



Course code 8202 (fine art),8204 (textiles), 8205(3D), 8206 (photography)

Component 1 and 2

ALLERTON GRANGE SCHOOL ART AND DESIGN GCSE NEA

2024-2025

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Overview of requirements

INTRODUCTION

In Art and Design, for all subjects at GCSE, students will complete two components of work. Themes for component one are chosen by subject leaders at Allerton Grange and take the form of two or more projects covering a wide range of themes. This body of work is referred to by AQA as a 'portfolio'.

Component two is the 'externally set assignment'. For this component, students are given a range of thematic choices set by AQA.

KEY FEATURES OF THE COURSEWORK

Component 1: Portfolio

The content of the portfolio will be determined by the particular requirements and nature of the course of study undertaken. There is no exam board restriction on the scale of work, media or materials used, though students will be expected to fulfil the requirements of each project.

Each student must present a portfolio representative of their course of study. The portfolio must include both:

A minimum of one sustained project developed in response to a subject, theme, task or brief evidencing the journey from initial engagement with an idea(s) to the realisation of intentions. This will give students the opportunity to demonstrate, through an extended creative response, their ability to draw together different areas of knowledge, skills and/or understanding from across their course of study.

A selection of further work resulting from activities such as trials and experiments; skills-based workshops; mini and/or foundation projects; responses to gallery, museum or site visits; work placements; independent study and evidence of the student's specific role in any group work undertaken.

The work submitted for this component will be marked as a whole. Students must identify and acknowledge sources which are not their own and provide evidence of drawing and written annotation.

Work selected for the portfolio will be presented in sketchbooks, or on prep sheets.

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Component 2: Externally set assignment

AQA will provide a separate externally set assignment for each title, each with seven different starting points. Students must select and respond to **one** starting point from their chosen title.

The externally set assignment provides students with the opportunity to demonstrate, through an extended creative response, their ability to draw together different areas of knowledge, skills and/or understanding in response to their selected starting point.

The extended creative response must explicitly evidence students' ability to draw together different areas of knowledge, skill and/or understanding from initial engagement with their selected starting point through to their realisation of intentions in the 10 hours of supervised time.

Students must ensure that the total submission for Component 2 evidences coverage of all four assessment objectives and evidence of drawing and written annotation.

Students must identify and acknowledge sources which are not their own.

Externally set assignments will be available to students and teachers from 2 January.

A preparation period which can begin on or after **2 January is followed by 10 hours of supervised unaided work** in which students are required to realise their intentions. Students must not undertake any further preparatory studies once the first period of supervised time starts.

Preparatory period – from 2 January

Following receipt of the externally set assignment paper, students should select one starting point from which to develop their own work.

Students may discuss their starting points with the teacher.

Preparatory work may be presented in any suitable two- or three-dimensional format such as mounted sheets, sketchbooks, journals, design proposals, models and maquettes, digital or non-digital presentations as agreed by their subject teacher.

Students must stop work on their preparatory studies as soon as the first period of supervised time starts.

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Supervised time – 10 hours

Following the preparatory period, students must undertake 10 hours of unaided focused study, under supervision.

The first two hours of supervised time must be consecutive.

Students may refer to their preparatory work during the supervised time but must not add to it or amend it during the supervised time or between sessions.

Students must not add to or amend work produced during the supervised time; either between sessions of supervised time or after the 10 hours of supervised time has been completed.

All work submitted for this component will be marked as a whole. Students may produce a single outcome or a series of related outcomes when realising their intentions in the supervised time. Outcomes may be evidenced in any two-dimensional, three-dimensional, digital or non-digital format as appropriate to the endorsement that the student has chosen to follow (Fine Art, 3D, Textiles, Photography).

Assessment of NEA

Both Component one and Component two are initially assessed by your subject teacher, using the mark scheme in appendix 2.

Assessment objectives (AOs) are set by Ofqual and are the same across all GCSE Art and Design specifications and all exam boards.

The exams and non-exam assessment will measure how students have achieved the following assessment objectives.

AO1: Develop ideas through investigations, demonstrating critical understanding of sources.

AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

AO3: Record ideas, observations and insights relevant to intentions as work progresses.

AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

WHAT GUIDANCE CAN I EXPECT FROM MY TEACHER?

Throughout Component one you will receive regular feedback from your teacher, both in writing and importantly through verbal feedback in lessons.

In Component two, the exam board have the expectation that students will work with greater independence and they expect that advice will be given in a more 'general way' to the class, that is whole class feedback. You will still receive support and advice from your teacher up until you go into your **10 hours supervised time**.

Malpractice

If a student commits malpractice it means that, they have failed to follow the rules of an examination or assessment.

'Candidate malpractice' means malpractice by a candidate in connection with any examination or assessment, including the preparation and authentication of any controlled assessments, coursework or non-examination assessments, the presentation of any practical work, the compilation of portfolios of assessment evidence and the writing of any examination paper.

Malpractice includes:

Plagiarism – copying a another students' work or copying from any other source e.g. books, articles, websites or AI. This is cheating and is malpractice.

Collusion – sharing your work with another student to benefit the competition of the coursework. Sharing your work for someone else to copy is still cheating and is deemed as malpractice. The consequence could mean that your coursework is jeopardised.

Students who are suspected of plagiarism or collusion will be investigated and this shall be sent off to the examination board by the examination's officer. The examination board, will notify the Head teacher of their final decision. If the examination board finds the student guilty of malpractice because they have either colluded, the student may not be given any marks for their coursework.

The AGS malpractice policy, which has been drawn from the JCQ (Joint Council for Qualifications), can be found here:

[Malpractice Policy \(Exams\) \(2\).pdf](#)

If a teacher suspects that there has been malpractice but does not report this, they are also committing malpractice as they have allowed cheating to occur.

AI AND ASSESSMENTS

AI stands for artificial intelligence and using it is like having a computer that thinks.

AI tools like ChatGPT or Snapchat, My AI can write text, make art and create music by learning from data from the internet.

Using AI to create your coursework and say it is your own work is cheating and is considered as 'malpractice.' Candidate's work, which is suspected of using AI, will undergo an investigation through

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the examination board. This could result in the candidate's coursework being invalid and will not count towards their final GCSE or A-Level coursework.

Do not use any AI to complete your coursework. It is cheating and could jepordise your grade.

The exam boards use sophisticated 'plagarism' software called Turnit In to identify any cheating. As coursework is submitted to the examination board, any plagiarism will be identified and consequences will occur.

For the full AI policy created by JCQ (Joint Council for Qualifications) please following the link below:

[JCQ guidance - AI-Use-in-Assessments Feb24 v3.pdf](#)

Research methods

Within Component one students will be provided with a range of artists to support the development of their ideas and their art work. As they reach the conclusion of each project, they will be encouraged to begin looking for inspiration more independently.

Additionally, within Component two, though students are once again given starting points and artists to support with these, it is expected that they will research independently to find imagery which inspires their ideas and outcomes.

WHERE TO LOOK FOR INSPIRATION.

1. Websites such as '**Pinterest**' can be really helpful when searching for inspiration. Students can build 'boards' relating to each topic they are interested in.
2. Website **art2day.co.uk** collates topics for students, looking at different exam boards and starting points.
3. Your teacher will gather a wide range of starting points for each project. Make sure you look at these first, to help you with your ideas.
4. Books in the art rooms – there are a wide selection of art books on the shelves in each room, as well as a library of art books in Art 1.
5. The school library.
6. Local libraries within Leeds.
7. University libraries. Many (not all) university libraries will let members of the public visit to use them. Do check before your visit. It can help if you have a letter from your teacher. Do not go in big groups.

MATERIALS TO AVOID

The internet has a plethora of websites but it is important that you are critical about who wrote them. Be aware that Wikipedia can sometimes be inaccurate, so always cross reference your sources.

If you are searching under images, make sure you double check that the image you have found is genuinely by the correct artist.

KEEPING A RECORD

- Keep a record of your sources, so that you can refer back to these at the end of the course, if needed.

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- If you use direct quotes in your analysis/sketchbook, make a note of the site address/book title so it is clear who you are referencing.
- It is important that you keep a record of all your reading material, so that you can properly reference your work. This will prevent you from committing plagiarism.

PLAGIARISM

It is essential that you don't credit ideas and work as your own if it is not. You will learn more about plagiarism in class but you must acknowledge and reference work which is not yours. The reader will assume that unreferenced material is your own work. At the end of the coursework process you have to sign a document to document that your work is your own.

Presentation of your coursework

WHAT SHOULD BE IN YOUR SKETCHBOOK?

Your sketchbook/folder is a creative document that contains both written and visual material. It is a place for researching, exploring, planning and developing ideas – for testing, practising, evaluating and discussing your project. Each endorsement (3D, Fine Art, Photography, Textiles) will take you on a different journey, but the structure of your work remains consistent throughout the Art and Design course.

Your folder/sketchbook is the place where you demonstrate how you have learnt from other artists/photographers/designers and where you express and brainstorm ideas. The sketchbook shows the journey (or development) towards your final piece and usually contains:

- Drawings, diagrams, samples, screenshots, contact images, thumbnails, composition plans, paintings and/or designs (particularly those that are incomplete or experimental)
- Practise and trials of different techniques and processes appropriate to your endorsement
- A range of mixed mediums and materials
- Evidence of first-hand responses to subject matter and artworks, demonstrated through observational drawings and/or photographs and annotated pamphlets and sketches from exhibitions or gallery visits.

Your sketchbook/folder of work must have the following features:

- All work must be neatly presented and clearly communicate your ideas to an examiner.
- Titles should be typed or neatly drawn and presented.
- Ensure that all analysis research is completed in your own words.
- You **must** show examples of drawing. This will be as appropriate to your endorsement (eg, drawing with stitch in textiles, or on a computer in 3D or photography)
- You **must** include annotation within your work.
- Use a consistent style of presentation, so that a consistent visual language unites the sketchbook
- Let the artwork shine. Do not spend weeks preparing beautiful backgrounds if this compromises the amount of time you spend on the artwork itself. Producing quality art or design work is your number one goal. Presentation should be effective but backgrounds should never be more important than the work itself.

Completion of Coursework

DEADLINES

Throughout the academic year you will have several internal deadlines (appendix 1). During Component one, you will be given feedback by your teacher during each project, as well as a final mark at the end of each project. If you fail to hand in your sketchbook/folder, you will be given sanctions by your teacher.

During Component two, you will receive feedback as a class rather than individually, but it is equally important to keep to deadlines and hand in your work when requested.

SUBMISSION OF COURSEWORK

On the deadline date (appendix 1) candidates must hand in all work for Component one.

During your supervised session (Component two) you will complete an authentication form. You must know your candidate number in order to complete this.

MODERATION

After you have completed both Components your coursework will be internally marked by your teacher. Following this all GCSE Art and Design teachers (Photography, Fine Art, Textiles, 3D) will standardise all marks to ensure that your mark is fair and accurate. To support with this process teachers will refer to AQA exemplar work. Finally, an external AQA moderator will visit the school and view a randomized sample of students' work, to ensure marking is completely accurate.

APPENDICES

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Appendix 1: Coursework dates and deadlines

Year 10 students:

Week commencing 2nd September 2024 - Component one begins

This component is ongoing throughout year 10, with students completing 2 or more projects during this time.

Year 11 students:

Week commencing 2nd September 2024 – Students begin preparatory work for their ‘mock externally set assignment’. This assignment forms part of Component one and gives students the opportunity to experience working independently prior to the 10 hour supervised period in the summer term.

Week commencing 9th December 2024 students from all endorsements complete a 5 hour supervised period, producing a final outcome for their ‘mock externally set assignment’.

Week commencing 6th January 2025 students begin preparatory work for Component 2 (externally set assignment)

Week commencing 22nd April 2025 students from all endorsements complete a 10 hour supervised period, producing a final outcome for Component 2 (externally set assignment). This takes place over 2 days. **All preparatory work must be handed in prior to the start of the first supervised session.**

Thursday 1st May 2025 Final deadline for all Component one coursework and final outcomes to be handed in to subject teachers. All sketchbooks, folders, materials testing and outcomes must be completed by this date.

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Appendix 2: Mark Scheme

	A01	A02	A03	A04
Marks	Develop ideas through investigations, demonstrating critical understanding of sources.	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.	Record ideas, observations and insights relevant to intentions as work progresses.	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.
24 Convincingly	An exceptional ability to effectively develop ideas through creative and purposeful investigations.	An exceptional ability to thoughtfully refine ideas with discrimination.	An exceptional ability to skillfully and rigorously record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	An exceptional ability to competently present a personal and meaningful response and realise intentions with confidence and conviction.
23 Clearly	An exceptional ability to engage with and demonstrate critical understanding of sources.	An exceptional ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	An exceptional ability to skillfully and rigorously record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	An exceptional ability to demonstrate understanding of visual language.
22 Adequately				
21 Just				
20 Convincingly	A highly developed ability to effectively develop ideas through creative and purposeful investigations.	A highly developed ability to thoughtfully refine ideas.	A highly developed ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A highly developed ability to competently present a personal and meaningful response and realise intentions with confidence and conviction.
19 Clearly	A highly developed ability to demonstrate critical understanding of sources.	A highly developed ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	A highly developed ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A highly developed ability to demonstrate understanding of visual language.
18 Adequately				
17 Just				

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	A01	A02	A03	A04
16 Convincingly	A consistent ability to effectively develop ideas through purposeful investigations.	A consistent ability to thoughtfully refine ideas.	A consistent ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A consistent ability to competently present a personal and meaningful response and realise intentions.
15 Clearly				
14 Adequately	A consistent ability to demonstrate critical understanding of sources.	A consistently select and purposefully experiment with appropriate media, materials, techniques and processes.	A moderate ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A consistent ability to demonstrate understanding of visual language.
13 Just				
12 Convincingly	A moderate ability to effectively develop ideas through purposeful investigations.	A moderate ability to thoughtfully refine ideas.	A moderate ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A moderate ability to competently present a personal and meaningful response and realise intentions.
11 Clearly				
10 Adequately	A moderate ability to demonstrate critical understanding of sources.	A moderate ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.	A moderate ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A moderate ability to demonstrate understanding of visual language.
9 Just				
8 Convincingly	Some ability to develop ideas through purposeful investigations.	Some ability to refine ideas.	Some ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Some ability to present a personal and meaningful response and realise intentions. Some ability to demonstrate understanding of visual language.
7 Clearly				
6 Adequately	Some ability to demonstrate critical understanding of sources.	Some ability to select and experiment with appropriate media, materials, techniques and processes.		
5 Just				

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	A01	A02	A03	A04
4 Convincingly	Minimal ability to develop ideas through investigations.	Minimal ability to refine ideas.	Minimal ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Minimal ability to present a personal and meaningful response and realise intentions.
3 Clearly	Minimal ability to demonstrate critical understanding of sources.	Minimal ability to select and experiment with appropriate media, materials, techniques and processes.		Minimal ability to demonstrate understanding of visual language.
2 Adequately				
1 Just				
0	Work not worthy of any marks.			

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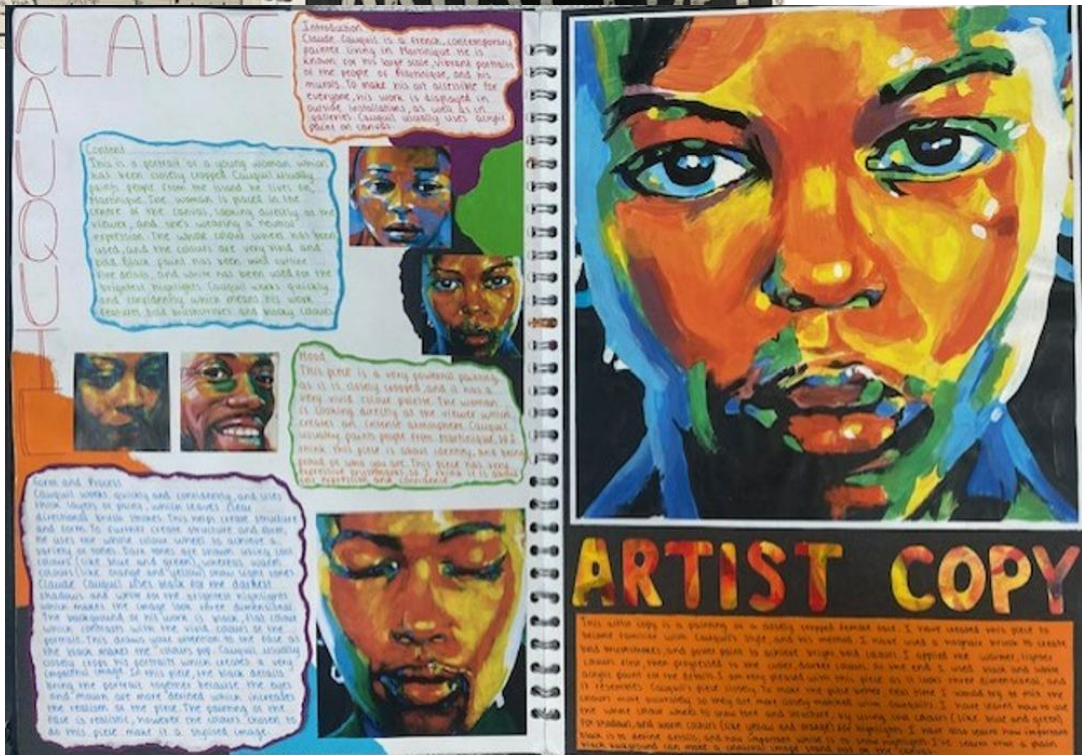
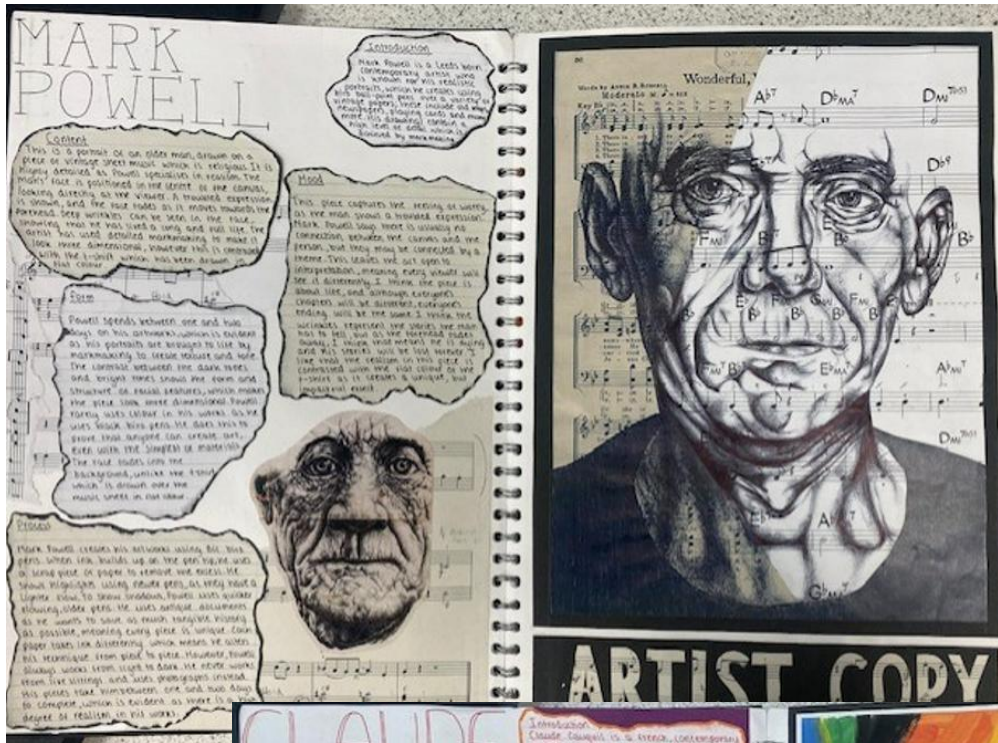
The marks awarded on the papers will be scaled to meet the weighting of the components. Students' final marks will be calculated by adding together the scaled marks for each component. Grade boundaries will be set using this total scaled mark. The scaling and total scaled marks are shown in the table below.

Component	Maximum raw mark	Scaling factor	Maximum scaled mark
Component 1: Portfolio	96	x3	288
Component 2: Externally set assignment	96	x2	192
Total scaled mark:			480

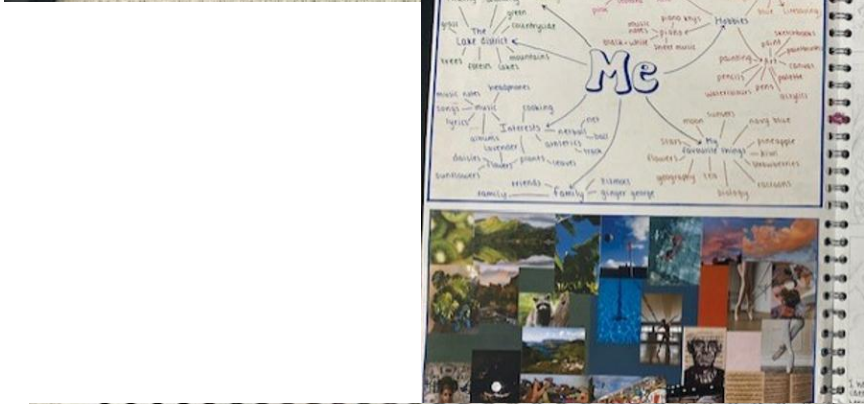
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Appendix 3: Example pages from sketchbook/folders demonstrating possible layout and presentation.

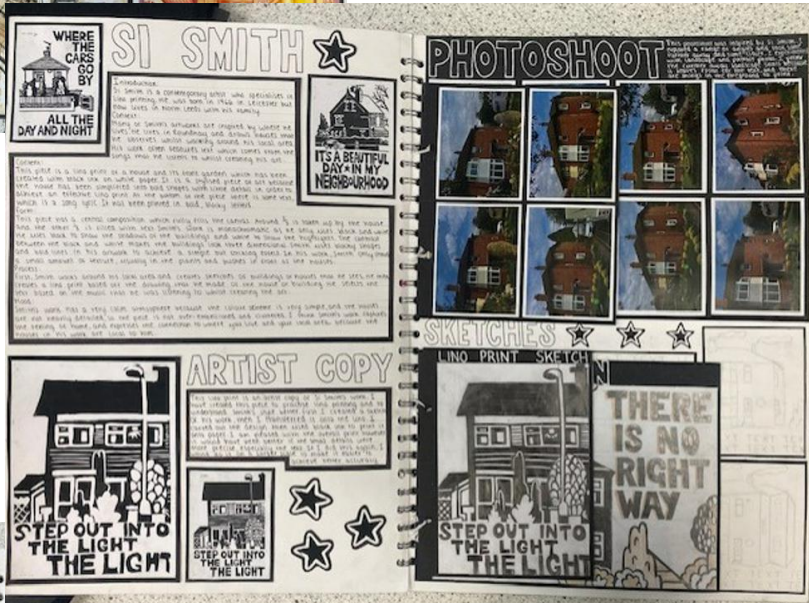
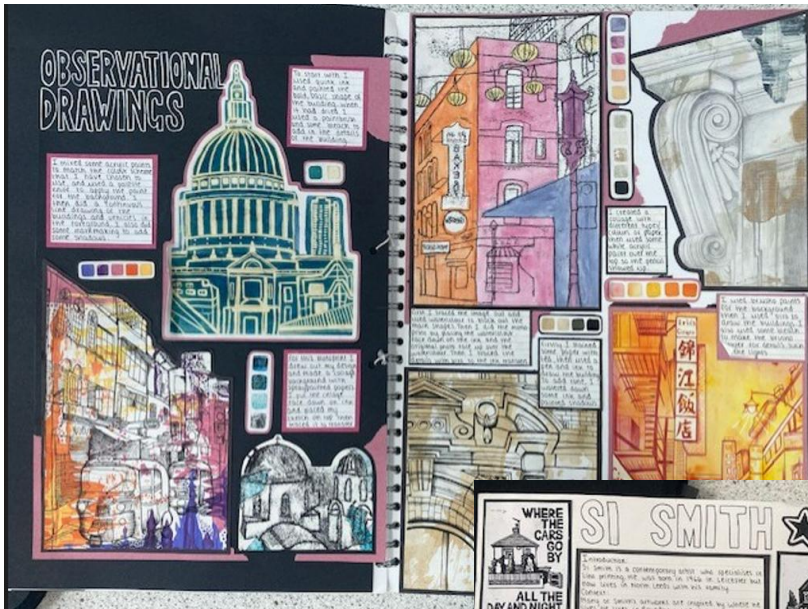
Fine Art



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3D Design

Thomas Heatherwick

All of Heatherwick's designs are based on a carbon neutral basis and aim to involve enough plants/buildings to cancel out the buildings CO2 output.

"The garden bridge" was a concept that was "carbon" Heatherwick always tried to include carbon neutral features in his work. In most of his designs in the effect of greenery like trees, grass and plants. In most of the Heatherwick projects, he placed these vertical gardens and trees, he chose these things and involved them in the carbon footprint design and made a very aesthetically pleasing and friendly theme.

"The Eden" this is a building in Singapore used as a university with a carbon based design while Heatherwick used as an urban based design while trying to add a strong modern / futuristic theme. Like table personal inspiration from this and use these green patches and wooden rounded edges in my work due to really liking the design.

My overall opinion is that I would easily use aspects of Heatherwick's work like the gardens and the natural sections look in my work, but I'm a bit on the fence with the actual structural design of his builds. I personally like the early modern / renaissance period adapted with more of a stone / marble look and not just all brown and white like most of Heatherwick's work. I have noticed that Heatherwick also only uses windows occasionally and some times not at all, like the new building. Personally I like massive openings / windows and want that in my work.

Heatherwick studies "this island" incorporates a park. "The Range" is a 1700 square metre office and an open space with much more. Heatherwick uses various materials of a natural nature like wood and the use of gardens. The design of the island is a better option here over it has various forms height giving it an abstract look. Personally I really like this piece of architecture due to its creative take on a park instead of the normal green field with a few trees. This building like most of his others are aimed at carbon neutral while looking very aesthetically pleasing.

"EDEN" is a rather unique building based in Singapore, the tall abstract tower stands at 300m tall and uses 6 large unconventional concrete walls and involves 7000 million year old lava boulders. In the heart of the building, EDEN was made for the use of apartments but there is only 20 apartments in the whole building. This was Heatherwick's first residential design and has seemed to gain a bit of popularity over the years and gained the name of a "city in a garden".

I personally really like the look of Heatherwick's use of vertical gardens in his work while liking the environmental and giving a modern futuristic look.

Antoni Gaudi

Gaudi's style was influenced by Oriental techniques and Neo-Gothic art, which led to impressive designs. Gaudi's work was inspired from work art and religion. Some of his most famous pieces of work are examples of The Basilica de la Sagrada Família, Casa Mila and the The dragon gate at the Glori Pausells, Barcelona. He is a well renowned Spanish architect that used the use of stone and archways and lots of windows.

Gaudi's aim for La Sagrada Família was to educate people about Roman Catholicism through architecture and art. Gaudi also uses the art of archways through his work.

Casa Batlló is another building of Gaudi. He used lots and lots of windows and sandstone in this build, which is really like. He also dealt with a symmetrical way of "planning" from the La Sagrada Família. I think Gaudi did this building was to show the use of abstract natural ideas with the random columns and patterns scattered across with the use of a dragon body getting inspired by the roof.

This is another aspect of Gaudi's work where we can see more of the abstract way of Gaudi's thinking. He uses various materials like marble, concrete and wood. The idea of creating inspired within the structure. I personally like the use of arches and archways through out his builds, especially the one. I think could incorporate the hanging gardens and grand archway to inspire my own concept of architecture. I really like this design due to the risk of bright colours that contrast each other.

My overall opinion on Gaudi is that I like his builds but I like more colour and more modern versions, an almost more clean cut take on his builds, however I will be using Gaudi's grand arches in my work to inspire.

Final design idea

I started my 20m x 20m park by using the shape board and putting in the measurements. 20000m, 20000m. This was a new skill I learnt and will be using it in future for scale. Then I dissected the park into what would go where with the walk in cable in the top right and a large patch of grass that trees and a path would go through.

This park was based off Andre La mortie, he would tend to use tall grid and buildings followed by large existing bodies of water. I tried to incorporate this in my park by surrounding the cafe with a row of water and existing bodies of water here and there. I continued with this style by using the blue textured roof and stem beige brick walls.

I finally added trees to my park for a sense of scale and realism. I dotted benches around the park facing all directions followed by trees to assure at every point of the day there is a bench to shade.

I think the part of the park that went well was the path that flows through the grass and the existing bodies of water. I think I could improve the cafe its self to make it more like a modern cafe and build on the grandness.

I had my design the same as the drawing due to it really fit well with the style I was going for.

Final Design

Final design overview

This park was based off of Andre La mortie's style, this includes the winding paths and bodies of water.

I think this was successful due to how the proportions of the park make sense and it is visually pleasing to the eye when functioning well with plenty of shaded seating. This combined with all the sensory features of the grass, stone etc. This makes a great park.

Places I would improve in the fully flat grass and add more contours to my park to add depth.

Texture Ideas

inspired by abstract drawings

more geometrically triangular

holes for light to come through

repeating pattern

interlocking

lines following and going against the curve

engraved

follows the curve

diagonal axes

holes for light to come through

more geometrically spaced

curvy/wavy design

intricate details

leave or engrave

wavy lines engraved

to help structure

branching off from all angles

unrepetitive shapes

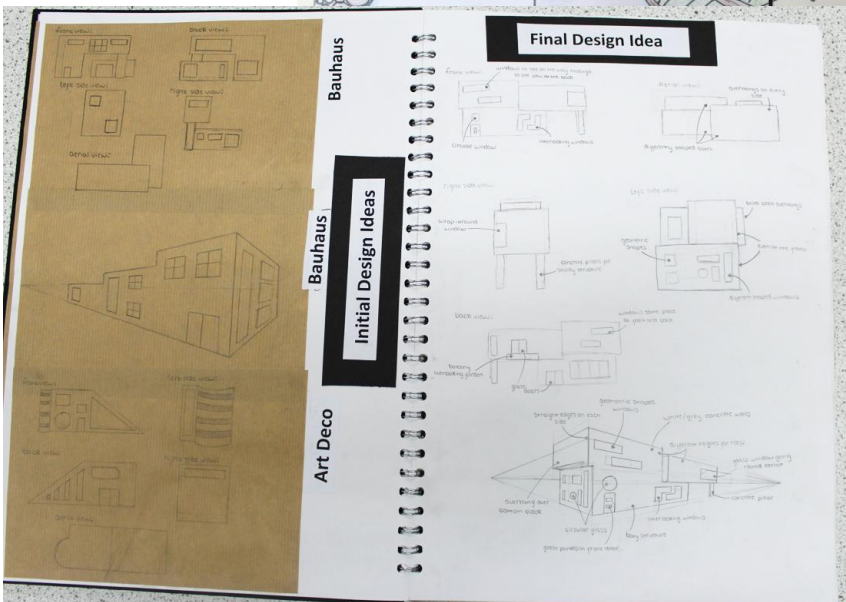
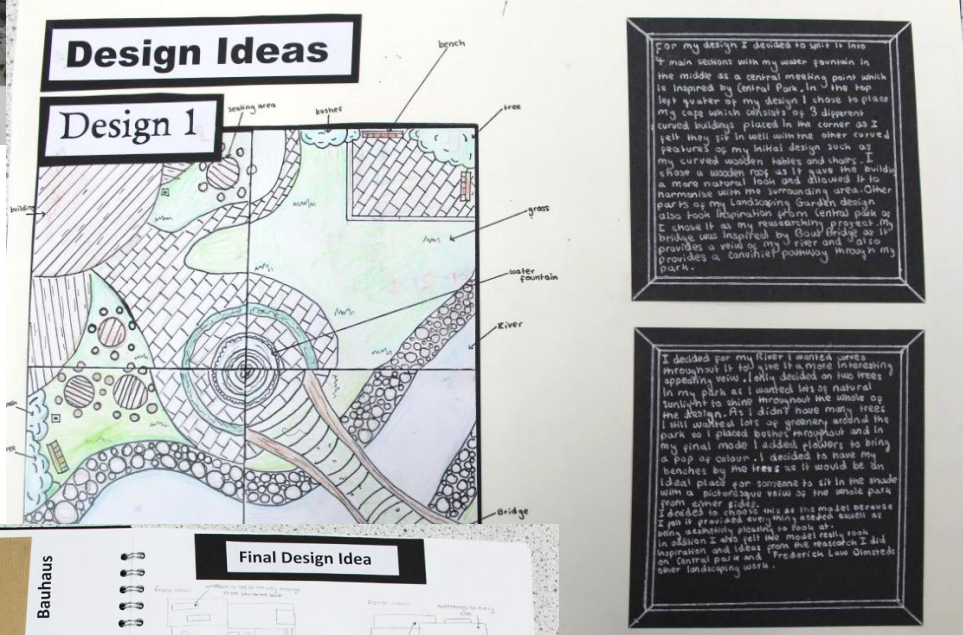
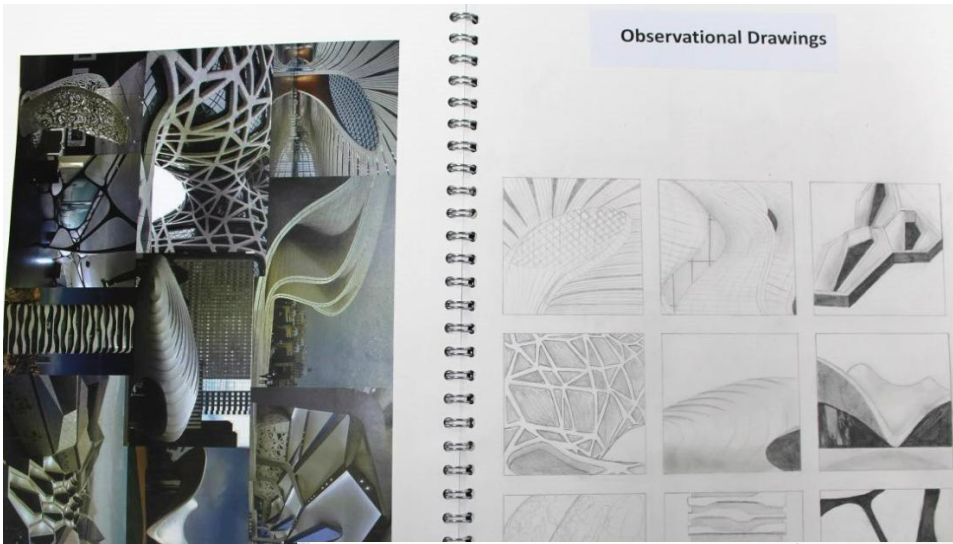
Material Testing

I have prototyped three different materials for the spine sections of my design. Firstly I used grey board as I thought this was a stable option and I had previously used it for my prototypes without the more intricate design work. This worked very well and was secure in the base however I did want the spires to be translucent for the light to semi-shine through and grey board does not have this quality.

Because of this I tested the material polypropylene which gives me the translucency but it isn't as stable as the grey board. It didn't cut very well on the first try as the speed of the laser cutter wasn't fast enough and the plastic was remoulding itself after being cut so it couldn't be separated from the main piece. I cut it with a higher speed and it worked and came out very smoothly. Although this material isn't as stable, I think I prefer it as it flows better and matches more with the aesthetic of my design.

I then tried it with paper to make sure all types of materials had been tested so I could find the best one. It cut well but the engraved setting was too powerful so I could find the best one. It cut well but the engraved setting was too powerful so I started to fall apart when I picked it up. I decided not to test this again as I don't think it is a very hard-wearing material and doesn't work very well with what I would like the design to look like. I think it suits the style of Zaha Hadid a lot more than the like the design to look like. I think it suits the style of Zaha Hadid a lot more than the like the design to look like. I think it suits the style of Zaha Hadid a lot more than the like the design to look like. I think it suits the style of Zaha Hadid a lot more than the like the design to look like.

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Textiles

ARTIST STUDY

In my artist copy I used a picture of Helen Knite's work. Imprinted on a piece of fabric and used it as a guide for my copy to make it identical. I used pipe cleaners to add more volume to my touching pompoms, I wrapped bottle caps with wool and also embroidered french knots and a ribbon stitch. I also matched the colours of her work to my piece to make it as identical as possible.

In this sketch sample I used an embroidery hoop and a piece of fabric to practice my different stitches.

TECHNIQUE SAMPLES

In my beading sample using a thin needle, I used tiny beads individually to give the shell texture.

In this applique sample I received a seashell from a photo image and shows a more detailed way. However, unlike the other applique samples I hand sew. Instead of using a sewing machine and I used stitches like the seed stitch and french knots to show the worm burrows and holes in the shell.

In this applique sample I used a zig zag stitch on the sewing machine to attach additional fabrics create an oceanic effect in this case of a shell. I also used the embroidery line and free hand detail of the image clearly and as near.

In this applique sample I beaded paper onto the fabric and used a zig zag stitch on the sewing machine to keep it in place. However, I left exposed threads really long to create extra interest and image of the seashell blowing around in the sea.

EMBROIDERY DESIGN IDEAS

I ended up choosing my first design as it shows lots of different embroidery stitches and in my second design I drew my pipe cleaners too wide making it not ideal to create in reality. I also chose lots of nature themed colours, e.g. brown, green.


Labels for the first design include: french knots, pompoms, ribbon stitch, french knots, satin stitch, running stitch, beads, long beads, fly stitch, pompoms, and wrapping over pipe cleaners.

Labels for the second design include: beads, long beads, satin stitch, french knots, fly stitch, pompoms, french knots, and wrapping over pipe cleaners.

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ARTIST RESEARCH


Michelle Hughes



Michelle Hughes is a printmaker and illustrator, based in York, North Yorkshire. She makes lino cut prints inspired by the British countryside and wildlife. Each print is designed, carved and hand-printed in her studio. Her inspiration is based around nature and her favourite views including the Lake district and the Yorkshire Coast. She also takes inspiration from animals and wildlife.

The technique Michelle Hughes uses is called lino cut. To make a lino print, you need to carve away the soft, rubbery surface of a sheet of lino using a cutting tool (sometimes called a gouge) to create your design. The printing block is then covered with a special ink using a roller and pressed onto paper or fabric, either by hand or using a printing press. One of the benefits of linocutting is that once you've carved your design you can use it create as many prints as you want

In the piece to the bottom I see a path towards the sea with bushes on the sides and hills in the background. I like the details in the bush to create a textured effect and also how she made the sand a yellow tone to let it stand out and so as the viewer you can tell most the focus is on the sand.



In my opinion, I really like her work as it is representing the Yorkshire Coast with simple looks. I also like in the boat piece how by just drawing a bunch of lines in different angles it shows all the movement in the piece and you can see the different waves formed. I also like the various shades of blue she used as I would never thought to make even the mountains look blue but making it look normal as well and that its not something out of this world.

In my opinion, I believe that the lino cut technique is a trust the process technique because when I made my artist copy on my lino sheet I didn't see it look like anything apart from a few cut out lines however when I printed onto paper you could see lots of detail and outlines of various landscapes.








In my second fashion illustration I took inspiration from nature because like stars and fish.



I designed a two piece by having a one piece attached to a waistline with fine scale details and a corset top with starfish patterns in deep navy blue. For the skirt I

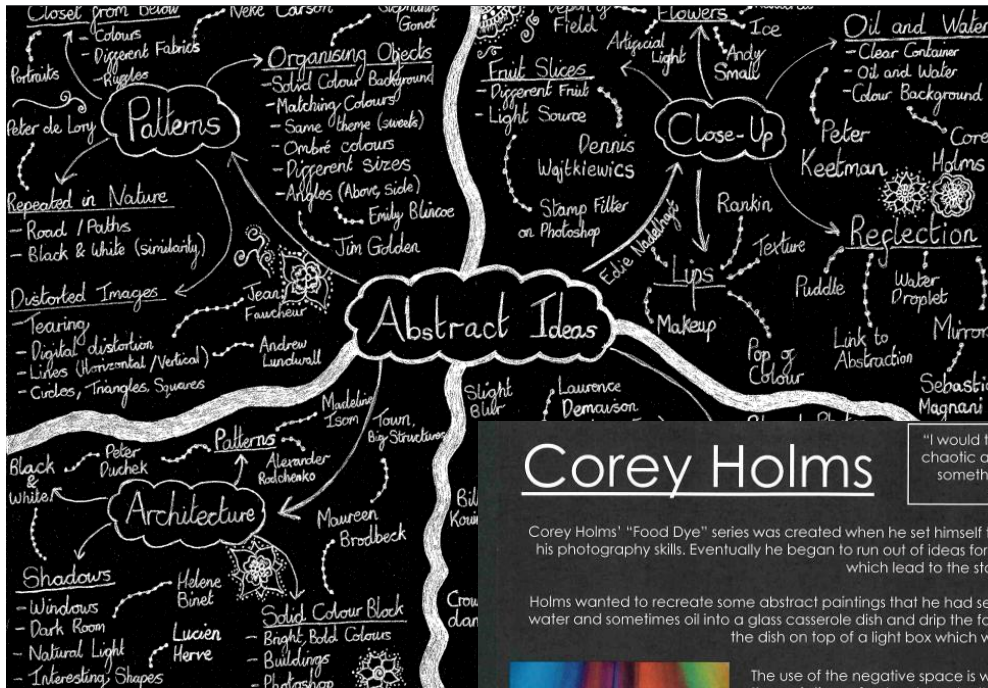


used lots of colours to make a mini jolly skirt with




a longer skirt at the back. I also added lots of embroidered starfish around the skirt. I created 2 samples to show close up of both pieces.

Photography



Corey Holms

"I would take hundreds of photos to get the right one. It's completely chaotic and you can't control any aspect of it, so sometimes you get something good, and other times you'll spend an hour and have absolutely nothing at all. It's just luck of the draw."

Corey Holms' "Food Dye" series was created when he set himself the challenge of taking one photo a day in order to improve his photography skills. Eventually he began to run out of ideas for photographs to take, so he started to think more creatively which lead to the start of this series.

Holms wanted to recreate some abstract paintings that he had seen, but with photography instead. In order to do this, he put water and sometimes oil into a glass casserole dish and drip the food dye into it. He did these photoshoots in the dark, placing the dish on top of a light box which would be his only source of light.



The use of the negative space is what interests me the most in this photograph, as Holms uses the variations of colour to make the simple white shape be the focal point in this image. This shape stands out against the colour and creates almost a burnt effect due to the photo being looked like a hole has been burned through it. The dark shadow around the shape adds to this effect and makes it even more of a focal point. The use of such vibrant, contrasting colours is my favourite aspect of this photograph, however it might only be the lighting. The use of the light box underneath the food dye adds to the brightness of the image and shines brightly in the white areas which makes the shape more of a focal point. In my opinion, this is one of my favourite pieces of work by Holms due to the fact that its quite different to his other pieces with bubble effects. This photograph also reminds me of the Northern Lights.

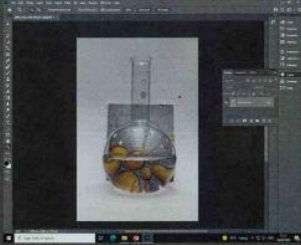


In a different way to the image above, Corey Holms uses the negative space to bring out the colours in the subject. He has also used only warmer tones such as magenta and red rather than a mix of very vibrant colours on the spectrum. However, the colours in this photo are also quite bright, but do not bring as much attention as they are hidden behind more brown and black shades over them. These darker shades help bring focus instead onto the miniscule bubbles created by mixing maybe oil or fairy liquid with the food dye. The light box highlights each individual bubble to create an interesting pattern of tiny circles which makes the image feel less flat. I find this image quite intriguing to look at due to the bubbles against the darker shades adding some texture to the photograph. I also like the way the colours seem to leak out from the bubbles and into the white background. The image above is my preferred image by Holms because of the use of colour and negative space.

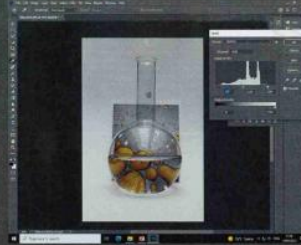
Oil And Water



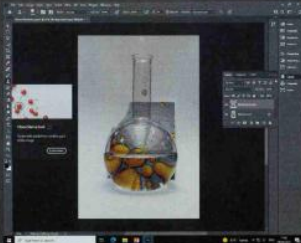
Selective Colour Editing



First I opened up the image I wanted to edit. I chose the clearest photo I could find.



I adjusted the levels to create a stronger contrast between the colours and shadows.



Using the clone tool, I erased the area around the glass bottle. I held Alt to choose where I was cloning from.



I continued to do this until the background was clear, changing the opacity to blend it more.

Vase & Dye Final Pieces

