

AS

ART AND DESIGN

TEXTILE DESIGN (7244/X)

Component 2 Externally set assignment

June 2016

To be issued to candidates on 1 February 2016 or as soon as possible after that date.
All teacher-assessed marks to be returned to AQA by 31 May 2016.

Time allowed

- 10 hours

Materials

For this paper you must have:

- appropriate art materials.

Instructions

- Read the paper carefully. Before you start work, make sure you understand all the information.
- Choose **one** question.
- As soon as the first period of supervised time starts you must stop work on your preparatory work. You may refer to it in the supervised time but it must not be added to or amended.
- The work produced in the supervised time may take any appropriate form.
- You must show evidence of personal work relating to your chosen question.
- You must show evidence of research and of investigating and developing ideas. This should include visual work and, if appropriate, annotations or written work. Sketchbooks, workbooks and/or journals may be included.
- Practical responses to the work of other artists, designers, craftspeople and photographers must show development in a **personal** way.
- The work submitted for this component must be produced **unaided**.
- You must **not** produce work for this component after the 10 hours of supervised time.

Information

- The maximum mark for this paper is 96.

Advice

- You may discuss your ideas with your teacher before deciding on your starting point.
- You may use any appropriate textile media, method(s) and materials, unless the question states otherwise.

This paper will test your ability to:

- develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding
- explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops
- record ideas, observations and insights relevant to intentions, reflecting critically on work and progress
- present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

The questions below should be seen as starting points for personal investigations in which you make reference to appropriate critical and contextual material.

Choose **one** of the following questions.

01 Textile surfaces

A variety of textile surfaces can be produced by using different processes and techniques. These can include darning, weaving, printing, embroidery and felting. Alice Kettle builds the surface using machine embroidery. Marianne Kemp weaves with horsehair. Marjolein Dallinga produces multi coloured sculptural pieces made from felt. Look at relevant examples and produce a personal response. **[96 marks]**

02 Fragments

Small fragments of coloured materials are used in the making of stained glass windows, mosaics, kaleidoscopes and patchwork quilts. These fragments are often combined to create abstract patterns, figurative images and intricate detail. Examples can be seen in the work of Gustav Klimt, Antoni Gaudí, Michael Brennand-Wood and Pauline Burbidge. Explore this theme and produce a personal response. **[96 marks]**

03 Camouflage

The shapes, patterns and colours that camouflage animals and reptiles in the natural environment have inspired the work of many fashion and textile designers. Alexander McQueen, Roberto Cavalli and Karen Millen have all used camouflage shapes, patterns and colours to create fashion and textile designs. Refer to appropriate examples and produce your own work. **[96 marks]**

04 Plant forms

Many artists, designers and craftspeople have taken inspiration for their work from the distinctive qualities of plant forms. Examples can be seen in the textile work of Heather Collins, in the wallpaper and textile designs of William Morris and in the flower paintings of Marianne North. Refer to appropriate examples and develop your own work. **[96 marks]**

05 African textiles

African textiles have been used as a means of communication for many centuries. Traditional symbols, animal motifs, symmetrical shapes, patterns and colours are important features. Weaving, printing, stitching and resist processes are all used in the creation of African textiles. Consider relevant examples and produce a personal response in which communication is an integral part. **[96 marks]**