

A Level Textiles- Developing Practical coursework:

A01: Develop ideas, analyse and respond to the work of others

Mind-maps
Moodboards
Taking Primary source photos
Gathering secondary sources
Written analysis on others work
Your interpretations of others work

The flow of your project - sequential thinking and imaginative leaps!

A02: Explore/select materials & processes, review & refine ideas

Evidence of exploring different ways of working. Trying out ideas through a range of materials and techniques. Identifying and developing most successful processes.

A03: Record ideas, reflect critically

Primary source photos to inform your work.

Recording in a range of materials inspired by primary sources, secondary images, and other artists work.

Recording your thoughts, ideas, and reflections through annotations in your sketchbook.

A04: Present a personal and meaningful response that realises intentions

Final pieces
The outcome of the journey of your project



Before writing any analysis of an artists work - it is a good idea to spend at least 2 mins studying the work and writing down a list of as many words as you can think of when looking at the piece. This will give you a good vocabulary list as you explore the work further.

1. BASIC INFORMATION

- Who created the piece of work? When?
 - What is the title of the artwork?
 - What do you know about the artist that may be relevant to your inquiry? (For example; Where do they live and work? What have they studied? What is their career?)
 - What is the artist trying to convey / communicate through their work?
 - What ideas / concepts are they exploring?
 - Can you find a direct quote from the artist about their work?
 - Describe the image in detail – look at the key words and use as many as you can relevant to the piece you are looking at:
- ☐ Composition
 - ☐ Colour
 - ☐ Shape and form
 - ☐ Pattern
 - ☐ Feelings
 - ☐ Texture
 - ☐ Tone

2. CONTEXT

The contexts are situations, conditions or events that exist outside the photograph which may influence how it was made, why it was made or how we respond to it. You should consider and comment on these where relevant when discussing artists work.

The cultural context - aspects of fashion, movements in the arts (any or all of them) that may impact on taste or style, genres (themes) within the medium.

For example: Romantic literature and poetry formed the basis of the Pre-Raphaelite movement in painting which in turn informed early 19th century photographic portraiture

The historical context - events taking place that may inform the work, affect opinion, that may form the subject of the work.

For example: The increase of mechanization between the World Wars was the prime impetus for movements in art such as Futurism and Photo-Montage

The social or political context - similarly conditions, events, opinions that may inform the work, affect the artists opinion or viewpoint or the viewers.

For example: Thatcherism and political stagnation in the 1970's gave rise to the Punk movement, In fashion, graphic art and music. Or the effect of the spanish civil war on Tapies / Picasso.

The personal context - the personal standpoint of the artist formed through their own life experience, for example their environment, or your personal viewpoint as the viewer of the work.

For example: Much of Louise Borgeous work is informed by her relationship with her parents. Jenny Savilles early work reflects on the perceived beauty of flesh, body size and image.

3. Materials and Process

How has the piece been created?

- **What materials / techniques has the artist used to create the piece?**
- **How do the chosen materials / techniques help to convey the message or the artists intentions of the piece?**

4. YOUR INFORMED OPINION

- **What do you think, personally about the image? Be critically reflective.**
- **What is the purpose of the image?**
- **Does it convey a message?**
- **How do the materials / techniques used in the piece help to convey this message?**
- **Is it successful in conveying what the artist wants to say?**
- **Does the title change the way you see the work?**
- **What message does the work communicate to you? (personal insight)**

Links to Other Artists:

What similarities do you see between this artist and others you have studied?

Materials / techniques / concepts and ideas.

KEY WORDS

Open Toe Foot
Heat Transfer
Paint
Wool Roving
Manipulation
Consistency

COMPOSITION

Perspective
Foreground
Middle-distance
Background
Portrait
Landscape
Rule of thirds
Arrangement
Framing the subject
Viewpoint: from above,
from below, side on
Dominant line or curve
Eye line
Focal point
Horizon line
Scale
Angle

COLOUR

Cool
Warm
Translucent
Harmonious
Flamboyant
Neutral
Sombre
Strong
Contrasting
Primary
Complementary
Vibrant
Earthy
Pale
Subtle
Vibrant
Bold

Textiles TECHNIQUES AND PROCESSES

Rust Dying
Shibori and fabric manipulation
Free Machine embroidery
Silk painting
Collaging
Heat Pressing
Embellishing
Stitch and slash
Wet Felting
Heat treating

SHAPE and FORM

Symmetrical
Asymmetrical
Square
Flat
Forked
Regular
Sweeping
Curvaceous
Elongated
Twisted
Solid
Rounded

PATTERN

Repeating
Even
Symmetrical
Linear
Simple
Geometric
Striped
Simple
Well-balanced
spaced

FEELINGS

Happy	Miserable	Hopeful
Sad	Quiet	Unpleasant
Depressed	Loud	Aggressive
Lively	Relaxed	Tense
Expressive	spiritual	Upset
Peaceful	Serene	Angry
Calm	Curious	
tranquil	Anxious	

TONE

Subtle
Contrasting
Dramatic
Strong
Tint
Shade
Soft
Harsh
Light
Dark
Highlighted
Mid-tone
Varied
Silhouette
Shadow

TEXTURE

Shiny	Smooth
Glossy	Fine
Jagged	Uneven
Flat	Bumpy
Furry	Coarse
Hairy	Soft
Rough	Prickly

Personal study — will consist of an investigation into a selected aspect(s) of others' art, craft or design. Understanding should be communicated through integrated images and texts that include a written element of 1000- 3000 words.

Your personal study will be awarded a mark out of 18 and will be marked separately from your coursework project.

It is marked against all four assessment objectives

A level assessment grid – personal study																									
We recommend using the A level Personal Study Performance Calculator to establish a mark for the personal study. This mark should then be transferred to the assessment grid below.																									
The following grid relates only to the personal study, completed as part of Component 1 Personal Investigation. This grid should be used to mark all titles. The grid relates to all four Assessment Objectives equally. All four Assessment Objectives must be met in the personal study. A mark out of 18 should be awarded for the personal study.																									
Assessment criterion	0	Level 1 LIMITED ABILITY			Level 2 BASIC ABILITY			Level 3 EMERGING COMPETENT ABILITY			Level 4 COMPETENT AND CONSISTENT ABILITY			Level 5 CONFIDENT AND ASSURED ABILITY			Level 6 EXCEPTIONAL ABILITY			Total mark awarded:					
Personal study (AS/A2/AD3/AD4)	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18						
No irrelevant material	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18						
	All level descriptions for Level 1 apply in addition to the level description below.			All level descriptions for Level 2 apply in addition to the level description below.			All level descriptions for Level 3 apply in addition to the level description below.			All level descriptions for Level 4 apply in addition to the level description below.			All level descriptions for Level 5 apply in addition to the level description below.			All level descriptions for Level 6 apply in addition to the level description below.									
	Limited ability to use of written communication and specialist terminology.			Basic use of written communication and specialist terminology.			Emerging competence in use of written communication and specialist terminology.			Competent and consistent use of written communication and specialist terminology.			Use of written communication and specialist terminology to confident and assured, and expressive ideas fluently.			Use of written communication and specialist terminology is exceptional and expresses complex ideas with authority.									
Recording of total marks																									
Component	Mark for practical work and annotation						Mark for personal study						Total marks												
Component 1: Personal Investigation	Out of 72						Out of 18						Total Component 1 (out of 90)												
Component 2: Externally Set Assignment	Out of 72						Out of 72						Total Component 2 (out of 72)												

A GOOD ESSAY WILL: Have a clear and concise focus/title

- Well informed - you would have looked at a range of sources
- It will flow
- It will be structured - Clear introduction, main body, conclusion
- It will refer back to your focus/title and answer your question
- It will compare and contrast the artists analysed
- It will reflect on how the artists studied have influenced your own work and ideas.
- Bibliography references sources
- Use of relevant quotes

STRUCTURING YOUR ESSAY:

- Title** – Identify what are you going to write about? Remember it should make connections to the theme you are investigating in your own practical work
- Introduction** – Briefly outline what it is you are investigating in your study. You may make references to the work of others and your own developing practical work.
- Main part of the study** – try to research the work of at least 4-6 different Artists. Try to compare and contrast their work against each other, what similarities, differences can you see in their work that ties into the theme you are investigating. Make references to your own work where relevant. How have these artists informed your own developing ideas or use of materials.
- When you write about a piece of work include a colour example of it at that point in your study. This may be your own work or the work of an Artist. Ensure you label the source with the artists name or own work.
- Quotes** - Include quotes made by Artists where relevant.
- Conclusion** – tie up your study. What have you discovered or concluded in your research? How has this informed your own art practice.
- Bibliography** - Make a note of all of your sources; books, web pages, galleries visited etc., for your bibliography. Have an ongoing list as you write as it is hard to try and make references to all your sources after you have finished your study.

<u>ADDING</u> And Also As well as Moreover Too Furthermore Additionally	<u>SEQUENCING</u> First, second, third Finally Next Meanwhile After Then Subsequently	<u>ILLUSTRATING</u> For example Such as For instance In the case of As revealed by... Illustrated by...	<u>CAUSE AND EFFECT</u> Because So Therefore Thus Consequently Hence
<u>COMPARING</u> Similarly Likewise As with Like Equally In the same way...	<u>QUALIFYING</u> But However Although Unless Except Apart from As long as If	<u>CONTRASTING</u> Whereas Instead of Alternatively Otherwise Unlike On the other hand... Conversely	<u>EMPHASISING</u> Above all In particular Especially Significantly Indeed Notably

Have you checked your work?

- Have you used spell check?
- Is your work in paragraphs?
- Do sentences start with capital letters and end in full stops?
- Are quotations in inverted commas?
- Have you used capital letters for names and places?
- Have you used specialist vocabulary correctly?
- Proofread your work – does it make sense and is your meaning clear?

OTHER WAYS TO SAY....

<u>NICE</u> Agreeable Attractive Appealing Pleasant Pleasing Likeable Lovely Fine	<u>GOOD</u> Excellent Amazing Wonderful Marvellous Exceptional Fantastic Super Outstanding Splendid	<u>PRETTY</u> Beautiful Gorgeous Appealing Lovely Exquisite Attractive Elegant Handsome stunning
<u>BORING</u> Uninspiring Humdrum Monotonous Tiresome Tedious Dreary Lacklustre	<u>LIKE</u> Admire Approve Adore Appreciate Respect Marvel Enjoy Keen on Partial to	<u>BAD</u> Awful Terrible Dreadful Ghastly Dire Horrific Unpleasant Ugly Oppressive grotesque

**Writing in Art, Photography,
Ceramics, Textiles.**