

**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

For this paper you must have:

- 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.

1 *Viewpoints*

Surfaces, abstract patterns and unusual colour combinations can be revealed in closely observed studies and detailed photographs. Artists such as Pierre Bonnard, Georgia O’Keeffe, Gustav Klimt and Jenny Saville and the photographer Karl Blossfeldt have used a variety of viewpoints and compositions in their work.

Explore different viewpoints and, from your research, design and make a textile piece based on **one** of the following:

- (a) jewellery;
- (b) garden tools;
- (c) kitchen utensils.

2 *Classical Art*

The fashion designer Gianni Versace was inspired by the art, architecture and artefacts of ancient Greece and Rome.

Research classical art and use your studies to help you to design and produce a fashion item or textile artefact.

3 *Life’s Stories*

Alice Kettle uses machine stitching to create large figurative textile pieces inspired by themes from stories and myths.

Look at appropriate sources and use a combination of threads and stitching effects to create a textile piece inspired by **one** of the following:

- (a) my family;
- (b) my locality;
- (c) my dreams.

4 *Russian Art*

Designers at Balenciaga, Jean Paul Gaultier, Yves Saint Laurent and Miu Miu, have used images from traditional Russian textiles to inspire vibrant clothing rich in colour and pattern. Velvet, fur, stitching and beading are combined to produce opulence which reflects aspects of Russian culture.

Explore appropriate sources from Russian art and combine materials and techniques to produce **one** of the following:

- (a) a belt;
- (b) a hat;
- (c) a shawl.

5 *Natural World*

Exotic feathers, butterfly wings, animal skins, shells and fish scales have been used to inspire and decorate textiles in places such as Indonesia and Papua New Guinea.

Investigate how you could develop themes from the natural world to produce a printed, woven or stitched fabric.

6 *Structures*

Yarns and threads can be woven, knitted, knotted, wrapped, braided or plaited to create exciting textiles and sculptural structures.

Refer to makers such as Tadek Beutlich, Michael Brennand-Wood, Kaffe Fassett, Shelly Goldsmith or Freddie Robins and design and structure a textile piece inspired by:

- EITHER** (a) roots and veins;
- OR** (b) architectural forms.

7 *Recycling*

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

- (a) You may like to explore patchwork quilts or traditional appliqué and use recycled fabrics to create a textile panel or picture.
- (b) You might consider how different societies pass ceremonial textiles from one generation to another to preserve beliefs or customs. You may like to create your own textile for future generations.
- (c) You could use found or discarded items to create a textile sculpture that makes a statement about the environment or your local community.

END OF QUESTIONS

There are no questions printed on this page