

General Certificate of Education
June 2004
Advanced Subsidiary Examination



ART AND DESIGN (TEXTILES)
Unit 3 Controlled Test

ARD3

To be issued to candidates up to four weeks prior to the start of the examination.
The examination may be conducted any time between 1 March and 31 May 2004.
All teacher-assessed marks to be returned to AQA by 31 May 2004.

In addition to this paper you will require:
appropriate art materials.

Time allowed: 5 hours

Instructions

- Read the paper carefully. Before you start work make sure you understand all the information.
- Answer **one** question.
- You will have four weeks to carry out preliminary studies. This should include visual work and, if appropriate, annotations or written work. Preliminary studies must show evidence of personal work relating to your chosen question. You may continue with further supporting studies until you have completed your examination work. Sketchbooks can be included.
- The work you produce in the 5 hour examination may take any appropriate form, such as a design sheet with a test piece, or a textile. It is not essential to produce a finished piece during the examination but you should make your intentions clear.
- Practical responses to the work of other artists, designers and craftspeople must show development in a **personal** way.
- Your work during the 5 hour examination must be produced **unaided and under supervision**.

Information

- The maximum mark for this paper is 60.
- All questions carry equal marks.
- There is no size restriction on work produced for this examination.
- The time taken in dyeing the original cloth (if desired) and in cleaning screens, is **not** to be counted as time allowed.

Advice

- You may discuss your ideas with your teacher before deciding upon a starting point.
- You may include written annotations or an evaluation of your work.
- You may use any appropriate textile medium, method(s) and materials, unless the question states otherwise.

This paper will test your ability to:

- record observations, experiences, ideas, information and/or insights;
- analyse and evaluate sources, such as images, objects, artefacts and texts;
- develop ideas using appropriate materials and techniques, making clear your future intentions;
- present a personal response, relating your work to that of other artists, designers or craftspeople.

The questions below should be seen as starting points for personal investigations in which you make reference to critical and contextual material with which you are familiar.

Answer **one** question.

1 *Complementary Colour*

Many artists, designers and craftspeople have exploited the contrasting qualities and visual effects of complementary colours in their work. Research appropriate examples and produce your own work in response to this idea.

2 *Crowning Glory*

Hats and headgear, such as skull caps, crowns, fezzes, turbans and tiaras are often designed as statements to reflect the individuality or the status of the wearer and often display a sense of humour or exoticism. Look at some contemporary and/or historical examples, and from your research, develop ideas for a piece of headgear for a person of your choice.

3 *Insects and Reptiles*

Insects and reptiles have been used as inspiration for design at different times and by diverse cultures. Their meanings are often symbolic. Study approaches to this theme and develop your own ideas to produce textile work.

4 *Reflective and Refractive Surfaces*

Glass, gemstones, plastic and metal are some materials that reflect and refract their surroundings in amazing ways. Look at examples and the way in which artists and designers have exploited these qualities. Using your research and your own studies design and produce textile work.

5 *Edges and Borders*

Many designers and craftspeople such as metal workers, ceramicists, textile artists and fashion designers have devised intricate edges and borders for their work which can be decorative and elaborate. Techniques such as scalloping, folding, binding, interweaving, fraying, tasselling, looping, fringing and knotting are some examples. Research this idea and develop textile work in which edges and/or borders are a significant feature.

END OF QUESTIONS