Year 10 Curriculum Content: Textiles

ASSESSMENT OBJECTIVES

AO1	Develop ideas through investigations, showing critical understanding of artist's work.
AO2	Selecting and experimenting with appropriate media, materials, techniques and processes.
AO3	Record ideas, observations and insights relevant to intentions as work progresses.
AO4	Present a personal and meaningful response that demonstrates understanding of visual language.

HISTORICAL CONTEXT OF PUNK

- Mohawks, safety pins, plaid, anarchy and lots of attitude
- In language and style, punk encapsulated the socio-economic and political climate of the late 1970's.
- This distinct youth culture provoked a media-driven panic. It was an articulation of the breakdown of British society.
- Song lyrics and iconography questioned social and political hierarchies and notions of personal identity.
- It challenged the "norm" of the music industry and spoke about "real" feelings, reflective of the struggles of the people.
- Struggles included the three day week during 1973-74, which was a measure to conserve electricity, which was being severely effected by miners strikes.
- The emergence of British punk is often linked to the band The Sex Pistols, who released records such as 'Anarchy in the UK' (1976) and 'God Save the Queen' (1977).
- God Save the Queen was released to coincide with the Queen's Silver Jubilee. This was no coincidence.
- It was banned from the BBC, which actually became a powerful endorsement for an anti-establishment rant.
- The Sex Pistols were rebellious and shocking. An incident of foul mouthed language on the TV show Today helped them be known in mainstream culture.
- 1976 was a year of strikes and raging inflation, with the country facing economic failure. This lead to the winter of discontent in 1978.
- Other punk bands inc. The Clash, Buzzcocks and The Jam
- Vivienne Westwood was disengaged with Punk when it became too commercial.

DEFINITIONS

Punk (noun):
A subculture popular among young people, especially in the late 1970's, involving opposition to authority, expressed through shocking behaviour, clothes, hair and loud, fast music.

Sub-culture (noun):
The way of life, customs and ideas of a particular group of people within society that are different to the rest of that society.

VIVIENNE WESTWOOD

Key Facts:
- Born 1941, Glossop, Derbyshire.
- Went to the University of Westminster to study fashion and silver-smithing but left after one term.
- Them she trained as a primary school teacher.
- Began designing clothes in 1971, after opening her first shop Let It Rock on 430 King's Road with boyfriend Malcom McLaren.
- In 1976 dressed the punk band the Sex Pistols with shocking and rebellious printed t-shirts.
- A founder of punk as a youth subculture. She viewed pink as a way of "seeing if one could put a spoke in the system".
- First catwalk collection was shown in 1981, titled *Pirate*
- 1992 awarded OBE and caused controversy with her outfit by only wearing sheer tights under her skirt
- Became a Dame in 2006
- Continues to be a political and environmental activist, using her collections and catwalk shows as a platform to campaign for a better world.

LINKS:
- https://www.viviennewestwood.com/en/
- https://www.vam.ac.uk/articles/vivienne-westwood-punk-new-romantic-and-beyond
- https://www.vogue.co.uk/article/vivienne-westwood-biography

FABRIC MANIPULATION TECHNIQUES

	Knife Pleats A series of pleats that face one direction.
	Box Pleats Pleats are folded away from each other on the outside of the garment, creating a box.
	Pin Tucks Narrow tucks are stitched in fabric. A series of tucks are usually created in regular intervals.
	Wave Pin Tucks Perpendicular stitches can be added to pin tucks to create waves.
	Gathers Two lines of stitching are sewn on the edge of the fabric, the bobbin thread is pulled to gather the fabric.
	Fusing Heat is used to melt synthetic fabrics, layers of fabrics can be fused together and stitched for further interest.
	Slashing A process that involves layering up fabric, stitching channels and cutting through the fabric to reveal the fabrics.

CRITICAL ANALYSIS HELPSHEET

Include the following on your page:

- TITLE OF WORK
- NAME OF ARTIST/DESIGNER
- DATE THE WORK WAS MADE

ANALYSING THE WORK OF OTHERS

What do you like about their work? What inspired you?

What techniques and processes did they use?

How can you replicate this?

What materials did they use? How could you use this in your own work?

What was their original theme or inspiration? How might you use this to develop your own theme? How can you now gather primary evidence to supplement, extend, and enhance your work?

What textile techniques could you use to replicate their work

EVALUATING YOUR OWN WORK (YOUR RESPONSE)

What did you do (techniques and processes)?

Why you did you do it (relationship to the theme, artist/designer, primary research)?

How well did it work?

What would you do differently next time?

How would you take it forward (development/refinement into a final outcome)?

How well did your response work out and what could you do next time to improve and develop this response? How might this link to your final outcome?

How do you feel about their work…

- What did you notice first?
- Do some parts draw more attention than others?
- Why is this?
- What do you like the most about it?
- What do you dislike?

Think about…

- The artists/designers' use of Line, Tone, Colour, Shape, Pattern (the formal elements)

- Why have they done it like this?

Personal Response…

- What do you like about the work?
- Why?

- Does it remind you of anything?
- Why?

- How could it link to your own work?

Who made the art work…

- Do you think the background and inspirations of the artist/designer explains why it was created?

- What is the theme of the work?

- What was the artist/designers inspiration?

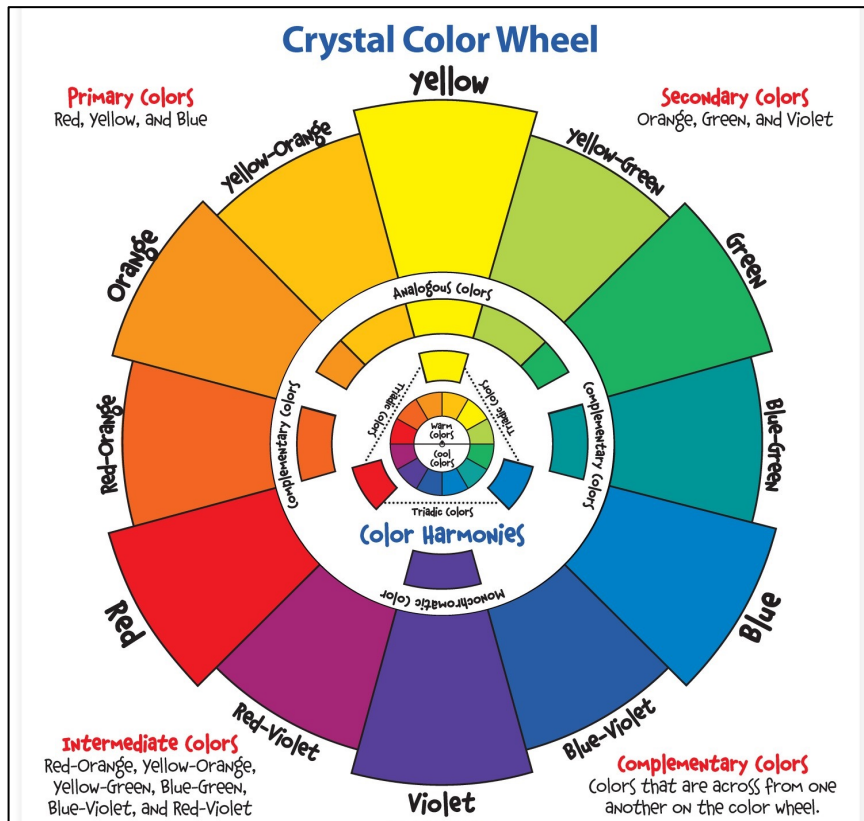### Materials, Techniques and Processes…

- What has the artwork been made out of and what techniques have been used?

- What tools were used to achieve this process?

- How could you do the same thing yourself?

Your response…

- How/what techniques could you use to respond too the artist/designer in your project?

- How could you use these techniques in your own designs?

KEY WORD HELPSHEET FOR CRITICAL ANALYSIS

WORDS TO DESCRIBE ATMOSPHERE

Cold	Nostalgic
Dark	Enlightened
Oppressive	Liberating
Spooky	Violent
Warm	Confining
Serene	Calm
Peaceful	Energetic
Perfect	Ominous
Lively	

WORDS TO DESCRIBE MARK MAKING

Heavy	Dry
Directional	Watery
Quick	Wistful
Detailed	Painterly
Scratching	Confidently
Scrubbing	Wandering
Violent	Blotching
Dabbing	Expressive
Splodges	

WORDS TO DESCRIBE THE FORMAL ELEMENTS OF TEXTILES AND ART

LINE	TONE	TEXTURE	SHAPE/FORM
Broken	Lightness	Smooth	Three dimensional
Flowing	Darkness	Rough	Two dimensional
Thick	Mid	Hard	Outline
Bold	Shade	Soft	Angular
Curvy	Depth	Wrinkled	Bent
Thin	Subtle	Jagged	Bulbous
Hatched	Dramatic	Velvety	Curved
Delicate	Constant	Bumpy	Concave
Jagged	Changing	Flat	Convex
Random	Varied/Broken	Silky	Geometric
		Uneven	
		Frayed	
		Bubbly	
		Etched	

MOOD	COLOUR	COMPOSITION	PATTERN
Calm	Warm	Balance	Broken
Tranquil	Cold, Cool	Rhythm	Checked
Joyful	Harmonious	Variety	Flecked
Radiant	Contrasting	Symmetry	Formal
Lively	Vibrant	Unity	Marbled
Sorrowful	Saturated	Background	Ornate
Stormy	Earthy	Depth	Regular
Relaxed	Bold	Repetition	Tessellated
Rebellious	Bright	Balanced	Stripy/Spotted
Angry	Brash		
Distressed	Clashing		
Annoyed	Harmonious		
	Dappled		
	Delicate		
	Exciting		
	Dull		

Crystal Color Wheel

Primary Colors
Red, Yellow, and Blue

Secondary Colors
Orange, Green, and Violet

Yellow
Yellow-Orange
Yellow-Green
Green
Orange
Blue-Green
Red-Orange
Blue
Red
Blue-Violet
Red-Violet
Violet

Analogous Colors
Complementary Colors
Warm Colors
Cool Colors
Triadic Colors
Monochromatic Color
Color Harmonies

Intermediate Colors
Red-Orange, Yellow-Orange, Yellow-Green, Blue-Green, Blue-Violet, and Red-Violet

Complementary Colors
Colors that are across from one another on the color wheel.