



General Certificate of Secondary Education  
June 2013

## 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.
- Choose **one** starting point 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, designers and/or photographers.
- 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 and produce a personal response.

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### 1 *Journeys*

Jeanette Appleton, Naomi Renouf and Prinkie Roberts have used observations and experiences from walks, childhood holidays or journeys abroad to inspire textiles. Jilly Edwards keeps travel tickets to help her to develop ideas for tapestry weaving, and Sandra Meech uses image transfer methods to incorporate photographs taken on journeys.

Research relevant sources, explore appropriate techniques and create a textile in response to *Journeys*.

### 2 *Transform*

North American settlers transformed segments cut from worn fabrics into quilts. Traditional textiles from India and Pakistan are sometimes made from discarded fabrics which are transformed into decorative pieces by layering and re-stitching with recycled threads. In China, the Middle East and Latin America, satin stitch embroidery has been used to transform plain fabrics into decorative garments and textiles.

Research appropriate sources and create a textile which transforms:

**EITHER** (a) an existing piece of clothing

**OR** (b) a collection of fabric pieces.

### 3 *Stories*

Actors and storytellers sometimes use textile props such as puppets, masks, costumes or headdresses to portray characters in a story or play. Textile artist Jillian Tamaki uses embroidery to illustrate part of the story on a book cover.

Research appropriate sources and create your own work in response to:

**EITHER** (a) a textile prop to be used or worn by a storyteller

**OR** (b) a stitched textile to illustrate part of a story.

#### 4 *Fusion*

Fashion designers Kenzo, Zandra Rhodes and Matthew Williamson have combined ideas drawn from Eastern and Western cultures to create decorative motifs, printed patterns and stitched embellishments for their collections. Mai-Britt Axelsen fuses different fibres and fabrics to create decorative textiles. Susie Freeman combines themes inspired by medical science with traditional knitting techniques to create fabrics for a variety of purposes.

Investigate suitable sources and create your own work inspired by *Fusion*.

#### 5 *Gardens*

Dried seed pods, leaf skeletons, twigs and stems have provided Jane Hall with inspiration for stitched textiles. Textile artist Richard Box uses snippets of coloured fabrics as a base for stitched floral panels. Isabel Dibden Wright uses colours, patterns and silhouettes inspired by observations of garden plants. The shapes and structures of exotic flowers inspired some of the extravagant dresses created by Alexander McQueen.

Investigate relevant sources and create your own work based on your study of gardens.

#### 6 *Close-up*

Close-up observations of insects, details on buildings or subjects viewed under a microscope can reveal surprising textures, patterns, colours and structures. Techniques such as printing, dye resist, weaving, stitching and appliqué can be used to interpret the tactile nature, colour or surface quality of closely observed objects.

Research appropriate sources and use suitable techniques to create your own work based on *Close-up*.

#### 7 *Movement*

You should make connections with appropriate sources when developing your personal response to **one** of the following suggestions.

- (a) Develop your own interpretation of the starting point *Movement*.
- (b) You might explore the movement of a dancer, gymnast or circus performer to inspire the development of a costume or fashion item.
- (c) You could investigate the movement of water to inspire the development of a stitched, dyed or printed textile.

**END OF QUESTIONS**

**There are no questions printed on this page**