



**General Certificate of Secondary Education**

**Art and Design (Textiles)**

**Coursework 3204/C**

**Report on the Examination**

*2008 examination – June series*

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## **GCSE Art and Design (Textiles) 3204**

### **Coursework 3204/C**

Moderators commented on the diversity of work produced for the Textile endorsement. A large number of centres are clearly using imaginative and investigative approaches founded on the Assessment Objectives to help generate exciting personal studies. A growing number have a solid artistic framework while others continue to draw from a technical or skills orientated foundation.

The increased use of digital photography has enabled more focused personal recording in a number of centres with high achieving candidates using photographs to help focus investigations in terms of line, form, and composition in addition to the usual enthusiasm for colour and texture. A number, however, still present too many poor quality collected images from secondary sources with little explanation of context or indication of purpose. This was also the case in terms of A02. Moderators reported an excess of unrelated critical studies and collected fashion images which did little for further development nor did it suggest any influence in terms of style or content.

A number of candidates had clearly enjoyed the opportunity to explore materials, colour, ideas and techniques through the provision of textile resources. In most centres 2 units were produced and teachers found that this was more appropriate in terms of time management. A number, however, did tend to break projects up into a series of workshops exploring different styles or technical skills. Teachers found that this ensured candidates have sufficient time to explore experiments in dyes, machine stitching, appliqué, stencilling, print and felt making. There was some evidence of the use of embellishing machines to bond fibres in a creative manner.

Coursework Units tended to be inspired by past papers, and sources had been drawn from natural forms, local landscape, cakes and sweets, recycling and sections of architecture. Contextual studies paid considerable homage to designers such as Vivienne Westwood and John Galliano although there were numerous “scrap books” of collected magazine pictures with little real indication of purpose. Alice Kettle, Gustav Klimt and Henri Matisse were referenced successfully.

High achieving candidates used coloured pencils, ink, oil pastel, black pen, torn paper collage and stitching to record ideas in forms appropriate to intentions. Many experimented with dyes, yarns and applied fabrics. Some screen printing was presented and there was a greater evidence of stencil and sponge effects, particularly as backgrounds to samples.

Many candidates use the sewing machine to create highly embellished and decorative surfaces. In the majority of submissions sketchbooks were used to record developmental ideas and samples. Some were of traditional, commercial format, but an increased number had been hand crafted by the candidate. In the best examples these provided highly tactile and thoughtful explorations of themes and illustrated perceptive review and modification. Moderators did however report a growing number were less focused and little more than scrapbooks of splattered, sponged and dribbled dye or paint with little sense of context, sensitivity of use or appropriate direction. In the work of lower attaining candidates teachers may find it valuable to encourage a more direct link between A01 or A02 and A03 investigations. Final pieces ranged in scale and function. Conceptual hangings, decorative cushions, embellished bags, creative stitched bodices and printed fabrics were all seen. A number were worthy personal responses

and the result of well taught courses, some were exceptional and fulfilled all Assessment Objectives and criteria to an impressive level.

### **Mark ranges and award of grades**

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