



GCSE

ART AND DESIGN

(Textile Design)

Component 2 Externally set assignment

To be issued to candidates on 2 January or as soon as possible after that date.
All teacher-assessed marks to be returned to AQA by 31 May.

June 2018

Time allowed

A preparatory period followed by 10 hours of supervised time.

Materials

For this paper you must have:

- appropriate textile design materials and/or equipment.

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, develop, refine and record your ideas.
- Your work during the preparatory period could be in sketchbooks, journals, design sheets, separate studies or in any other appropriate form, including digital media.
- You must make reference to appropriate sources such as the work of artists, craftspeople, designers and/or photographers. These can be those named in your chosen starting point and/or other relevant examples. You must identify and acknowledge sources that are not your own.
- Following the preparatory period, you will have 10 hours of supervised time to complete your personal response.
- You may refer to your preparatory work during the supervised time, but the work must not be added to or amended once this time starts.
- The work produced in the supervised time may take any appropriate form.
- You must hand in your preparatory and supervised work at the end of each supervised session and at the conclusion of the 10 hours of supervised time.
- You must clearly identify work produced during the supervised time.
- The work submitted for this component can make use of digital and/or non-digital means, but must be produced unaided.

Information

- Your work will be marked out of 96.

Advice

- You should discuss your ideas with your teacher before deciding on your starting point.
- You should make sure that all appropriate materials and/or equipment which you might need are available before you start the supervised sessions.

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

- Developing ideas through investigations, demonstrating critical understanding of sources.
- Refining work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
- Recording ideas, observations and insights relevant to your intentions as work progresses.
- Presenting a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

Choose **one** of the following starting points and produce a personal response.

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Human figure

The human figure is a frequent theme in the work of textile artists. Jenny Hart produces hand-stitched portraits of celebrities. Cathy Cullis creates machine-stitched drawings of faces and figures which reference medieval paintings and icons. Laura Ford has used textiles to make figures from the imagination. Guerra de la Paz create their sculptures of human figures from discarded textiles and clothing.

Investigate appropriate sources, use suitable materials and techniques and produce your own work inspired by the **Human figure**.

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Bags

Bags have been used for a wide range of purposes in different times and cultures and have been constructed in many ways. Fabrics can be tie-dyed, screen printed, woven, crocheted, knitted, beaded and felted. They can be decorated with tassels, buttons, embroidery, appliqué and found objects. Fastenings may vary to include zips, poppers and metal clasps. Straps and handles can be constructed from the same fabric as the bag or from contrasting materials.

Research suitable sources and make your own work in response to **Bags**.

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In the news

The headlines in daily newspapers or on internet news items are designed to make an impact. Ian Berry's work 'News Stand' features newspapers and magazines created from pieced denim fabric. Andy Warhol's Pop Art screen prints included newsworthy events and people. Medieval tapestries often depict scenes from important events of the time. Community quilts can celebrate news events of a local or global nature.

Investigate appropriate sources and create your own response to **In the news**.

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Materials

Christo and Jeanne-Claude used a range of materials to cover and disguise both small and large-scale natural and constructed forms. Yarnstorming involves covering objects with knitted, crocheted and woven materials. Renaissance paintings inspired Lia Cook to combine weaving with photography in her series 'New Master Draperies.' Lizzie Reakes recycles materials to make rag rugs. Fashion designer Iris van Herpen uses a range of unusual materials such as plastic, silicone and acetate in her collections.

Investigate appropriate sources and create your own response inspired by **Materials**.

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Light and dark

The contrast between light and dark has inspired both historical and contemporary artists and designers. Elizabethan blackwork, using black thread on white fabric, was the most common domestic embroidery technique of the time. Op Art patterns with contrasts of light and dark appeared on clothes, fabrics and on the 1960s iconic paper dress. Textile companies Hull Traders and Edinburgh Weavers developed Op Art prints for furnishing fabrics. Barbara Brown's printed designs were used by textile company Heals.

Explore relevant examples and create your own response to **Light and dark**.

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Constructed textiles

Constructed textiles such as knitting, weaving and felting, use a range of fibres and yarns to create garments, tapestries, decorative items and art installations. Sculptor Kate McGwire specialises in the medium of feathers. Marianne Kemp interweaves horsehair and linen to produce wall panels, installations and window hangings. Anna Ray created the Margate Knot inspired by the children's game Pick-up Sticks and colours she observed in the town. Jeung-Hwa Park uses nuts, seeds and beans to create three-dimensional effects in machine knitted woollen fabric.

Investigate appropriate sources and create your own response to **Constructed textiles**.

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Connections

The theme **Connections** can be interpreted in many ways. Refer to appropriate sources and develop your own interpretation of **Connections**, or respond to one of the following:

- (a) Connections involving different textile joining methods such as buttons and button holes, hooks and eyes, zips and ties, loops and lacings.
- (b) Connections between shapes, textures and colours.
- (c) 'Connections': a commission to produce a range of mix and match clothes for day or night wear.

END OF QUESTIONS

There are no questions printed on this page

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