
GCSE ART AND DESIGN TEXTILE DESIGN

Component 2 Externally set assignment

2024

To be issued to candidates on 2 January 2024 or as soon as possible after that date.

All teacher-assessed marks to be returned to AQA by 31 May 2024.

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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Portrait

The portrait is a popular subject in the work of textile artists and designers. Danielle Clough creates hand-stitched portraits, taking inspiration from current pop culture and icons. Fashion designer Gianni Versace produced clothing using fabric that featured screen-printed portraits of Marilyn Monroe. Crochet artist Jo Hamilton combines plastic bags and wool to produce large-scale portrait installations. Simone Elizabeth Saunders explores portraits and ancestry through the medium of rug making.

Consider suitable sources and develop your own work in response to **Portrait**.

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Creatures

Creatures provide a rich source of inspiration for artists, craftspeople and designers. Mythological creatures feature in ancient Greek culture and during Chinese New Year festivals, dragons are used to symbolise wisdom, power and wealth. Bryony Rose Jennings selects reclaimed materials which are stitched together to make animal sculptures with a surreal twist. Karen Nicol combines beading and embroidery with a variety of materials to design decorative creatures. Becca Who creates printed textiles for interiors, featuring elegant swans, detailed dragonflies and dramatic snakes.

Explore relevant sources and develop a personal response to **Creatures**.

0 3

Places and spaces

Places and spaces have provided a wealth of ideas for textile artists and designers. Inspired by cultural heritage, Guo Pei designs fashion that explores architectural forms, the Himalayas and savannah. John Piper considered places and spaces when creating designs for printed textiles and tapestries using images of landscapes and buildings. Raquel Rodrigo covers facades and interiors of restaurants and hotels with large-scale panels of cross-stitch. Wendy Dolan produces mixed-media textiles based on memorable locations and architectural structures.

Refer to appropriate examples and create your own work inspired by **Places and spaces**.

0 4

Colour

Artists and designers can use colour to prompt emotions and dazzle the senses. The Fauves used colour to generate an expressive reaction to the subjects they portrayed. Jackie Cardy makes felted pieces using colours found in nature, whilst batik artist Anne Hanley depicts landscapes, portraits and abstract designs, with colour as her inspiration. Colourful patterns feature in decorative quilts by Kaffe Fassett and bright West African textiles are depicted in painted, collaged and embroidered works by Carla Kranendonk.

Study suitable sources and produce your own response inspired by **Colour**.

0 5

Fragments

Fragments of materials, papers and objects have been used by artists and designers to create new works of art. El Anatsui transforms fragments of everyday materials into large-scale abstract installations. Shelley Rhodes investigates the fragmentation and repair of drawings and fabrics before reconstructing them into art pieces. Helena Elston, a sustainable textile designer, explores the connections between waste, ecology and fashion by using fragments of dyed fabrics, plant forms and old hessian coffee sacks.

Consider appropriate sources and produce your own response to **Fragments**.

Turn over ►

0 6

History

Past events relating to people, culture, technology, politics and religion have inspired artists, craftspeople and designers. The *Bayeux Tapestry* tells the story of events surrounding the conquest of England in 1066. Traditional Polish folk costumes are deep-rooted in culture, dance and the nation's history. Natasha Kerr creates textile panels which combine photography and words based on personal history. Fashion designer Vivienne Westwood referenced the historical fashion styles seen in 18th century French paintings as inspiration for contemporary garments.

Research relevant sources and create your own work inspired by **History**.

0 7

Celebration

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

- (a) a textile inspired by confectionery and cakes associated with a celebration
- (b) a mask or piece of headwear to be worn at a cultural celebration
- (c) 'Celebration': a commission by a bookshop to produce a textile item to celebrate World Book Day.

END OF QUESTIONS

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