

Component 1: Textile Design

Standard Mark: 10

Performance Level 1: Limited

	AO1	AO2	AO3	AO4
Mark	2	3	2	3
Performance Level	1	1	1	1
	Mostly limited ability	Fully limited ability	Mostly limited ability	Fully limited ability

Keywords from the taxonomy: **Clumsy, Disjointed, Minimal, Elementary**

Moderator Commentary

This Textile Design Component 1 submission consists of an A3 sketchbook containing supporting studies and a final embroidered outcome. Images of the work selected here reflect the characteristics of work mostly in Performance Level 1, Limited Ability, with a mark of 10/72. The strengths of the submission lie within Assessment Objectives 2 and 4, Refine and Present.

This minimal submission includes two thematic projects: 'Architecture' and 'Environment', each comprising a few pages of secondary source imagery and visual responses. Within the 'Architecture' theme, the candidate selects a photographic image of the Taj Mahal, and a few examples of architectural lino cut prints by Harriet Popham. In response to these sources, the candidate produced a small, circular embroidered depiction of the Taj Mahal on fabric, employing running and back stitch techniques. While there is some evidence of contextual engagement with architectural sources, the enquiry lacks depth, with elementary visual development and a disjointed progression of ideas.

Within the 'Environment' theme, the candidate investigates the mixed-media textile work of Jill Flower, incorporating printed biographical text sourced online alongside visual references to her horticulturally inspired pieces. In response, the candidate produces a small selection of clumsy textile samples and a collage composed of torn newspaper pages. However, these outcomes demonstrate only a limited understanding of Flower's techniques, particularly her use of layered, salvaged materials to create vibrant, textured, and patterned textile compositions.

Moderator Commentary

Annotation is limited, with short descriptive sentences and biographical text sourced from the internet. For example, in reference to the collage the candidate writes: “I made it out of newspaper and different beautiful colours”.

The candidate revisits the idea of creating a circular embroidered outcome, presenting it in the sketchbook as a proposed final mock exam piece. Influenced by Jill Flower’s work, this textile outcome features a depiction of a pink flower, using the same running and back stitch techniques as seen previously. While there is some evidence of improved technical understanding, the overall submission continues to lack credible evidence across all assessment objectives, and therefore remains within Performance Level 1, Limited.

In order for the submission to move beyond Performance Level 1, the candidate should provide more evidence of using recording skills in fabric sampling and stitch experimentation to methodically develop and refine ideas. Additionally, establishing more meaningful connections with the work of relevant artists, particularly through a deeper exploration of their materials, techniques, and processes, would strengthen the conceptual and technical development of the work.



Architecture

Style

Modern
Listed/protected buildings

History

The Pyramids
Eiffel Tower
Big Ben
Sidney Opera House
Empire State building
Olympic Stadium
02 Area
Grand Canyon
Great Wall of China

Famous/Iconic

Muhammad Islam
buildings
William Shakespeare
theatre

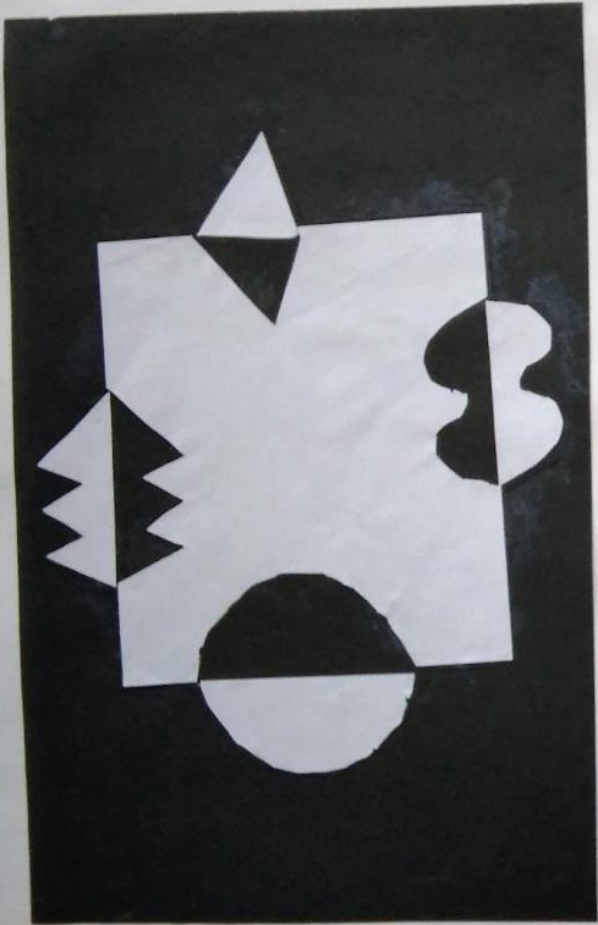
Types

Nature can inspire different
buildings.
Rituals-Religious buildings.
Generations have different
needs in a building.
The people who live in
them.

HARRIET POPHAM



103



Taj Mahal

I painted the fabric
and then embroidered
the same image

102



JILL FLOWER



Jill is a textile and multimedia artist and is never happier than playing with different mediums; from paints to woven materials. Using discarded papers or abandoned fabrics, she manipulates, layers and experiments rather than having a planned approach. This produces a relaxed and intuitive method of working, the love of colour and pattern are also a major feature of her work.

Jill enjoys exploring and researching traditional fabrics, such as lace and weaves, using a variety of mediums she then develops unusual techniques that will mimic the textile. For example, salvaged magazine pages are treated as if they are cloth, deconstructed and reconstructed using a sewing machine to form different and exciting materials. The evolving fabric can give an illusion of lace, a mosaic or even a reptile skin. The use of printed images and words provide an extra dimension, sometimes giving humorous captions about life.



I made it out of newspaper and different beautiful colours



JILL flower

Aoa



Environmental pollution



My exam work Art



(FINAL OUTCOME)

