

TEXTILE DESIGN

Welcome

STARTER

Find somebody who..

1. Has a brother and a sister.....
 2. Has raised money for charity.....
 3. Has a pet snake.....
 4. Is doing Art and Photography at Onslow....
 5. Has an allergy.....
 6. Has an interesting fact...
- Write down their name next to each question.
 - Only use each name once.



To be able to understand course expectations and assessment grid criteria.
To be able to understand the main elements of the project theme, AO1.
To be able to take primary photos from a range of angles and begin media studies, exploring pencil. AO2/3.

Learning
Objective

Art and Design titles

All titles explore practical and critical/contextual work through a range of processes and media.

Art, Craft and Design: through a broad-based course of study, developed through a range of 2D, 3D and time-based processes and media, drawn from disciplines from **at least two** of the other five endorsed titles in Component 1, with study of **one or more** disciplines in Component 2.

Fine Art: through the disciplines of painting and drawing, printmaking, sculpture, lens-based image making.

Graphic Communication: through the disciplines of advertising, illustration, branding, information design.

Textile Design: through the disciplines of textiles for interiors, fine art textiles, fashion textiles.

Three-dimensional Design: through the disciplines of spatial design, product design, design crafts.

Photography: through the disciplines of film-based photography, digital photography, film and video.

Additional guidance

Drawing

Drawing is an essential skill for studying art and design at GCE and degree level. It forms a core element of the practice of artists, craftspeople and designers. It can take many forms; at its simplest and most direct it consists of marks of pencil or pen on paper, though it can employ any media and be applied in two and three dimensions or time-based media.

Drawing in the context of this qualification is taken to mean the following: recording the observed world, using mark-making in appropriate media; exploring ideas visually, through the act of mark-making; investigating, through the exploration of drawing media to find new ways of expressing ideas, feelings or observations; experimenting with various tools, materials and techniques. Further details are given in the following sections.

Annotation

Notes can be used to annotate visual work, to reflect on students' own work and that of others, as a development log and to record notes on experiments, ideas or visits. Students should aim to use specialist terminology and vocabulary relevant to art and design in their annotations.

Personal study

The personal study, which is an assessed element of Component 1, is a separate piece of writing which must comprise a minimum of 1000 words of continuous prose. Further details are outlined in the section on Component 1,

Critical and contextual knowledge and understanding

Along with written annotation, an important aspect of student progression in art and design is the application of critical and contextual knowledge and understanding, and an ability to express and justify ideas. Developments of these aspects are integrated within practical work, written annotation and the spoken word. They may be honed, for example, through practical visual analysis; by using the spoken word in a critique, a discussion or an interview; through investigation of some aspect of art and design, e.g. from a museum, gallery or site visit. Students should develop a critical understanding of their own work and appreciate it in relation to historical and contemporary contexts. In the broadest sense, this may be through looking at art, craft and design in galleries and museums, through various media, in the designed world and in understanding how art and design relates to everything around them. Students should consider the impact of global influences, cultures and traditions both past and present, particularly those that are influential in relation to technique, colour, symbolism, ritual, social climate and location. Environmental and social issues have long been a source of work and debate for artists and designers, with issues such as poverty, sustainability, consumption and political movements stimulating points of creative investigation.

Digital and non-digital media

While digital media offers new possibilities for making art and design, many of the underlying principles are common to non-digital media. Formal elements apply in the same way, although there are fundamental differences between screen-based and print-based images, such as the potential for different forms of interaction. Many types of digital media are relatively new, while others extend the functions of non-digital media. They are subject to continual change in techniques and processes both in their own right and in the way they interact with non-digital media. Digital media can function as a tool, a process, a method of dissemination and a means of interaction with any audience. Students can work entirely in digital media or entirely in non-digital media, or in any combination of the two, provided the Assessment Objectives are addressed. Further guidance on how digital and non-digital media may be applied is given in the title sections.

To be able to understand course expectations and assessment grid criteria.
To be able to understand the main elements of the project theme, AO1.
To be able to take primary photos from a range of angles and begin media studies, exploring pencil. AO2/3.

Learning
Objective

Art and Design (Textile Design) (9TE0): Introduction

Textile design is a versatile discipline that involves the creation, selection, manipulation and application of a range of materials and processes in order to produce fabrics for different purposes. Textile designers are expected to work in a multi-disciplinary way to create ideas, concepts, materials and techniques for different applications; for example in fashion and clothing, there are specialised areas such as lingerie, nightwear, sportswear, accessories or innovative clothing for theatre or film production. Technological innovation in textile development is used increasingly to produce specialist fabrics, which can be protective, fireproof, waterproof, or performance enhancing.

Some textile designers create fabrics for interior applications such as upholstery, bed linens, curtains, wallpapers, carpets and rugs or work more generally as surface designers for vinyl coverings, tiles, leather, glass, packaging, greetings cards and wrapping paper. Textile design can also be interpreted as a personal and individual fine art discipline, being used to create installations, mixed media constructions, tapestries, three-dimensional pieces, applications, soft sculpture and wall hangings.

To be able to understand course expectations and assessment grid criteria.
To be able to understand the main elements of the project theme, AO1.
To be able to take primary photos from a range of angles and begin media studies, exploring pencil. AO2/3.

Learning
Objective

Drawing and other materials processes

At the core of any textile art and design related practice is drawing. Drawing is an essential skill in the development process, from initial visual research, recording from primary sources, through to the translation of ideas into finished designs. The practice of drawing in textile design embraces traditional and non-traditional tools with digital translations and applications, whether these relate to fine art based textiles, fashion and clothing, interiors or surface design.

Students should be aware of and apply traditional values of drawing, such as line, tone and shape in conjunction with digital applications for sewing, knitting, weaving and embroidery, as well as digital imaging software. Students could use drawing, photography and video as tools for recording their surroundings and source materials. A range of drawing methods will encourage students to consider multiple ways of reading, thinking and applying drawing in different contexts. This also enables textile design students to consider drawing as a tool of translation, analysis, design and illustration. Students should use a variety of tools and materials, as appropriate, for recording their surroundings and source materials.

Students should consider the application and implications of new and emerging technologies that can be used in conjunction with traditional and digital textile materials.

Contextual understanding and professional practice

Contexts for textile design can be found in a wide range of sources; for example, from galleries, historical collections and museums, contemporary trade fairs and fashion shows, a local exhibition, films, architecture, music, literature and nature. Students should gain an awareness of environmental and global factors relating to textile design as well as a clear consideration of the aesthetics of the end product.

In addition, it is important that students are aware of current trends in textile and fashion design and development in order to achieve contextual currency in their work. This can be done through investigation into textile and fashion consultancies and agencies. Students should be familiar with contemporary and emerging concepts and learn how to analyse and critically evaluate textile design, demonstrating an understanding of purposes, meanings and contexts.

Students are required to develop the knowledge, skills and understanding.

When undertaking work in textile design, students should also engage with:

- a range of materials and tools used for textiles processes, including ethically and ecologically considered sourcing
- how the formal elements evoke responses in the viewer
- the need for the specification of sustainable materials and energy-saving production processes in the construction of works and products
- sustainable materials and production processes in the construction of work
- the potential of collaborative working methodologies in the creative process.

Disciplines within textile design

For the purposes of this qualification, textile design is sub-divided into the following three disciplines:

- textiles for interiors
- fine art textiles
- fashion textiles.

Students will be required to work in one or more of the disciplines to communicate their ideas. By working across disciplines, they will extend their understanding of the scope of textile design; by focusing on one discipline, they will gain a deeper understanding of specific processes within textile design.

Textiles for interiors

Students will develop integrated knowledge, skills and understanding of the following:

- the appropriate and necessary skills, which may include computer-generated ideas for development in colour, materials and construction, design, repeat pattern, surfaces and materials
- knowledge and application of techniques such as weaving, knitting, embroidery, appliqué and fused or felted textiles
- the basis of textile or surface design printing, including croquis and repeating pattern
- techniques such as mono-print, transfer-relief, relief-print, wood-cut, lino-cut, silk-screen and digital printing
- techniques such as resist dyeing (for example batik, tie and dye methods), shibori, silk painting, hand-painting and spraying.

Fine art textile

Students will develop integrated knowledge, skills and understanding of the following:

- a range of materials and tools for making fine art textiles, including, where appropriate, digital
- ways in which ideas and feelings can be effectively communicated through the organisation of materials and formal elements
- how audiences may respond to the variety of forms that work may take, including methods of presentation
- the appropriate skills to combine and exploit a range of media, materials and approaches that reflect contemporary fine art textile practice
- a working knowledge of a range of techniques.

Fashion textiles

Students will develop integrated knowledge, skills and understanding of the following:

- the creation and development of fashion design ideas, which may include drawing or recording skills, digital designs and the preparation of toiles or samples
- the appropriate skills to combine and explore a range of materials and approaches
- the appropriate skills of modelling, cutting, joining and embellishing in textiles or a range of appropriate media
- a working knowledge of a range of textile techniques chosen from other textile disciplines
- links to the broader areas of fashion, such as marketing, promotion and styling

For all titles, students are required to develop practical and theoretical knowledge and understanding of:

For all titles, students are required to develop practical and theoretical knowledge and understanding of:

- ● relevant materials, processes, technologies and resources
- ● how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts
- ● how images and artefacts relate to the time and place in which they were made
- and to their social and cultural contexts
- ● continuity and change in different genres, styles and traditions
- ● a working vocabulary and specialist terminology.

For all titles, students are required to develop the skills to:

- ● 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.

Continued: For all titles, students are required to develop practical and theoretical knowledge and understanding of:

Developing students' knowledge, skills and understanding in art and design


- Students need opportunities to generate ideas and research from primary and contextual sources, record their findings, experiment with media and processes, and develop and refine their ideas towards producing outcome(s). It is essential that students review their progress at appropriate points in the development of their work. Each component aims to develop students' ability to generate and develop ideas for their practical work and to build contextual understanding, from either a self selected or teacher–negotiated focus. Students will be required to:
 - develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding
 - explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops
 - record ideas, observations and insights relevant to intentions, reflecting critically on work and progress
 - present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements .

For all titles, students should also:


- 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 ideas
- 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 outcome(s).

To be able to understand course expectations and assessment grid criteria.
To be able to understand the main elements of the project theme, AO1.
To be able to take primary photos from a range of angles and begin media studies, exploring pencil. AO2/3.

Learning
Objective



A Level Art and Design



Component 1: Personal Investigation (60%)	Component 2: Externally Set Assignment (40%)
<p>Part 1: practical work (72 marks)</p> <ul style="list-style-type: none">• From personal starting points• Students submit:<ul style="list-style-type: none">– supporting studies– personal outcome(s) <p>Part 2: personal study (18 marks)</p> <ul style="list-style-type: none">• Students submit a piece of continuous prose of a minimum of 1000 words <p>Total marks available: 90</p>	<ul style="list-style-type: none">• Externally-set, broad-based theme released to teachers and students on 1 February• Sustained focus period of 15-hours controlled assessment in which students create final response(s) to the theme• Students submit:<ul style="list-style-type: none">– preparatory studies– personal outcome(s) <p>Total marks available: 72</p>

ALWAYS LEARNING

PEARSON

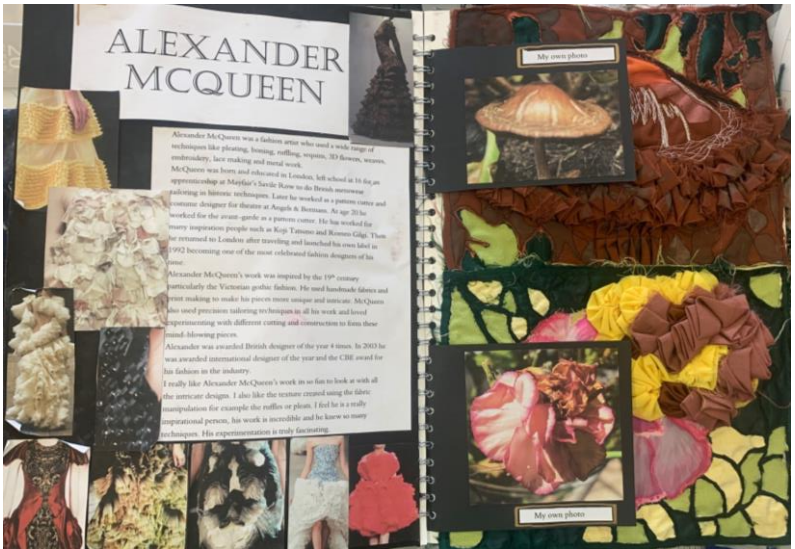
Assessment Objectives and weightings

All student work will be assessed against the following Assessment Objectives

Assessment Objectives are equally weighted in this qualification.

Students must:		% in GCE
AO1	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	25
AO2	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	25
AO3	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	25
AO4	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	25
Total		100%

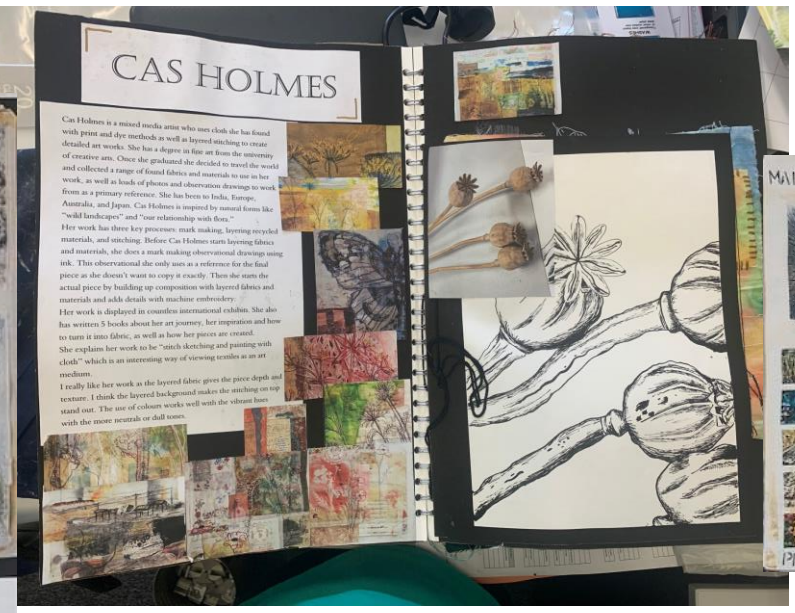
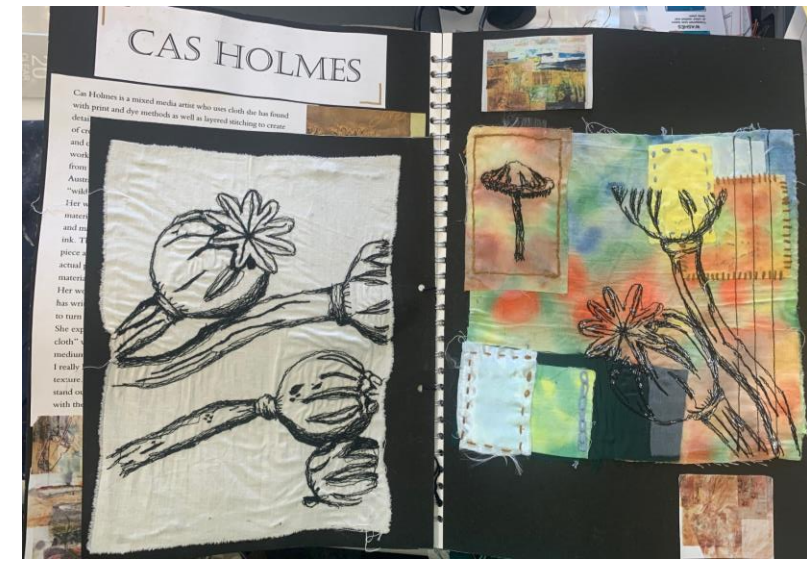
Students must:		% in GCE
A01	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	25



Students must:		% in GCE
A02	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	25



Students must:		% in GCE
A03	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	25



Students must:		% in GCE
A04	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	25



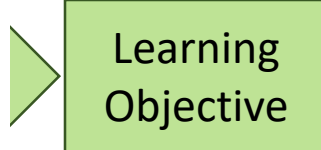
To be able to u
To be able to u
To be able to ta

Centre number:

Title:

Candidate name:

Candidate number:



A level assessment grid – practical work and annotation

We recommend using the A level Practical Performance Calculator to establish a mark for each Assessment Objective. Marks should then be transferred to the assessment grids below.

The following grid relates to **all A level student practical work and annotation**, and should be used to mark all titles. The grid assesses all four Assessment Objectives equally. All four Assessment Objectives must be met in each component. A mark out of 18 should be awarded for each Assessment Objective. The four Assessment Objective marks should then be added together to give a total mark out of 72 for practical work and annotation in each component.

Assessment Objectives	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		
AO1	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	No rewardable material	Development of ideas shows limited ability Sustained and focused investigations show limited ability, partially informed by contextual and other sources Limited ability in analytical and critical understanding			Development of ideas shows basic ability Sustained and focused investigations are basic, partially informed by contextual and other sources Basic analytical and critical understanding			Development of ideas shows emerging competence in ability Sustained and focused investigations show emerging competence, informed by contextual and other sources Emerging competence in analytical and critical understanding			Development of ideas shows competent and consistent ability Sustained and focused investigations are competent and consistent, informed by contextual and other sources Competent and consistent analytical and critical understanding			Development of ideas shows confident and assured ability Sustained and focused investigations are confident and assured, thoroughly informed by contextual and other sources Confident and assured analytical and critical understanding			Development of ideas shows exceptional ability Sustained and focused investigations are exceptional, thoroughly informed by contextual and other sources Exceptional analytical and critical understanding		
AO2	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	No rewardable material	Limited ability to explore and select appropriate to intentions Limited ability to review and refine ideas as work develops			Basic ability to explore and select appropriate to intentions Basic ability to review and refine ideas as work develops			Emerging competence in ability to explore and select appropriate to intentions Emerging competence in ability to review and refine ideas as work develops			Competent and consistent ability to explore and select appropriate to intentions Competent and consistent ability to review and refine ideas as work develops			Confident and assured ability to explore and select appropriate to intentions Confident and assured ability to review and refine ideas as work develops			Exceptional ability to explore and select appropriate to intentions Exceptional ability to review and refine ideas as work develops		
AO3	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	No rewardable material	Ability to record is limited and partially relevant to intentions Limited ability to reflect critically on work and progress			Ability to record is basic and partially relevant to intentions Basic ability to reflect critically on work and progress			Ability to record shows emerging competence and relevance to intentions Emerging competence in ability to reflect critically on work and progress			Ability to record is competent and consistent, and relevant to intentions Competent and consistent ability to reflect critically on work and progress			Ability to record is confident and assured, and relevant to intentions Confident and assured ability to reflect critically on work and progress			Ability to record is exceptional and relevant to intentions Exceptional ability to reflect critically on work and progress		
AO4	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	No rewardable material	Limited ability to present a personal and meaningful response Limited ability to realise intentions and make connections where appropriate			Basic ability to present a personal and meaningful response Basic ability to realise intentions and make connections where appropriate			Emerging competence in ability to present a personal and meaningful response Emerging competence in ability to realise intentions and make connections where appropriate			Competent and consistent ability to present a personal and meaningful response Competent and consistent ability to realise intentions and make connections where appropriate			Confident and assured ability to present a personal and meaningful response Confident and assured ability to realise intentions and make connections where appropriate			Exceptional ability to present a personal and meaningful response Exceptional ability to realise intentions and make connections where appropriate		

Recording of marks for all A level practical work and annotation										Marks out of 72 for each component		
Component	AO1 marks: indicate a mark out of 18			AO2 marks: indicate a mark out of 18			AO3 marks: indicate a mark out of 18			AO4 marks: indicate a mark out of 18		
Component 1 Personal Investigation	AO1 mark			AO2 mark			AO3 mark			AO4 mark		
Component 2 Externally Set Assignment	AO1 mark			AO2 mark			AO3 mark			AO4 mark		

A level assessment grid – Component 1 - personal study

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.

Personal study (AO1/AO2/AO3/AO4)	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Total mark awarded
	No rewardable material	All level descriptions for Level 1 apply in addition to the level description below Limited ability in use of written communication and specialist terminology			All level descriptions for Level 2 apply in addition to the level description below Basic use of written communication and specialist terminology			All level descriptions for Level 3 apply in addition to the level description below Emerging competence in use of written communication and specialist terminology			All level descriptions for Level 4 apply in addition to the level description below Competent and consistent use of written communication and specialist terminology			All level descriptions for Level 5 apply in addition to the level description below Use of written communication and specialist terminology is confident and assured, and expresses ideas fluently			All level descriptions for Level 6 apply in addition to the level description below Use of written communication and specialist terminology is exceptional and expresses complex ideas with authority			

Recording of total marks					Total marks for each component	
Component	Mark for practical work and annotation		Mark for personal study			
Component 1 Personal Investigation	Out of 72		Out of 18		Total COMPONENT 1 (out of 90)	
Component 2 Externally Set Assignment	Out of 72				Total COMPONENT 2 (out of 72)	

The Journal Project

Supporting studies

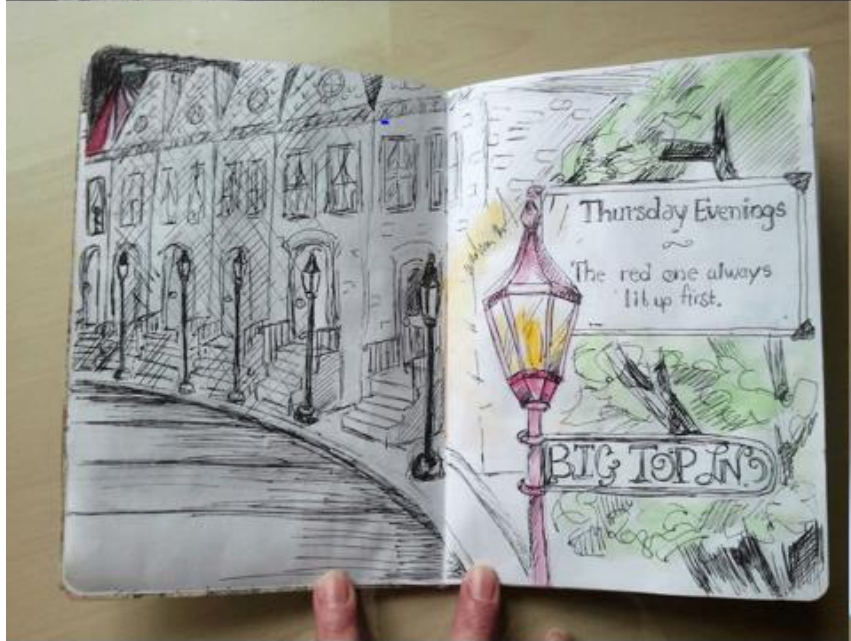
2023

**LESSON
OUTCOMES**

To explore ideas and be inspired.

To keep a collection of evidence to support your thinking process.

Examples



To explore ideas and be inspired.

To keep a collection of evidence to support your thinking process

A5 Journal / Squirrel book

Jose Naranja turns ordinary note books into highly detailed works of art. The artist uses media from watercolours to pencil, includes writing and collected materials like stamps and tickets, and elements of photography.

You should buy or make your own small A5 size journal to use to collect materials, make notes of sketch interesting things as you go through your art course. Start this summer and bring in for September.



Your A5 sketch book may include

- Drawings
- Any media: paint, pen, print, pencil..
- Collected papers from e.g magazines
- Lists of names of artists work you like
- Train tickets
- Stamps
- Photos



LESSON OUTCOMES

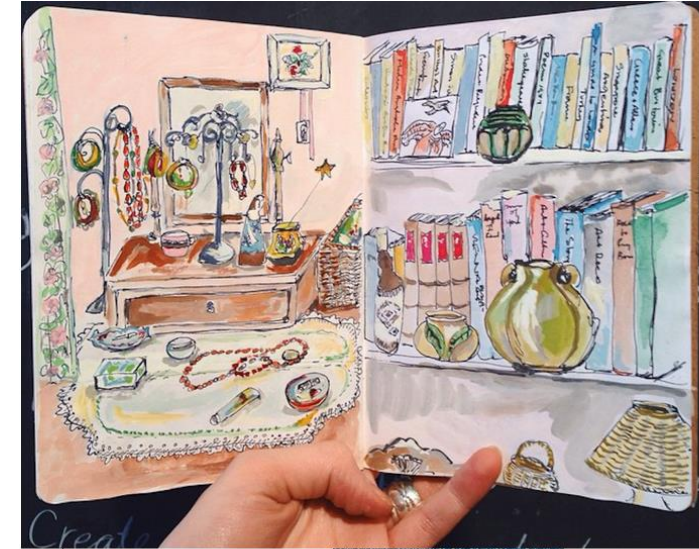
To explore a range of materials to create interesting backgrounds.
To create a still life observational drawing.

Ideas of things to include:

1. Secondary images e.g animals, flowers, logos.
2. Primary photos you take of interesting things
3. Artists' work that inspires you
4. Information from art trips taken
5. Sketches of any of the above
6. First hand observation drawings



Examples



Journal ideas

Be creative:

- Back ground e.g paint or coffee
- Sensory – create texture
- Sound, smell, touch, feel
- Blind folded drawing
- Ink / paint drip
- Draw with a found stick
- Brown Paper paper
- Collage photos
- Pen, pencil, fine liner

Stretch and Challenge

- Use more than one media per page
- Use analytical annotation and key words
- Use words to build your visual story
- Include quotes and facts that connect to your ideas or journey
- Create one detailed page every week
- Focus on skill and detailed drawings
- Use drawing techniques: cross hatching, continuous line, pointillism



LESSON OUTCOMES

To explore a range of materials to create interesting backgrounds.
To create a still life observational drawing.

Extra ideas:

- Paint with coffee
- Collage
- Paint on different surfaces, e.g. sand paper, card
- Write poems
- Add quotes
- Write stories
- Record thoughts

Inspiration Ideas:



L A Y O U T S



Holiday Assignment

Now look at
exemplar work
- take a tour