

A-level

ART AND DESIGN

TEXTILE DESIGN (7204/X)

Component 2 Externally set assignment

2023

To be issued to candidates on 1 February 2023 or as soon as possible after that date.
All teacher-assessed marks to be submitted to AQA by 31 May 2023.

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.
- The content should **not** be shared with others, either in hard copy or online.
- You should **not** contact any artists mentioned in this paper.

Information

- The maximum mark for this paper is 96.
- You should make sure that any fragile, temporary, large-scale work or installations are 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.

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.

01 Upcycle

Upcycling is the process of transforming old products, materials and useless or unwanted items into new materials or products of better quality and environmental value. Camilla Carper and Janelle Abbott salvage garments, giving old clothing a new purpose. Susan Lenz gives discarded and unwanted materials a new function in her fibre installations. Traditional textiles from India and Pakistan are sometimes made from old fabrics which are upcycled to produce decorative pieces by layering, reusing and re-stitching threads. In China, the Middle East and Latin America, satin stitch embroidery has transformed upcycled plain fabrics into decorative garments and textile pieces. Investigate appropriate sources and produce your own response to **Upcycle**.

[96 marks]

02 Time

The passage of time has been interpreted and responded to by many textile artists in different ways. Designer Christian Dior has looked back in time at different eras for inspiration when developing fashion collections. Kristy Patterson paints nostalgic images on the pages of books, reflecting on her own memories from times past. Becky Adams tells stories about the past in her mixed-media scrapbooks using stitch and vintage fabrics. Clothing and textiles can reflect the materials and technologies available in different civilisations at different periods of time. Investigate appropriate sources and produce your own response to **Time**.

[96 marks]

03 Animals

Many textile artists have been influenced by the patterns, textures and colours on fur, skins, scales and feathers seen in different animal species. Karen Suzuki crafts hand-stitched mixed-media birds using highly textured fabrics and found materials. Claire Brewster creates intricate paper-cut sculptures of insects, birds and other animals. Sophia Webster creates fashion footwear inspired by butterflies. Roberto Cavalli and other fashion designers have created collections inspired by observations of animals. Investigate appropriate sources and produce your own response to **Animals**.

[96 marks]

04 Edging

Traditional textiles from Europe, India and the Middle East often feature decorative edging. Scalloping, folding, interweaving, fraying, tasselling, looping and fringing are some of the techniques used by designers to create unique edges on wall-hangings and blankets. Contemporary fashion designer Emma Lundgren creates colourful edged, multi-layered garments using fringing, beadwork and appliqué to produce a dramatic finish and extend length. Nicole Conti creates intricate weavings which have decorative fringing and textured edging. Faig Ahmed alters the edges of his rugs and carpets to distort shape and enhance design. Investigate appropriate sources and produce your own response to **Edging**.

[96 marks]

05 Repeat pattern

Textile designers often use repetition and organised structures in patterns when creating decorative surfaces. Work can include the use of patterns produced by repeating figurative and abstract images, letter forms and colours. Textile artist Eleanor Pritchard uses repeat patterns exploring shape and colour in her quilts, blankets and soft furnishings. Jeung-Hwa Park uses repeated patterns when combining knitting, felting and dyeing to create three-dimensional wearable scarves. Gillian Travis explores repeat pattern in her colourful printmaking, appliqué and embellishments. Investigate appropriate sources and produce your own response to **Repeat pattern**.

[96 marks]

06 Unusual surfaces

Unusual surfaces can be created in textiles using various techniques and processes. Dyes, fabrics, threads, papers and other materials can all be applied to a surface in layers for decorative and functional purposes. Techniques including cutting, slashing, bonding, fusing and felting are all ways of building and removing layers to create unusual, highly textured surfaces. Pauline Burbidge explores the properties of threads and fabrics by using unusual materials on unconventional surfaces. Claire Cawte uses plants, natural fibres and dyes to make felt bags, scarves and accessories. Ann Goddard creates unusual textured surfaces in her wall pieces and installations. Investigate appropriate sources and produce your own response to **Unusual surfaces**.

[96 marks]

Turn over ►

07 Countryside

Many textile designers create work that records and celebrates the varied landscapes and features of the countryside. Ann Brauer has used traditional quilting techniques to create intensely coloured abstract landscapes. Jan Beaney uses hand and machine embroidery and appliqué to capture the essence of a landscape, view or place. Eleri Mills depicts the Welsh countryside in both hand-stitched textile pieces and mixed-media paintings. Cefyn Burgess combines stitch and drawing in work inspired by chapels in his local area. Investigate appropriate sources and produce your own response to **Countryside**.

[96 marks]**08 Headwear**

Headwear can be decorative or sculptural in appearance and can be made from a wide range of fabrics and other materials. Philip Treacy is a designer who creates practical everyday hats and signature one-off pieces. Noel Stewart produces sculptural headwear for special occasions. Piers Atkinson creates unusual headwear and masks which can disguise the wearer and hide the face. Stephen Jones has created fashion headwear for the catwalk shows of many leading couturiers and fashion designers. Investigate appropriate sources and produce your own response to **Headwear**.

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

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