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A-level

# ART AND DESIGN TEXTILE DESIGN (7204/X)

Component 2 Externally set assignment

2018

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To be issued to candidates on 1 February 2018 or as soon as possible after that date.  
All teacher-assessed marks to be returned to AQA by 31 May 2018.

## Time allowed

- 15 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 15 hours of supervised time.

## Information

- The maximum mark for this paper is 96.
- You should make sure that any fragile, temporary, installations or large scale work is photographed, in case of accidental damage.

## 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.

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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.

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### 01 Communication in threads

Stitching and threads have been used in many different ways as a method of communication. In the Andean region of South America, quipus were used to record and communicate information. Cecilia Vicuña, poet and artist, used the quipu in her installations as a way of recording memories and reflecting on current issues. The embroidery in the Bayeux Tapestry depicts the events leading up to the Norman conquest. Ruth Singer, inspired by emotions, memories and history uses old cloth and traditional hand techniques to create a narrative in threads. Make reference to appropriate work by others and produce your own response.

[96 marks]

### 02 Experiences

Some artists and designers gather inspiration for their work from past and current experiences. Wai-Yuk Kennedy incorporates Chinese stories and legends with the Cornish landscape to create colourful textile jewellery. Rachel Hutchinson combines vintage fabrics and paper with stitchwork in her compositions. Becky Howson creates imagery of everyday experiences using traditional textile techniques in combination with new technologies. Make reference to appropriate examples and produce a personal response to an experience of your own.

[96 marks]

### 03 Surface pattern design

Artists and designers create surface pattern designs in a variety of ways, using colour and shape to contrast and complement each other. Collier Campbell produces hand-painted designs with a strong use of colour. Abigail Borg creates subtle hand-drawn digitally printed surface pattern and Hanna Werning designs vibrant wallpaper and textiles. Refer to appropriate examples and produce a personal response.

[96 marks]

**04 At the beach**

Shells, pebbles, seaweed, flotsam and jetsam and beach huts have provided artists, designers and craftspeople with a rich source of inspiration. Diane Rogers embellishes fabrics with quilted and embroidered images of pebbles, flotsam and jetsam. Jenny Arnott uses traditional and digital printing and appliqué with stitch on her beach hut textile pieces. Refer to relevant sources and produce your own response.

**[96 marks]****05 Portraits**

Some textile artists have used a variety of techniques and approaches to record portraits. Claire Heathcote uses embroidery and stray threads in her portraits. Audrey Walker combines hand and machine embroidery to create detailed observations and Sue Stone uses mixed media, hand and machine embroidery. Make reference to appropriate examples and produce a personal response.

**[96 marks]****06 Weaving and knitting**

Some textile artists have used the techniques of weaving and knitting to explore their ideas. Deidre Wood and Ann Richards both weave various fibres into strips to create curved structures used as neckpieces and bracelets or in architectural settings. Alison Ellen uses combinations of knitting stitch to add form to garments and sculptural pieces. Consider relevant examples and produce your own response.

**[96 marks]****07 Costume design**

Artists and fashion designers have been involved in costume design for the stage and screen, ballet and film. Erté produced creative and elaborate designs for film, theatre and opera. Yolanda Sonnabend designed for theatre and ballet, and designer Jenny Beavan produced costume designs for the 'Mad Max: Fury Road' film. Refer to appropriate examples and produce your own work.

**[96 marks]****08 Combining textile techniques**

Many contemporary textile artists produce work that combines a variety of media and textile techniques. Daniela Maschera incorporates fabrics with machine and hand embroidery to create textile pieces. Pauline Verrinder combines calico, wire, dyed muslin and beads to make textile work. Jennifer Moss uses felt and fibres to create installations and wearable art. Consider appropriate examples and produce a personal response.

**[96 marks]****END OF QUESTIONS**

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

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