

GCSE ART AND DESIGN

(Textile Design)

Component 2 Externally set assignment

To be issued to candidates on 2 January 2023 or as soon as possible after that date.

All teacher-assessed marks to be returned to AQA by 31 May 2023.

June 2023

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.
- The content should not be shared with others, either in hard copy or online.

Information

- Your work will be marked out of 96.
- You should make sure that any fragile or temporary work is photographed, in case of accidental damage.

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.
- You should **not** contact any artists mentioned in this paper.

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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Objects

Objects, whether natural, manufactured, functional or decorative have inspired textile designers. Shelley Rhodes uses found objects from the natural world and discarded manufactured items in her textile pieces. Marcel Wanders has designed crocheted chairs, tables, rugs and other functional objects. Sue Bleiweiss made textile teapots as decorative objects. Jule Mallett creates textiles with dyes made from rusted objects. Sylvie Facon fashioned garments with objects that include book spines, watch faces and musical instruments.

Investigate appropriate sources and create your own response to **Objects**.

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Travel and memories

Many fashion and textile designers have been inspired by travel and the memories created. Derek Lam was inspired by a visit to Bhutan for his 2012 collection, *Resort*. Melanie Bowles travelled to Mexico and her textile work has been influenced by traditional Mexican crafts. Dijanne Cevaal is inspired by items collected on her travels to create memory blankets using collage and embroidery. Anne Kelly considers travel and issues of migration in her work *Travel tags – Moving memories*. Weaver Jilly Edwards is inspired by memories of local travels and journeys she has made to Japan and Australia.

Refer to relevant sources and make your own response to **Travel and memories**.

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Layers

Fabric can be layered to provide a base for different textile techniques. Layers of quilted, padded fabrics were used to make protective armour in the Middle Ages. Old saris are layered and stitched together to create Kantha quilts. Deepa Panchamia makes wearable art, fabric sculptures and installations by layering, folding, pleating and cutting material. Caroline Bartlett layers printing with fabric techniques in two and three dimensions. Wendy Dolan makes reference to architectural elements in her layered machine embroideries.

Consider suitable sources and create your own work inspired by **Layers**.

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Landscape

Textile artists and designers often use the landscape as a source of inspiration. Polly Binns refers to her local coastal landscape in her linen hangings whilst Robin Paris explores patterns in the streams, pools and landscape of Bodmin Moor in her resist-dyed paintings. In her textile pieces, Caroline Dunn includes birds within the context of the landscape. Edith Meusnier places her large-scale textile installations in the landscape. Garments seen in the collections by Mary Katrantzou are sometimes described as Fashion Landscapes.

Investigate appropriate sources and produce your own interpretation in response to **Landscape**.

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Our world

Textile designers have been influenced by the world around them, by the lives of people and by past events. Paddy Hartley used textiles in *Project Façade* to interpret stories of World War 1 servicemen who sustained facial injuries. Bisa Butler includes patterned African fabrics in her quilted portraits that celebrate African American history and reflect her world. Assemblage dresses by Janet Cooper reflect the traditional world of the craftsperson and a connection to the world in which she grew up. Penny Burnfield creates textile installations inspired by collecting, classifying and categorising the world around her.

Research relevant examples and produce a personal response to **Our world**.

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Water

Water in all its forms is a theme often used by textile designers. Kieta Jackson reflects elements of the sea in some of her woven sculptures and Helen Melvin captures the chaos of water in her felted and machined work. Monique Lhuillier was influenced by the ocean in her Spring 2013 collection with garments that included digital prints suggesting water and aquatic life. The Spring 2016 collection of Alena Akhmadullina was inspired by *The Great Wave* by Hokusai. Sayuri Sasaki Hemann creates textile installations of underwater worlds.

Investigate appropriate sources and produce your own response to **Water**.

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Aged

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

- (a) a lively and uplifting textile piece for a care home for the aged
- (b) natural forms that have been aged by time as inspiration for surface pattern
- (c) Aged: a commission to produce a theatrical costume made from fabric that has been aged by sunlight or by being worn and washed.

END OF QUESTIONS

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