



A-level

ART AND DESIGN

TEXTILE DESIGN

Component 2 Externally set assignment

To be issued to candidates on 1 February 2017 or as soon as possible after that date.
All teacher-assessed marks to be returned to AQA by 31 May 2017.

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.
- 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 unit 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.
- This paper assesses your understanding of the relationship between different aspects of Art and Design (Textile design).

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.

1 Embroidered illustration

Many contemporary textile artists produce embroidered illustrations. Sarah Walton makes embroidered drawings with thread using machine stitch. Debbie Smyth produces artworks by stretching networks of threads over pins. Lauren DiCioccio is inspired by images found in magazines and newspapers. Refer to appropriate examples and produce your own work.

[96 marks]

2 Feathers and plumes

In the past, feathers and plumes were expensive and exotic which suggested sophistication and refinement. Some contemporary artists and designers see them as an expression of freedom and spirituality. Yves Saint Laurent used feathers as a sign of emancipation. Thierry Mugler included feathers to create a sense of power and glamour. Ann Demeulemeester uses feathers to represent humility and as a symbol of freedom, and Kate MccGwire produces feather sculptures. Explore appropriate examples and produce a personal response.

[96 marks]

3 Historical periods

A number of fashion designers have taken inspiration from a particular historical period or movement. Vivienne Westwood has been inspired by the 18th century and the Rococo style. Katie Eary used metal and braid for her crystal-clad menswear collection inspired by the uniforms of the Grenadier Guards. The Tudor and Stuart periods informed the early work of Gareth Pugh. Explore this theme and produce a contemporary response to a historical period.

[96 marks]

4 Shibori

Stitching, binding, gathering, folding and twisting are some of the intricacies of the Japanese shibori technique. Jane Callender produces highly decorative pieces using indigo dyes. Michelle Griffiths creates contemporary three-dimensional sculptures and Michael Smith produces shibori silk fabric for clothing. Consider relevant examples and produce a personal response to the shibori technique.

[96 marks]**5 Cultural inspiration**

Some fashion designers have been inspired by the arts of different cultures. Gianni Versace was inspired by the art and architecture of ancient Greece and Rome. John Galliano used images from ancient Egypt to inspire ornate fashion designs. Japanese designer Tokuko Maeda was inspired by traditional folk art and textiles from Mexico. Refer to appropriate examples and produce your own work.

[96 marks]**6 Recorded events**

Appliqué, surface pattern, photographic images, hand and machine embroidery are some of the methods textile artists and designers have used to record events. Caroline Kirton records stories, emotions and moments in time using free machine embroidery. Laura McCafferty creates snapshots of social events and environments using appliqué, surface pattern and stitching. Louise Gardiner produces machine embroidered, figurative images that document events. Explore this theme and produce a personal response, making reference to appropriate work by others.

[96 marks]**7 Indigenous Australian art**

Indigenous Australian art is produced often as a result of religious ceremonies or rituals, journeys and legends. It includes symbols, patterns and dot painting, on wood carvings, leaves, sculpture and clothing. The colours used are derived from natural organic dyes and feature red, yellow, brown and white. From your research into indigenous Australian art produce a personal response.

[96 marks]**8 Sculptural forms**

Textile artists, designers and craftspeople have used a variety of materials to create sculptural forms. Examples can be seen in the work of Karen Margolis who uses cotton-covered wire and Shuna Rendel, who incorporates a range of traditional textile techniques to create three dimensional flexible sculptures. Ann Goddard combines textile elements with non-traditional textile media and natural forms. Consider relevant examples and produce a personal response.

[96 marks]**END OF QUESTIONS****There are no questions printed on this page**

Copyright Information

For confidentiality purposes, from the November 2015 examination series, acknowledgements of third party copyright material will be published in a separate booklet rather than including them on the examination paper or support materials. This booklet is published after each examination series and is available for free download from www.aqa.org.uk after the live examination series.

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team, AQA, Stag Hill House, Guildford, GU2 7XJ.

Copyright © 2017 AQA and its licensors. All rights reserved.

