



General Certificate of Secondary Education

Art and Design (Textiles)

Coursework 3204/C

Report on the Examination

2007 examination – June series

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GCSE Art and Design (Textiles) 3204

Coursework 3204/C

The Textiles endorsement continued to be a popular option in a number of centres, providing the opportunity to address creative exploration from several directions. Much work was well researched and developed with a clear understanding of contemporary practitioners, cultural styles and critical references. Candidates explored a diverse range of media with varied outcomes, from functional printed and dyed fabrics to fine art pieces and costume or fashion garments. The best work was exceptional, with artistic investigations evolving into well made highly personal textiles. A number of centres have thriving departments with candidates engaged in independent investigation of the media in a focused and exciting manner. Less able candidates tended to rely on magazine images for sources and a crude handling of fabric and materials.

The specification is delivered by textiles specialists, design and technology teachers and art staff. This enables a variety of approaches and candidates learn in different ways. Some centres develop technical knowledge, which then leads to product based outcomes, while others start with first-hand objective studies, then suggest technical development and encourage personal outcomes. It is important that whichever format is used the requirements of the specification are considered and the assessment objectives applied.

The majority of centres tended to concentrate on the production of two pieces of Coursework. A number of teachers felt that this allowed for ideas to be investigated in depth and enabled candidates to develop a greater knowledge of textile skills. Projects tended to derive from questions from past papers with staff commenting that sources were often accessible and the use of named artists, movements or styles were user friendly. When three or more units had been presented it was usually as a result of a technique based start with a different type of skill introduced in each project. The use of digital photography was evident as a recording tool in much of the work seen and while the quality was variable it did seem that candidates were much more aware of the content. Evidence of selection, composition and mood was apparent and although less able candidates relied on out of focus images, many able candidates used the camera with understanding and creative intent.

Study of the work of others provided a stepping stone to technical investigation for a number of centres. Trips to galleries and museums, visiting artists and analysis of actual textiles or a cultural style were evident. These often led to some exciting research and outcomes. Much reference was made to magazine images, particularly in relation to fashion projects. While able candidates used this approach to develop an understanding of a designer's influences and intent, too many candidates presented a collection of pictures with little or no evaluation. Biographical detail downloaded from the internet is not sufficient evidence of analysis of work. Many centres were well resourced and candidates had the opportunity to explore yarns, fabrics, dyes and inks in an experimental way. In the best centres work seen in the highest mark band was rich in technical exploration. Felt making, weaving, dye resist, print making, intense stitch work and imaginative use of bonded, applied, torn, frayed and layered fabrics were all in evidence, with many exciting and original outcomes presented.

There were other centres, however, where candidates' lack of understanding of subject specific materials was apparent. It is valid for candidates to use two-dimensional materials for research but the specification does require "evidence of working in a variety of textile methods, such as fabric printing, tie-dye, batik, spraying, transfer, fabric construction and stitching". In some cases there was too little evidence of practical investigation, review or modification in preparatory studies and subject specific materials were only marginally apparent in the final piece. Centres that concentrated on the production of fashion pieces from a dressmaking content, and marginalised the creative journey which evolves to a fashion outcome, did not offer

candidates full access to the specification. It was pleasing to note that an increasing range of centres have established links with local textile groups. The Embroiders Guild and patchwork groups were most popular but it was also interesting to see that several candidates demonstrated membership of knitting groups. Attendance at national quilt and stitch exhibitions also appears to have increased.

Mark ranges and award of grades

Grade boundaries and cumulative percentage grades are available on the [Results statistics](#) page of the AQA Website.