



General Certificate of Secondary Education  
June 2010

## Art and Design (Textile Design)

42042

### Unit 2 Externally Set Task

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

#### Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Respond to **one** question and produce a personal response.
- You have a 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 personal response outcome(s).
- The work submitted for this examination must be your own unaided work.
- You must hand in your personal response outcome(s) and the preparatory work at the end of the examination.

#### Information

- Your work will be marked out of 80.
- 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 the examination sessions.
- You may take all your preparatory work into the examination sessions.
- You should, when developing your personal response, make appropriate connections with other sources such as the work of artists, craftspeople and/or designers.
- You may work on further supporting studies until you have completed your personal response outcome(s).
- You may use any appropriate textile medium, method(s) and materials, unless the question states otherwise.

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Your work will be marked according to how well you have shown evidence of:

- developing ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding
- refining ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes
- recording ideas, observations and insights relevant to your intentions in visual and/or other forms
- presenting a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.

Choose **one** of the following starting points.

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### 1 *Viewpoints*

Peter Doig paints views of woodland, buildings and figures from unexpected viewpoints. Textile artist Louise Gardiner uses photographs and sketches of side views and back views of figures to inspire her stitched illustrations.

Research appropriate sources and produce a textile inspired by an unusual view of **one** of the following:

- (a) buildings
- (b) woodland
- (c) people.

### 2 *Interiors*

Artists and designers of the Arts and Crafts movement, such as Edward Burne-Jones and William Morris, designed tapestries, hangings and furnishing fabrics for interiors inspired by their study of natural forms. Stylised images of leaves, twisted stems, seedheads, fruit and flowers often characterise the richly patterned furnishings of contemporary practitioners such as Candace Bahouth, Kaffe Fassett and Elian McCready.

Research appropriate sources, make your own observations of natural forms and produce a textile suitable for use in an interior.

### 3 *Circles, Swirls and Curves*

Paintings by Sonia Delaunay and Frank Kupka and textiles by Judy Mathieson sometimes depict brightly coloured circles, swirls and curves. Examples of these patterns and shapes can be found in a wide range of natural and made forms.

Research appropriate sources and produce a textile based on *Circles, Swirls and Curves*.

### 4 *Ceremonies*

Richly embellished, dyed and decorated textiles are often associated with ceremonies. Ceremonial costumes, accessories and items such as blankets, pillows and door hangings can be highly patterned with decorative embroidery.

Consider appropriate cultural sources and use suitable techniques to help you to produce a decorative textile for a particular ceremony.

### 5 *Historical Fashion*

John Galliano, Christian Lacroix and Vivienne Westwood have studied the structure and style of historical dress as inspiration for their dramatic costume and fashion designs.

Investigate the styles associated with a historical period of fashion. Use your findings and refer to appropriate sources to help you to create a contemporary fashion item.

### 6 *Layers*

The Kuna women of Panama create colourful molas using traditional, reverse and inlaid appliqué techniques. Fabric is sandwiched in layers, stitched into, cut away and embellished with threads to produce a textile of intricate pattern and design. Images are based on the natural world, daily life and abstract shapes.

Research appropriate sources and explore how you could use fabrics, cutwork and appliqué processes to create a layered textile inspired by **one** of the following:

- (a) butterflies and moths
- (b) the market place
- (c) patterns in the environment.

**7 Collections**

Develop your own interpretation of the starting point *Collections*. Alternatively, you may use one of the suggestions below. You should make connections with appropriate selected sources when developing your personal response.

- (a) You may like to create a textile which reflects an important time, memory or period in your life using a collection of significant fabrics.
- (b) You may wish to study a collection of personal objects to help you to design and make a textile or fabric piece.
- (c) You could explore the way in which fashion designers create a collection of different garments inspired by a common theme. You might like to create a fashion item which will form part of a larger collection.

**END OF QUESTIONS**