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# GCSE

# ART AND DESIGN

## (Textile Design)

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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.

Specimen 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.
- 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.

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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.

### 1      **Landscape**

Artists such as David Hockney, Moy MacKay and Barbara Rae have interpreted the moods, colours and textures found in landscapes familiar to them. Carol Naylor repeatedly returns to a particular landscape for inspiration for her heavily stitched textiles. Expansive or close-up viewpoints can provide sources for the exploration of surface quality, repetitive pattern or composition.

Investigate appropriate sources, use suitable materials and techniques, and produce your own textile inspired by a familiar landscape.

### 2      **Flowers**

Block prints from Rajasthan, Chinese Chintz fabrics and Tudor embroideries often depict floral patterns and designs. Observations of flowers have inspired the textile art and embroidery of Jane Hall, Sue Rangeley, Mandy Southan and Helen Stevens. Contemporary fashion designers frequently use floral motifs in their creations for spring and summer collections.

Investigate appropriate sources, use suitable materials and techniques, and create your own work inspired by **Flowers**.

### 3      **Identity**

Textiles artist Carolyn Crump uses a variety of materials to create sculptures, stitched canvases and quilts which celebrate the identity of influential figures, family and friends. Leslie Gabriëlse combines painted fabrics, stitching and appliquéd on textile panels and quilts to reveal the identity of figures in the community. Pat Kuminich explores contemporary ideas of body image and social identity in stitched and pieced fabric quilts.

Investigate appropriate sources, use suitable materials and techniques, and create your own textile in response to **Identity**.

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**Transform**

Ripped and torn fabrics can be transformed by bonding, layering, stitching and weaving to create new surfaces. Felted or embellished fibres can be meshed to produce new fabrics. Dyes and staining techniques can transform the colour of faded fabrics. Jennifer Collier transforms collected paper products such as maps, stamps and decorative packaging into three-dimensional textile items. The Steampunk practice transforms found items into things such as costumes and accessories.

Investigate appropriate sources, explore suitable materials and techniques, and create a textile or fashion piece in response to **Transform**.

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**Mechanical Objects**

Mechanical objects such as clockwork toys, music boxes and kitchen appliances can suggest interesting forms and structures to inspire textile developments. Lucy Casson uses a variety of mechanical objects and materials to create and dress the characters in her mechanical installations. Issey Miyake and Gareth Pugh are both noted for their technology-driven fashion creations.

Investigate appropriate sources, use suitable materials and techniques, and create your own textile in response to **Mechanical Objects**.

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**Birds and feathers**

Images of birds can often be seen in textiles from different times, places and cultures. Feathers have been used to decorate festival headdresses, theatrical costumes and historical clothing. Textile artists Karin Franzen and Nicola Henley produce dyed and stitched fabric studies of birds in their natural environments. Contemporary fashion designers and milliners are often inspired by the colours, textures and shapes of exotic birds.

Investigate appropriate sources, use suitable materials and techniques, and produce a textile in response to **Birds and feathers**.

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**Changes**

The theme **Changes** can be interpreted in many ways. Make connections with sources to develop your own interpretation of **Changes**, or to respond to **one** of the following:

- (a) Changes in the natural environment.
- (b) Changes in a piece of textiles created through the use of texture, pattern, embellishment or colour.
- (c) 'Changes of costume': a commission requiring costumes or accessories for a local theatre's pantomime production based on 'The Arabian Nights' that should reflect the distinctive appearance of your chosen character(s).