

General Certificate of Secondary Education  
June 2005



**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 should 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.

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### 1 *Still Life*

Arrangements of fruit, such as apples, lemons or oranges can be seen in the work of Cézanne and Gauguin; flowers are evident in some paintings by Monet and van Gogh.

Investigate how you could use colours, shapes or textures based on your own choice of still life objects to produce:

**EITHER** (a) a textile hanging;

**OR** (b) a fabric artefact.

### 2 *Fauvism*

Fauve artists such as Derain, Matisse and Vlaminck used bold, bright colours to depict views of landscapes. Their paintings often included views of a bridge or figures by a river or the sea.

Make studies and produce a fabric picture which includes rich colour, based on **one** of the following:

(a) a familiar stretch of water;

(b) a local bridge;

(c) a park or garden.

### 3 *Central America*

Triangles, diamonds, lozenges, chevrons and zigzags are used in the woven textiles of Guatemala and other Central American countries. Symbolic motifs, such as birds, rabbits or fish, interrupt horizontal bands of coloured weft threads.

Study appropriate examples and techniques and produce a colourful textile piece that combines geometric shapes with personal symbols.

#### 4 *Corrosion and Decay*

Peeling paint, rusted metal, tangled plants, twisted tree roots, broken shells and fossil remains offer a wealth of surfaces, colours and shapes. Textile artists such as Jan Messent, Richard Box, Kaffe Fassett, Jan Beaney and Pat Langford have explored these qualities in their work.

Explore suitable examples and produce your own textile work based on studies of surfaces exposed or changed by nature.

#### 5 *Pattern*

Celtic art is known for its detailed pattern quality and intricate, decorative style.

Explore a variety of Celtic imagery from sources such as jewellery, stone carving, manuscripts or lettering. Use your studies to develop your own patterns which reflect the mood and style of Celtic art and design **one** of the following:

- (a) a silk scarf;
- (b) a belt or sash;
- (c) a cushion.

#### 6 *Traditions*

Starch resist techniques are traditionally used in both Nigeria and Japan and in the production of impressive indigo dyed fabrics.

Explore how suitable details found in your local environment could be used to inspire the positive and negative shapes characteristic of the resist dye process. Produce your own fabric piece using a resist method of decoration.

#### 7 *Identity*

Look at the suggestions below based on the starting point *Identity*. You may use one of these suggestions or you could develop your own interpretation.

- (a) You could look at stitched samplers, which often include some personal details or facts about the maker, and use this idea to inspire a piece of stitchwork.
- (b) You might like to produce a self-portrait using a variety of fabric, dye or stitch processes to produce a textile which shows your identity.
- (c) People often wear costumes or uniforms to show that they belong to a particular group or nationality. You could consider designing, customising or constructing an appropriate piece of clothing which would reflect your family or cultural identity.

**END OF QUESTIONS**

**THERE ARE NO QUESTIONS PRINTED ON THIS PAGE**