

**COMP 1 CHECKLIST  
 TEXTILES SIL**

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**COMPLETE ALL SIL WORK USING TEMPLATES ON SLIDES AND THEN PRINT FOR BOOK ON RETURN**

<p><b>Mind-map</b>        This mind-map should explore your ideas for your Personal Investigation at A2, ensure you include the following: primary photos, ideas artists, media, reflections (on AS work-what worked well, what you aim to improve), Extend every point on your mind map, you can include quotes if this helps –look at exemplars to add to this if you are struggling</p>	
<p><b>Mood-board</b>        You need to produce a mood-board which shows a collection of things that are inspiring your personal investigation (this should not be random images but should reflect your potential themes for A2). Include 80-100 images – print A3 or as two A4 sheets</p>	
<p><b>Personal Context of theme</b>        On a single or double page explore your theme in relation to a wider context other than artists who explore it. Include: articles that relate to you theme, films, literature, quotes, historic events. E.g. My theme is Identity - articles of fraud/stolen identity, films such as minority report and memento. Literature - The Hunger Games, definition of identity and famous quotes, historic events - The Holocaust, where people were dehumanised and stripped of their identity.  <b>IMPORTANT Explain why you did this and how it will impact on your work</b></p>	
<p><b>What is Textiles?</b>        Double page spread Include: 6 pieces of work, 1 in depth analysis (over a side of A4 font 12), 6 other photos annotated in paragraphs, annotation should explore the questions set out in the powerpoint we explored in lesson. (please see teams class files area to revisit these should you wish.)        Extension: Ask friends and family's opinions on a controversial piece of art and document this in your book.</p>	
<p><b>Independent gallery visit</b>        Double page and should include the following: Introduction explaining why you chose that gallery, the difference between a digital and a visit in person. 4-6 pieces of work annotated in paragraphs. In-depth analysis (3 blue, 3 other colour) Font 12, a side of A4 and a conclusion explaining what you have learnt from doing this and the impact this will have on your future work.</p>	
<p><b>Artist research One</b>        In-depth Analysis (side and a half of A4 font 12, 3 blue, 3 other colour) 4 other photos analysed, biography – using purple box on handout. Double page spread  <b>*YOU WILL ADD ARTIST RESPONSE SAMPLES WHEN WE ARE BACK AT COLLEGE AND ABLE TO USE FACILITIES</b></p>	
<p><b>Artist one copies and designs</b>        2 A5 Artist copies using three techniques, high quality done IN COLLEGE using the equipment</p>	
<p><b>Artist research Two</b>        In-depth Analysis (side and a half of A4 font 12, 3 blue, 3 other colour) 4 other photos analysed, biography – using purple box on handout. Double page spread  <b>*YOU WILL ADD ARTIST RESPONSE SAMPLES WHEN WE ARE BACK AT COLLEGE AND ABLE TO USE FACILITIES.</b></p>	
<p><b>Artist two copies and designs</b>        2 A5 Artist copies using three techniques, high quality done IN COLLEGE using the equipment</p>	
<p><b>Idea generation &amp; Primary photo page</b>        Double page spread: 2 detailed design drawings – light-box/fashion illustration template can be used. 2 sets of annotation one for each idea – use handout – blog, literacy resources, idea gen handout. 6-8 edits, contact sheet, photograph annotation, 6 quick idea sketches – see examples</p>	
<p><b>6 experimental drawings from primary photos</b>        Complete a double page of drawing experiments – 6 experiments using different media – annotate WWW, EBI. Try to zoom in to pieces so you can achieve more detail, try experiment with suitable materials, layer different surfaces, try to create these mainly from primary photos</p>	
<p><b>Development Piece One progress shots</b>        20hours worth of work based on idea from idea generation page        Take progress shots as you complete this</p>	
<p><b>Development Piece evaluation</b>        Evaluate Development piece one – use evaluation handout on blog (literacy resources) this should be a side and a half of A4 typed font 12. Present this digitally with progress shots and close up shots. Template on the blog, link below.</p>	
<p><b>Development Piece fully presented- a3 photograph and evaluation</b>        Evaluate Development piece one – use evaluation handout on blog (literacy resources) this should be a side and a half of A4 typed font 12. Present this digitally with progress shots and close up shots. Template on the blog, link below.</p>	
<p><b>Practical Experiments</b>        Complete a double page of practical experiments – 6-8 experiments using different media – annotate WWW, EBI. Try to zoom in to pieces so you can achieve more detail, try experiment with suitable materials, layer different surfaces, try to create these mainly from primary photos</p>	
<p>A real life gallery visit!        Get yourself into a real life gallery: Hepworth Wakefield, YSP, Leeds Art Gallery, Henry Moore Institute, Thackray Medical Museum are some local ones. Double page and should include the following: Tickets, leaflets, photographs, postcards, sketches. 4-6 pieces of work with bullet point analysis. In-depth analysis of your favourite piece (3 blue, 3 other colour) Font 12, a side of A4 and a conclusion explaining what you have learnt from doing this and the impact this will have on your future work.</p>	

Colour code:  
 Work completed before summer holidays  
 Progression task  
 SIL – work to be completed in the summer holiday

SIL TASK 1,2 compulsory  
 Task 3, highly recommended

Present Development 1 on slides/ in book and evaluate using template

Evaluate Development piece one – use evaluation handout on blog (literacy resources) this should be a side and a half of A4 typed font 12. Present this digitally with progress shots and close up shots. Template on TEAMS> Comp 1 resources.

**Practical Experiments**

Produce an extra 6-8 practical sample experiments max a5 in size, from your own photographs using experimental digital and hand made Textile methods. They need to be HIGH QUALITY. Do not stick these down, masking tape them in place as we will do some photocopying experiments from these after the summer. Overall this will create a double page of practical experiments. Annotate WWW, EBI. Use this link for at home ideas and materials pack from college:

<https://www.pinterest.co.uk/mrcharlesworth/textiles-techniques-at-home/>

Visit a real life gallery!

Get yourself into a real life gallery: Hepworth Wakefield, YSP, Leeds Art Gallery, Henry Moore Institute, Thackray Medical Museum are some local ones. Double page and should include the following: Tickets, leaflets, photographs, postcards, sketches. 4-6 pieces of work with bullet point analysis. In-depth analysis of your favourite piece (3 blue, 3 other colour) Font 12, a side of A4 and a conclusion explaining what you have learnt from doing this and the impact this will have on your future work.

Useful resources

Blog

<http://ncpvisualarts.blogspot.com/>

High grade exemplar SIL drawings and experiments



**YORK GALLERY VISIT**  
**MICHAEL LYONS : ANCIENT AND MODERN**

Observational Drawings: watercolour, fine liner At the exhibition I did a few quick observational sketches of sculptures that stood out to me. I chose watercolour as a medium as it's convenient to carry, quick drying and colour can easily be mixed. Fine liner can easily be used with watercolour without smearing or bleeding. Used different thicknesses to show the shadows and highlights I could observe.

What can take from Michael Lyons' work? Through the process of observational drawing, I noticed the importance of lighting and role the weather plays in showcasing an outdoor exhibition. This focus on the change of shape through a the weather is something I could consider moving forwards with my experimentation with sculpture and three dimensional structure. Since my theme is organic geometry, the weather could be an interesting factor to consider as its an alternative natural process to consider. Information at the exhibition suggested the Lyons used wax and carving tools in the initial process of creating his forms. This is so that he could capture a free flowing and dynamic feel to his sculptures through the kinetic movement of his hands. Although this type of shape would usually be considered the opposite of a geometric structure I think this abstract technique of creating shape is something important in the creative process.

