

General Certificate of Secondary Education
June 2008



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 *Human Form*

Artists such as Piero della Francesca and Jan Vermeer have inspired the stitched textiles of Audrey Walker. Drawings of people engaged in everyday life and the study of facial expressions are sources for many of her embroidered panels.

Use your own studies of people to help you make a textile panel inspired by the work of Audrey Walker. Base your work on **one** of the following:

- (a) portrait
- (b) seated figure
- (c) figure at work.

2 *Impressionist Gardens*

Claude Monet repeatedly painted his garden in order to study the fleeting changes of colour and light on surfaces. Pierre-Auguste Renoir captured scenes of leisure in the parks and gardens of Paris.

Record images from either your own garden or a local park and use your observations to inspire a textile.

3 *Shorelines*

Textile artists such as Kaffe Fassett, Sue Lawty and Wendy Lugg have used studies of rocks, pebbles, driftwood, shells and fossils to inspire knitted garments, needlepoint panels, woven tapestries and stitched fabric quilts. Sea, sand and seaweed suggest different textures, subtle colour changes and interesting tactile forms.

Explore the theme *shorelines* and produce **one** of the following:

- (a) a wall hanging
- (b) a cushion
- (c) a fashion accessory.

4 *Japan*

Many Japanese printed textiles and yusoku motifs are inspired by natural forms and stylised into geometric patterns. Diagonal lattices, parallel undulating lines, arabesques and chequerboard designs can also enclose additional motifs.

Design and create a textile derived from your own studies of natural forms and inspired by Japanese style.

5 *Gallery or Museum Visit*

Vivienne Westwood visited galleries to study elaborate picture frames and scenes from Rococo paintings. These provided ideas for printed fabrics and garment construction.

Investigate how artefacts or objects from a local gallery or museum can be used to inspire fashion, costume or textile pieces. From your studies produce **one** of the following:

- (a) a hat
- (b) a skirt
- (c) a bodice.

6 *Architectural Detail*

Textile artists Jean Littlejohn and Sandra Meech use drawings of architectural details to inspire stitching and quilting. Crumbling stonework, carved doorways and pillars, leaded windows, embossed friezes, moulded ceilings and gargoyles often suggest unusual motifs and interesting patterns and textures. Techniques such as cut-work, quilting, resist, braiding, pleating and decorative stitching can create these effects.

Use your studies of details from a local building to inspire experiments in fabric, dye and stitch. Design and make an appropriate textile.

7 *Traditions*

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

- (a) You could explore the images or use of techniques on traditional clothing and use these influences to help you to design and make your own textile piece.
- (b) You may like to produce a mask or headdress which is inspired by an annual festival or local tradition.
- (c) You might investigate important symbols and motifs from your own culture to help you to produce an artefact which reflects your family traditions.

END OF QUESTIONS

There are no questions printed on this page