



# Textiles A Level

Art-Textiles

(Pearson Edexcel)

Course Handbook

Sept 2023

# Textiles

## Sixth form subject core expectations

### A Level Art- Textiles

**60% Coursework** You will develop work in response to a theme of your choice, this unit will comprise a sketchbook of work developing ideas through a range of materials, as well as a contextual study essay 1000 – 3000 words investigating the work of other artists that are feeding your explorations. Work will culminate in a final piece.

**40% Exam** You will explore ideas through a range of materials in response to the exam title towards a final piece. You will have a 15 hour exam in which to create your final piece.

### Students

It is expected that you attend lessons fully and punctually, except where illness prevents you from doing so, in the event of such absence you will be expected to complete all missed work under the guidance of your subject staff.

For absence due to authorised activities, you will inform subject staff of this with as much advance warning as possible

Approach your learning in a committed and diligent manner and complete work to timescales.

Take on board and record feedback and advice and re-submit work which is below expected progress towards your target grade.

It is expected that you are regularly able to work independently in groups and use your study periods productively.

You will be expected to spend at least 5 hours per week developing your work independently. This time should include compulsory attendance to the designated A Level flexi session after school, and one committed double 'study' period a week to be spent in art rooms allowing access to materials and resources. You should record what you complete each week independently in your independent study log.

Manage and organise your work/sketchbook/folder/ equipment so you can easily come prepared for lessons. Art Equipment packs including a sketchbook and basic materials will be available for you to purchase.

A voluntary contribution of £10 is also asked for towards the expense of materials and exhibition at the end of the year.

Manage your relationships with staff and students in a mature manner.

## **Staff**

Staff will provide high quality lessons that meet student's individual needs. In the first term, staff will deliver a number of skill based workshops to ensure you have a varied range of techniques to draw ideas from during your own exploration.

They will mark work, provide feedback and set targets for improvement.

Staff will share work/marks between groups so all students know how they are performing in all aspects of the course.

## **Equipment**

**It is expected that you come to every lesson equipped with the essential materials for your course.**

**This will include the sketchbook, a selection of pencils , a fineliner , rubber , sharpener , double sided tape, glue stick , blue/white tac , watercolour set , brushes , coloured pencils and masking tape**

**This can be purchased through the dept as an equipment pack**

**You may also want to consider buying a mini ideas journal, and your own textiles equipment to use at home.**

## Introduction Unit.

The start of your A-Level course will begin with a unit of work that will introduce you to a range of skills and techniques that you will be able to use and apply to develop your work throughout the 2 year course.

These skills will include:

- Rust dyeing techniques.
- Tea Bag art/ Collage
- Heat transfer printing
- Plastics lamination
- Weaving and wrapping
- Felting
- Heat gun techniques with fabrics
- Shibori heat sculpting
- Free-style machine embroidery- drawing with the machine- try out different fabrics, fabric staining first, dissolvable film etc.
- Tucking, folding, gathering, pleating. Flouncing etc.
- Hand embroidery:
- Independent research
- Design and drawing skills,
- Gelli Print
- Block print
- Mixed media art
- Sketchbook presentation
- Analysis - visual and written

You will then develop these techniques into a more personal investigation and outcome.

This unit will provide the springboard for the development of a more personally selected theme of investigation for your main A Level coursework unit.

# The A Level Coursework Unit

## Personal Study

Unit 1 (A Level Coursework) incorporates two elements: **Practical work and a Personal study.**

These two elements should be seen as integrally connected and supporting each other. The supporting studies may combine investigation and development for both the Practical work and Personal study. However, each element will be presented as separate final outcomes.

**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 and a supporting bibliography .

### In your Personal study you will:

#### **(Developing and applying skills)**

- use informed critical written/verbal/visual language within the context of your selected study
- make connections with your own practical work for this unit
- demonstrate understanding of the ways in which Artists have used visual language and formal elements to communicate their ideas
- select and explore appropriate methods to research, record and develop your personal study
- experiment with different structures and formats for developing and presenting your investigation
- develop and communicate your understanding through informed use of written/verbal/visual language
- present the outcome of your study in an illustrated written presentation

#### **(Research and analysis)**

- identify and select a focus for a personal study on a selected aspect of others' art, craft, design or an art movement
- develop and sustain a personal enquiry in the light of your chosen focus for your practical coursework for this unit
- document, investigative and research work from a range of relevant sources with appropriate use of critical vocabulary
- select appropriate research from first-hand experience in galleries and museums or of buildings or design objects, to inform the development of your investigation
- critically analyse and develop insight into selected historical and contemporary references
- sustain an on-going critical and analytical review of your developing study
- Include a bibliography and a list of references.
- The written text must be between 1000 and 3000 words

## **The personal study essay:**

As you develop your project you will be expected to write individual critical studies on your chosen artists. By half term you should be fairly sure about the direction your work is taking and the key artists that are informing your work and ideas. You will now use your initial artist research to inform your personal study essay.

**A Level          Textiles          ‘Personal’ Contextual Study**

### **Illustrated essay 1,000 – 3,000 Words**

Your essay should be an in depth investigation into the work of key artists whose ideas and use of materials have influenced your own developing art/design practice. Your essay needs to have a specific focus.

Where you are referring to specific pieces of work insert an image into your text and label the image with: Title, Artist/Designer, Date it was made, and materials.

Where you are referring to your own work , insert an image and label it as your own work and materials used.

### **Essay Structure**

Title: From your investigations decide upon an appropriate and focused title for your essay.

Introduction: Set the scene. What will you be investigating in this essay? What are the ideas or concepts you will be exploring? Who are the key artists that you will explore in relation to this?

Discuss the work of individual artists, introduce the artist’s or designer’s ‘context’, background to the ideas they are exploring through their work and the materials and techniques they choose to use to convey these.

**YOU MUST INCLUDE ARTISTS OR DESIGNERS WHO YOU CAN FIND OUT THOROUGH BACKGROUND INFORMATION ON. DO NOT RELY ON ARTISTS THAT YOU HAVE VERY LITTLE INFORMATION ON (FOR EXAMPLE SOME PINTEREST ARTISTS).**

Are there other influences to their work? What else was happening in the art and design world / society / other artists or designers' work at the time that may have influenced or had an impact on the work of this artist or designer? E.g. the political tensions or background of the country or time the artist was working in. Any art movements they were a part of for example Tracey Emin, part of the labelled ‘Brit Art’ of the 90’s. Or the personal background of the artist.

Discuss individual pieces that have been particularly inspiring and your interest in these. Include your ‘intelligent eye’ personal insights here. How have their ideas and materials inspired, informed, and influenced your own developing work?

What connections are there between the different artists you have studied?

Use your connections to link one artist to the next, referring to their similarities or differences of materials or ideas, different ways of conveying an idea / mood / feeling through materials ?

Different ways of working with similar materials or subject matter? Remember your essay title / theme - and think about your analysis of these artists in relation to it.

At some point in your essay you may wish to make specific reference to your Gallery visits, but only if you saw work here that was relevant. You might want to give your feeling on the impact of seeing actual work as opposed to reproductions. It is highly recommended and helpful to plan your own relevant visits to galleries and/or exhibitions. Some popular trips for textile and fashion students include:

- **The V and A museum (check which shows are coming up, rotating exhibitions need booking ahead). There are also workshops offered at the V and A which can be booked ahead.**
- **The Knitting and stitching show at Alexandra Palace, (October)**
- **New Designers, Business Design Centre, London (June)**
- **London Fashion Week (February)**
- **Others: Museums, Art Galleries, Sculpture Parks, Stately Homes, Gardens, University end of year exhibitions and fashion shows etc. can all inspire work and are counted as primary research.**

***Take photographs where possible, pick up leaflets, make sketched studies, do your research!***

Where you have seen the artist/designer’s work you are studying ‘for real’ in the gallery ensure you make this clear when discussing it. e.g. The experience of seeing the work of Turner in the Tate Britain gallery gave me a very different appreciation of his work, you could really appreciate the movement of the brushstrokes.....

Conclusion: What key things have you learnt or will you take from your increased understanding of the work of these artists?

How has this inspired your own work? (Show examples – digital pictures)

How will it continue to inspire your own work? Where will you go next?

At the end of your essay you must have a page which refers to any quotes in your essay and has a full Bibliography of books you have used, including catalogue publications from exhibitions.

**References: ‘Quotes’**

Where you have quoted what someone else has said about the artist’s work, be that the artist themselves or someone else who has written about them, you must ensure you put this in quotation marks in the essay and number the quote.

At the end of your essay make a list of the quotes and the references you got them from.

<b>Quote No.</b>	<b>Page No</b>	<b>Book</b>	<b>Author</b>	<b>Publisher</b>	<b>Date Published</b>
1.	P 87	Installation Art	Geoff Smith	Art Academy Group	1993

**Bibliography**

<b>Book Title</b>	<b>Author</b>	<b>Publisher</b>	<b>Date Published</b>
Bill Viola	Bill Viola	Thames and Hudson Ltd	1995

Ensure you also include any web site references by writing out the full website address and the

date you accessed it.

It is really obvious when reading personal studies, where something has been lifted straight from a book or web site. Make sure you interpret what you research in your own words.

# Contextual Study Help sheets

## Useful Artist websites:

<https://www.textileartist.org/>

<http://pinterest.com/>

<https://www.fibreartstaketwo.com/articles-interviews/> (also has a brilliant youtube channel with weekly interviews with relevant textile artists) <https://www.youtube.com/@FibreArtsTakeTwo>

<https://www.youtube.com/@ArnoldsAttic> - fantastic for virtual exhibitions and interviews with artists

<http://www.saatchigallery.com/>

<http://www.tate.org.uk/>

## WRITTEN RESPONSES TO CRITICAL STUDIES

Work through the following prompts to create your written response to the work of your chosen artist.

### **Artist**

Set the scene of the artist, E.g. Name, Date of birth, Nationality, Where they trained at art school? / who they trained with?

The style of their work, E.g. Paintings / mixed media / sculpture / installation / textiles....

### **The context of their work.**

When it was produced, current? last century? during the war?.

What is the work about, or inspired by?

Can you find a quote from the artist that describes their work?

This section will vary in length depending on the artist you are discussing - If it is a recent artist perhaps found on pinterest with little background information this will be brief. If you are discussing an artist who has a body of work that has evolved over several decades, then try to give a flavour of the different work they have produced and how this has developed or evolved over time. It might be the ideas / concepts that have evolved - or the use of materials to explore similar ideas or concepts in different ways.

You may want to insert 3 or more images of different pieces by the same artist to illustrate what you are describing.

### **Choose 1 / More specific pieces to analyse in more depth.**

Next Choose one or more specific pieces of work you are interested in discussing (Ones you may

also be visually analysing)

Ensure you insert an image of the work - as well as its name and if possible its dimensions and materials used.

### **Describe the work**

E.g. Medium – materials/techniques used

Size / scale of work

Composition (See the descriptive words help sheets)

Content (subject matter) - Think about how what you have researched in the artist context section might inform / apply to this piece of work.

### **Now think about your personal insight into the work**

(Work through the intelligent Eye Worksheet - First write a list of words in response to the piece then use these to help you with this section)

What first drew you to looking at this piece?

What is it about this piece that inspires you?

What does it make you think of ? or remind you of? How does the artist do this? - use of colours / materials? textures? subject matter?

Does it evoke any personal memories?

### **Identifying Connecting Artists**

Recognise connections between your artist's work and other artists that you are investigating.  
(Context / Subject matter / use of materials?)

Make connections between your own work and the work of your chosen artist.

How will this piece inspire you to develop your own work - will you explore their use of materials?

Do you want to explore similar concepts or ideas? How might you go about this?

Recognise ways that your developing work and the artist's work share similar concerns, identifying and Clarifying Key Elements – These will focus your investigations.



## Traps to beware of:

**Asking, 'How good is it?' Or 'Do I like it?'** Firm judgement cuts off further exploration.

**Hasty conclusions** – these give a shallow experience and a shallow response. Give yourself time for consideration.

**Narrow thinking** – We often see and think along familiar routes, failing to look for creative options, often missing important symbolism. Try to broaden your thinking and open your mind to various interpretations.

**Vague decision making** – no clear prioritising. Try to think clearly and identify specific points.

**Disorganised responses** – haphazard and unstructured thinking. Try to organise your findings into a structure.

## To consolidate:

Avoid rushing into hasty solutions  
Give yourself time to work things through  
Allow time for revisiting and rethinking.

## Ways of looking at Artwork:

### Subject and meaning; what is it all about!?

- **ARTIST:** Who made the artwork? Name, date of birth, date of death? Some background information about the artist Eg where they studied, what inspired the work etc.
- **TITLE:** Does the work have a title? What is it? Does the title affect the way you see the work?
- **THEME:** Do you think the work has a theme? Eg the city, war, relationships, family
- **TYPE:** What genre or kind of work would you associate this with? Eg portraiture, Landscape, Still-life...does it fit into more than one type or can it not be classified?
- **CONTENT AND IDEAS:** Is the work about a subject? What do you think the artists might be trying to say or represent? Could the work have a symbolic or moral meaning?
- **PEOPLE:** are there people in the piece of work? What are they doing and what do they look like? What kind of people might they be? How might they be feeling?
- **NARRATIVE;** Does the artwork have a narrative? What do you think is happening? Where is the action set? Can you imagine what happened before or what might happen next?

### The Piece; What can you see?

- **WHAT IS IT?** Is it an embroidery, painting, photograph etc?
- **MATERIALS AND MEANING:** Can you see what the work is made out of? Why do you think the artist used these materials?
- **SCALE:** How big is the work? Is this important? What effect does scale have on an artwork? How would it be different if it was made bigger or smaller?
- **COLOUR:** can you describe how the artist uses colour? What effect do the colours create?
- **MARK-MAKING;** can you see evidence of the artist's hand, such as brushstrokes? Do the marks affect the work Eg are they expressive, energetic or calming?
- **SURFACE AND TEXTURE:** What is the surface of the artwork like? Eg rough, smooth, etc?
- **COMPOSITION:** How is the work organised? Can you describe the layout? How do the different parts relate to each other? Is there a sense of space in the composition?

### Personal response: what do YOU bring to the art work?

- List 10 words, which you feel describe the piece
- **VISUAL:** What is your 1<sup>st</sup> reaction to the work? What did you notice first? Do some parts draw your attention more than others?
- **SENSORY:** Does the artwork appeal to other senses apart from sight? Eg is there a sense of touch or sound to the work?
- **MEMORY/EXPERIENCE:** Does the work remind you of anything? Have you seen or experienced something like this before? Can you describe where or when? (somewhere you have visited, other artwork you have seen, something at home etc)
- **EMOTIONAL:** Does it make you feel a particular way? Can you describe why or how it makes you feel like that?
- **VALUE/OPINION:** On what basis do you decide whether or not an art work is of value to you? Eg level of skill, originality, meaning, relevance etc.



## 1. BASIC INFORMATION

Who is the art work by ?

What do you know about the artist that may be relevant to your inquiry? (You rarely need to provide a detailed biography about the photographer as most of the information will be irrelevant)

When was the art work created ?

What is the title of the piece?

Does the title change the way you see the work?

What message does the work communicate?

## 2. CONTEXT

The contexts are situations, conditions or events that exist outside of the piece of art work 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 photographs.

Does the piece link to social or political history of the time?

How does the piece relate to other photographs taken around this time?

Can you link the work of other artists of the period, such as film, music or literature?

## 3. Materials/ media/processes

How has the piece been made?

( materials used)

The size and scale of the piece

Whether it is 2D or 3D

## 4. YOUR INFORMED OPINION

What do you think, personally about the piece?

Be critically reflective.

What is the purpose of the piece Does it convey a message?

Is it successful in conveying what the artist wants to say?

Describe the image in detail – look at the key words and use as many as you can relevant to the photograph you are looking at.

## KEY WORDS

Open Toe Foot  
Heat Transfer  
Paint  
Wool Roving  
Manipulation  
Vanishing  
muslin

## 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

## FEELINGS

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

## STONE

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

## 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

## TEXTURE

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

## OTHER WAYS TO SAY.....

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

<b><u>NICE</u></b> Agreeable Attractive Appealing Pleasant Pleasing Likeable Lovely Fine	<b><u>GOOD</u></b> Excellent Amazing Wonderful Marvellous Exceptional Fantastic Super Outstanding Splendid	<b><u>PRETTY</u></b> Beautiful Gorgeous Appealing Cute Lovely Exquisite Attractive Elegant Handsome stunning
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<b><u>BORING</u></b> Uninspiring Humdrum Monotonous Tiresome Tedious Dreary Lacklustre	<b><u>LIKE</u></b> Admire Approve Adore Appreciate Respect Marvel Enjoy Keen on Partial to	<b><u>BAD</u></b> Awful Terrible Dreadful Ghastly Dire Horrific Unpleasant Ugly Oppressive grotesque
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### 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?
- Proof read your work – does it make sense and is your meaning clear?

## Writing in Art, Photography and Ceramics



## **Practical Project element.**

### **Statement of intent:**

It is important to include a Statement of intent at the start of your project, explaining what subject matter you are interested in investigating, how you will initially research this and how you intend to initially develop your ideas in response to this. What artists you have selected to inspire the start of your investigations and what materials you will begin exploring your ideas in.

(Your project direction may change as your project develops but it is important to set the scene of your investigations at the start. You may need to review your statement of intent mid-way through the project, and at this stage write a revised statement of intent setting the scene of the new direction.)

### **Annotation:**

It is important to annotate your sketchbook and work as your project develops explaining why you have chosen to respond to particular artists, why you have chosen to use particular materials, how your project ideas are developing through the materials explored and the research gathered and responded to. Your annotation explains to the person marking your work the thought processes going on in your head as you develop your ideas towards a final outcome. It also helps you to reflect upon and self-evaluate the successes and areas for development or refinement as your project develops.

### **Written Evaluations:**

You should include a written evaluation at the end of your project. This should reflect on the project as a whole as well as your final outcome. Use the questions below to help reflect upon your work and explain how your ideas have developed from your initial starting point through to your final piece:

- Describe your initial starting point and research for your topic
- Explain which artists have influenced your work and how? Through their ideas and concepts? and or through their use of materials?
- What materials and techniques have you used and which were most successful to your needs? Explain how.
- Identify and discuss the key points of your exploration which led to your conclusion (final piece)
- Describe and discuss your final outcome. How successful do you feel it is? Are the materials / scale / imagery successful in conveying the ideas / content / emotion you wanted to express?
- Would you have done anything differently if you had had more time with your project? Explain.