



Component 2: Textile Design

Standard Mark – 13

	AO1	AO2	AO3	AO4	TOTAL
Mark	3	3	2	5	13
Level	1	1	1	2	
	Fully limited ability	Fully limited ability	Mostly limited ability	Mostly basic ability	

Keyword descriptors from the taxonomy:

Unrefined



Examiner comments

This Textile Design Component 2 submission consists of several pages of an A3 sketch pad and a final outcome of a 3D heart shape with textile additions. Images of the work selected here reflect the characteristics of work that falls between Performance Level 1, Limited, and Performance Level 2, Basic, and a mark of 13/72.

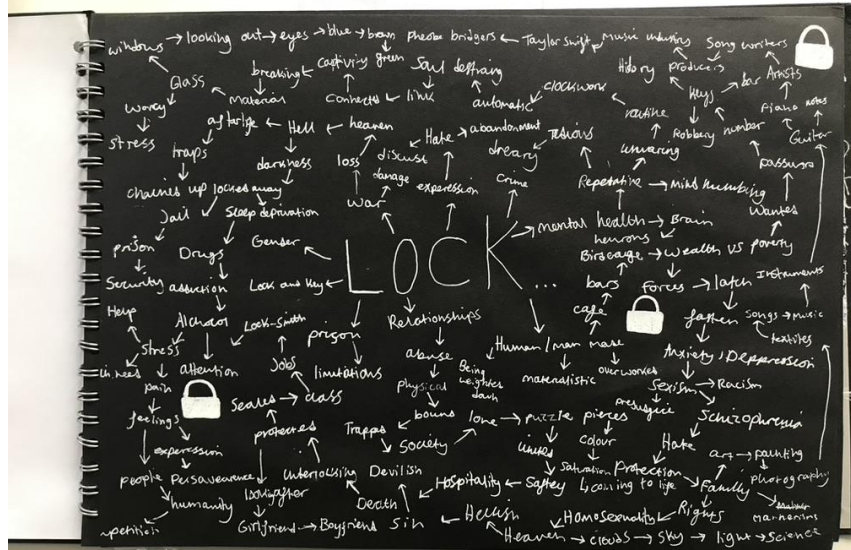
The candidate makes a mind map of ideas around the examination theme of 'Lock'. They reference lyrics from a song written by Taylor Swift, select several vintage photographs of couples, and make a link to the work of photographer Michael Creagan. The candidate continues to develop ideas on love and the locking of two people together, by creating a series of elementary photograms using rings and cut out secondary source imagery.

The candidate's ideas evolve and include a series of clumsily painted surfaces and fabric samples. Within the embroidery machine work we can see a limited understanding of the formal elements. A lack of technical competency frustrates the candidate's ability to fully realise their creative intentions. More samples of painted fabrics are created by the candidate, that reflect a limited ability to record observations relevant to intentions as work progresses.

Ideas are assembled with greater success in the time examination period. The candidate constructs a heart-shaped form (approx. 30cm in diameter) using card, and then creates a further array of small samples using the techniques learned within the preparatory period. These samples are then dyed and attached to the front of heart-shaped form. The stitched word 'help' is seen – representing the candidate's message that being 'in love' can also have negative connotations. This is a simplistic response with an unrefined handling of materials.

In order for the submission to move into Performance Level 2, Basic, the candidate could demonstrate greater refinement in recording ideas, observations and insights related to their personal work, as well as show evidence of tentative critical understanding of their sources.





main influences:

TAYLOR SWIFT

In the first verse of the song, we hear an extensive list of promises and compliments given by this guy to Taylor Swift while they were dating. He swept Taylor of her feet with "Sweetest things, sweetest as he is, "here to stay," he "would never go away," "I've been waiting for you all my life," "until the end of times," and so on. And Taylor listened to these words of magic coming off of this "perfect face". The whole word seemed to be perfect.

MR. PERFECTLY FINE
TAYLOR'S VERSION - FROM THE VAULT

SHATTER RESISTANT YOU

Secondary Influences...

hear an extensive list of promises and compliments given by this guy to Taylor Swift while they were dating. He swept Taylor of her feet with "Sweetest things, sweetest as he is, "here to stay," he "would never go away," "I've been waiting for you all my life," "until the end of times," and so on. And Taylor listened to these words of magic coming off of this "perfect face". The whole word seemed to be perfect.

Michael Grecco is a photographer who specializes on love. He takes candid photos and captures moments of couples.

I am using him as one of my main secondary influences because his work reminds me of my main influence and perfectly fits Taylor's story.

It would really like this because to be primarily inspired by love and all of the struggles and happiness that bring in love.

VINTAGE

mono-tone

In the Moment

Robert Doisneau

84 KISS

SHATTER RESISTANT YOU

