
AS

Art and Design

7244C & 7244X – Textile Design
Report on the Examination

7240
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Portfolio (7244/C)

Portfolios included a wide variety of structured projects, varying in length and involving a broad range of experiential work. Examples included technique-based workshops and broad, open projects that resulted in diverse opportunities for students to develop individual, personal responses. Most teachers understood the requirement that portfolios should include at least one extended personal project.

One eight-week project entitled 'Decay and structure', introduced students to a variety of textile techniques, followed by a self-directed project with titles such as 'bone decay' which included investigations of disease, osteoporosis and bodily decomposition. Contextual references included Mandy Havers, Cathy de Monchaux and Frida Kahlo. Final outcomes included a variety of garments and textile related pieces. The projects were supported by visits to the Fashion & Freedom exhibition at Manchester City Gallery.

It was clear that there was a direct link between the depth of investigations and the students' ability to understand and address the Assessment Objectives.

The balance between workshop based techniques, skills teaching and the time afforded for the investigation and development of ideas often directly affected and limited the scope of the extended personal project. Too much time resulted in unnecessarily repetitive research. Carefully considered time-management is important.

Experiential workshop based activity introduced students to a wide range of techniques including: printmaking, dying, weaving, knitting, both free and programmed drawing with the sewing machine, using a variety of materials such as paper, card, plastics, fabrics and foil. There was an increase in the use of felt often incorporated into three-dimensional structures, one centre producing large scale neck and body pieces. Exploration of materials and techniques included wood and textile laser cuts and delicate hand sewing. There was evidence in schools and colleges where materials and resources were limited, that they were imaginative and creative in how they used what they had.

Many centres used sketchbooks and workbooks to collect and store research and contextual references. Evidence of the Assessment Objectives was presented in workbooks, on worksheets and in A3 folders. Samples enabled students to refer to previous work, to explore techniques and refine ideas. There was an increase in the use of digital methods of recording observations and developing ideas, including photography and digital manipulation.

It was clear that students gained knowledge, and benefitted greatly from visits to galleries and museums and used extensive research into contemporary and historical references. Visits this year included the Victoria and Albert Museum, Clothes Show Live, Tate Galleries and both local and regional Art Galleries. Several examples were seen where the extra dimension of immersion in another culture was brought to the students' work.

In one plant inspired project, students produced interesting investigations of textile manipulation, supported by Fine Art methods of recording and printing. Work produced by artists such as Rei Kawakubo, Commes Des Garçons (Dover Street Market) and Sarah Lindsey inspired a number of students and helped them to develop their own personal language.

Work was presented using a variety of methods and techniques. The most successful had some element of sequential development. This helped students to organise their work in a logical progression which enabled them to allocate an appropriate amount of time, effort and space for

each element. Students were then more able to clearly show evidence of the reviewing and refining of ideas and the fulfilling of all the Assessment Objectives.

Externally Set Assignment 7244X

The questions for Textile Design were generally well received by both teachers and students. There was evidence that the ten hour supervised period gave students ample opportunity to realise their intentions in finished outcomes.

Geometric shapes

Students showed a clear engagement with the question and found geometric shapes and patterns in a wide range of sources. Watches were deconstructed and used for observational drawings as a starting point. Rubbings, mathematics and cell structures were used as resources for responses which culminated in constructed garments. Some students used bleach and ink experiments effectively to create texture and movement which led to sustained developments. Appropriate connections were made to work by Gareth Pugh. Traditional drawing methods were used alongside free machine and hand embroidery work.

Fruit and vegetables

Some students used local markets and food stores for the source of their ideas. Still-life photography and detailed observational studies supported textile based work. Digital photography was used to produce images for heat transfer techniques which were then embellished with embroidery. Outcomes seen included samples of cushions, wall panels and repeat printed shapes.

Architecture

Students resourced their work from first-hand sources and images downloaded from the Internet. Some creative responses developed from investigations into patterns and shapes in Islamic culture, enabled students to produce sculptural garments. References included the simple constructed forms in the work of Rosie Assoulin, Yasutoshi Ezumi's windows and brick-like architectural shapes, resulting in patterns on textiles and knitwear.

Leaves

Students responded with direct reference to the work of the artists in the question. Some students responded to the photographs of Karl Blossfeldt and the mixed media work of Wendy Meyer. One centre used their local landscape as a resource. Students produced drawings and photography which led to printed wall panels and sculptural textiles.

Mexican textiles

Developmental studies using bright coloured geometrical shapes, sweets, liquorice allsorts and love hearts, resulted in interesting two-dimensional responses. References were made to the work of Sarah Graham, Piet Mondrian, Gunta Stolzl and Sonia Delauney predominantly for their use of colour. Printing and cutting through fabrics in order to expose layers alongside woven threads and materials were some of the techniques used to produce finished work.

Use of statistics

Statistics used in this report may be taken from incomplete processing data. However, this data still gives a true account on how students have performed for each question.

Mark Ranges and Award of Grades

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