

**ART AND DESIGN (TEXTILES)
Controlled Test**

3204/T

To be issued to candidates four weeks prior to the examination

All teacher-assessed marks to be returned to AQA by 31 May

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

Time allowed: 10 hours

Preparatory period: 4 weeks

Instructions

- Read the paper carefully. Before you start work make sure you understand all the information.
- Answer **one** question.
- You have a four week preparatory period to research, investigate and develop your ideas. Your work during this period could be in sketchbooks, journals, design sheets, studies or any other appropriate form of preparation.
- You are allowed ten hours to produce your final piece or pieces.
- The work submitted for this examination must be your own unaided work.
- You must hand in your final piece(s) and the preparatory work at the end of the examination.

Information

- Your work will be marked out of 60.
- All your work, including the work done during the preparatory period, will be marked.

Advice

- You may discuss your ideas with your teacher before deciding on your starting point.
- You should make sure that any materials or equipment which you might need are available before you start your ten hours of supervised work.
- You may take all your preparatory work into the examination sessions.
- You should look at examples of the work of other artists, craftspeople and/or designers as part of your research.
- You may work on further supporting studies until you have completed your final piece(s).
- You may use any appropriate textile medium, method(s) and materials, unless the question states otherwise.

Your work will be marked according to how well you have shown evidence of:

- recording observations, experiences and ideas in forms that are appropriate to your intentions;
- analysing and evaluating images, objects and artefacts, showing understanding of context;
- developing and exploring ideas, using media, processes and resources, reviewing, modifying and refining your work as it progresses;
- presenting a personal response, realising your intentions and making informed connections with the work of others.

Choose **one** of the following starting points.

1 *Interiors*

Printed, woven and stitched fabrics are often used to decorate or enhance the interiors we occupy. William Morris used images of natural forms to inspire textiles for wall coverings; floral images are often depicted on embroidered cushions and quilts from Eastern Europe and on prints of Indian chintz.

Make your own studies of natural forms and use your findings to produce **one** of the following:

- (a) a stitched cushion cover;
- (b) a printed fabric which could be used for curtains;
- (c) a woven throw or quilt sample.

2 *Expressionism*

Franz Marc depicted strong images of animals set amid richly coloured landscapes. He also used colours to project certain qualities and characteristics such as power, masculinity and sensitivity.

From your personal observations of an animal, construct an appropriate textile piece which reflects the influence of Marc.

3 *Australasia*

Aboriginal people produce woven and batik fabrics for ceremonial and everyday use which feature symbolic images, organic forms and spiritual themes.

Explore motifs, symbols and images and use textile techniques to produce work that would be suitable for:

EITHER (a) a significant event;

OR (b) everyday use.

4 *Footwear*

Embroidery techniques have been used in different countries to embellish fabric slippers, shoes or boots. For example, French seventeenth-century satin shoes were decorated with silks and eastern slippers were enhanced with different stitches and yarns. In more recent years punk fashion used applied studs, beads, dyes and lacing to customise boots.

Make studies of footwear and from your observations create or embellish a piece of footwear using textile techniques.

5 *The Human Figure*

Raphael and Henry Moore are examples of artists whose figure drawings have been translated into tapestries.

From your own studies of the human figure produce a wall hanging using a suitable textile process.

6 *Interlocking Forms*

A woven structure allows the fabric artist or designer to create a wide range of textiles from unusual materials. Yarn, paper, wire, plastic and natural materials can all be used as wefts and often result in exciting or unusual creations.

Explore the work of an appropriate weaver or designer and, taking the theme *Interlocking Forms*, construct a woven piece which makes imaginative use of unusual warp and weft materials.

7 *Illusion*

Look at the suggestions below based on the theme of *Illusion*. You may take one of these as a starting point or you could develop your own interpretation of the theme.

- (a) The Notting Hill Carnival in London, the Winter Carnival in Venice, the Day of the Dead festival in Mexico or a medieval style masked ball are events which allow revellers to dress up to create an illusion of a different person. Design and make a textile item, such as a headdress, costume piece or mask, for an appropriate festival or celebration.
- (b) Reflections in water, windows, mirrors or shiny surfaces can create illusions. Using this idea as your starting point research and produce a textile panel inspired by your studies.
- (c) Beads, sequins, stones and small sections of mirror have all been stitched on to the textiles of different cultures to create the illusion of wealth or importance. Explore a range of items which could be applied to fabrics to enhance their decorative qualities. Produce a textile which creates the illusion of wealth or importance.

END OF QUESTIONS