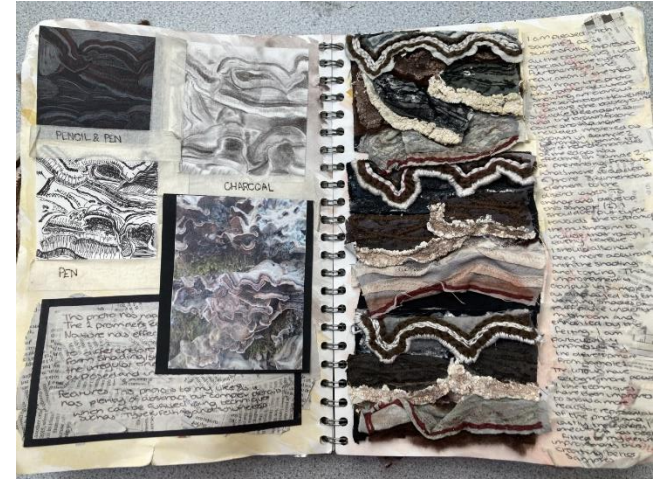


What does a typical lesson look like?

Year 9: Students will develop practical skills in numerous techniques and learn to experiment and be creative in different medias. The year has been developed to promote creativity, take risks, and think outside the box in their exploratory work. They will use what they learn to complete 2 small projects which follow the GCSE coursework requirements.

Year 10 and 11: These years work contribute towards the final GCSE and therefore students will work on their individual chosen projects. In lessons students receive a 1:1 session with their teacher every cycle where individual targets for the work to be produced and developed will be set.

WHAT DOES ART TEXTILES LOOK LIKE?



Coursework Project : Natural / Organic

Trip to Wisley/Kew Gardens, Nov Year 10 to inspire students in their ideas and collect research

1st January Year 11: Exam Paper titles given out to students

April Year 11 : Deadline for all preparation exam work

April Year 11 : Final 10 hour practical exam (2 days)

Assessment overview:

Portfolio: (Coursework)

(120 marks) 60% of total GCSE

Externally set task:

Exam 10 hours

(80 marks) 40% of total GCSE

Time frames

Portfolio Coursework: Oct Year 10 – Oct Year 11

Externally set task: Jan Year 11 – April Year 11

Work is assessed under 4 different assessment objectives
(Each objective is worth 25% of the total marks)

Assessment Objectives

- AO1 **Develop** ideas through investigations, demonstrating critical understanding of **SOURCES**. (Gather your own research ie photos, looking at other artists, designers, or sculptors work. Develop your ideas into investigations.)
- AO2 **Refine** work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes. (Explore and refine your ideas by using a range of techniques and medias to show experimenting and progression.)
- AO3 **Record** ideas, observations and insights relevant to intentions as work progresses. (Record what you see, both in written form and in visual form by the methods used to experiment and by the details you include. Be able to show how your work progresses.)
- AO4 **Present** a personal and meaningful response that realises intentions and demonstrates understanding of visual language. (Ensure your project is meaningful to you and present it in such a way that it shows the journey you have taken, the ideas you have developed and refined and how the outcomes represent your intentions.)

Exam project (40%) Students select from a choice of themes selected by the examining board

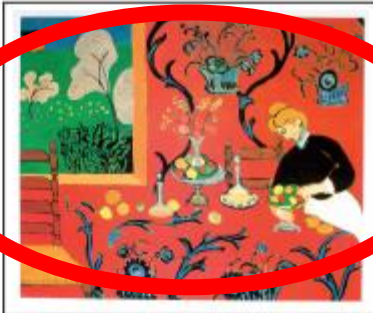
Contrast

'Contrast and contrasting elements' have been interpreted or used by artists, designers and craftspeople in many interesting or unusual ways.

Respond to one of the following: (a), (b), (c), (d), (e), (f), (g) or (h).

(a) Light and dark, unlike, range, variation, difference, opposite, conflicting, diversity, colour or tonal contrast...

(b)



(c) In **Fine Art**, contrast has featured in the work of many artists and it has particular significance in certain societies or cultural events. It provides opportunities to study shape, tone and colour. Andy Warhol, Julian Opie, Jeong Seon and Bridget Riley have responded to this theme in different ways.

(d) In **Graphic Communication**, designers have used contrasting elements to create striking and bold imagery. Contextual material investigated could include work by Jacqueline Casey, Aleksandr Rodchenko, Louise Fili, Muriel Cooper, Ikko Tanaka and other graphic design practitioners.

(e) In **Photography**, contrast is an important visual element used by photographers, film makers and animators. Examples of this can be found in the work of Anna Atkins, Ansel Adams, Tim Burton and Nick Park.

(f) In **Textiles Design**, contrast has often featured in textile designs for both fashion and interiors. Designers such as Kelly Wearstler, Mary Quant and Duro Olowu have used contrasting elements for inspiration.

(g) In **Three-Dimensional Design**, contrast is an important consideration in three-dimensional design. Examples of this can be found in the products produced by Lego and K'NEX and in architectural designs such as Centre Pompidou.

(h) In **Critical and Contextual Studies**, artists working in two and three dimensions have responded to contrast and contrasting elements in different ways. Contextual material investigated could include work from the Cubist, Surrealist and Pop Art movements.

Careers In Textiles:

You can work in the textiles industry, or use your creative flair and ability to generate ideas and concepts to match a brief, in many other sectors. Job options include Fashion Designer, Interior Designer, Printed Textiles, Textiles construction, Clothing/textile technologist, Interior designer, fabric designer, Textile designer.

Other jobs where your degree would be useful include teacher, industrial/Product designer, printmaker, retail buyer/merchandiser.