

General Certificate of Education
June 2003
Advanced Level Examination



ART AND DESIGN (TEXTILES)
Unit 7 Controlled Test

ARD7

To be issued to candidates up to four weeks prior to the start of the examination.

The examination may be conducted any time between 1 March and 31 May 2003.

All teacher-assessed marks to be returned to AQA by 31 May 2003.

In addition to this paper you will require:
appropriate art materials.

Time allowed: 15 hours

Instructions

- Read the paper carefully. Before you start work make sure you understand all the information.
- Answer **one** question.
- You will have four weeks to carry out preliminary studies. This should include visual work and, if appropriate, annotations or written work. Preliminary studies must show evidence of personal work relating to your chosen question. You may continue with further supporting studies until you have completed your examination work. Sketchbooks can be included.
- Practical responses to the work of other artists, designers and craftspeople must show development in a **personal** way.
- Your work during the 15 hour examination must be produced **unaided and under supervision**.

Information

- The maximum mark for this paper is 60.
- All questions carry equal marks.
- This paper assesses your understanding of the relationship between the different aspects of Art and Design (Textiles).
- There is no size restriction on work produced for this examination.
- The time taken in dyeing the original cloth (if desired) and in cleaning screens is **not** to be counted as time allowed.

Advice

- You may include written annotations or an evaluation of your work.
- You may use photographs which you have taken, as **part** of your research.
- You may use any appropriate textile medium, method(s) and materials, unless the question states otherwise.

This paper will test your ability to:

- record observations, experiences, ideas, information and/or insights;
- analyse and evaluate sources, such as images, objects, artefacts and texts;
- develop ideas using appropriate materials and techniques, and analyse methods and outcomes;
- present a personal response, relating your work to that of other artists, designers or craftspeople.

The questions below should be seen as starting points for personal investigations in which you make reference to critical and contextual material with which you are familiar.

Answer **one** question.

1 *Marine Life*

Sea creatures and plants, such as octopuses, sea urchins, cuttlefish, nautilus, seahorses, molluscs, corals and seaweeds are a rich source for design and decoration. They have been a source of inspiration for many civilisations living around the Mediterranean and for contemporary surface designers such as Ella Doran and Suzie Freeman. Research some aspect of this theme to design and produce work using any appropriate textile technique.

2 *Issues*

Sarah Lucas, Caroline Broadhead and Joseph Beuys have used textiles in very different ways to express ideas about which they feel strongly. Trade Union banners are also examples of textiles that have a social/political significance. Research appropriate artists and artefacts and develop your own work which reflects a response to an issue that interests you.

3 *Arts of Mexico*

Aspects of Mexican life have been depicted by artists such as Frida Kahlo and Diego Rivera. Craftspeople and artisans have produced artefacts and textiles, reflecting a Mexican style in their use of colour, materials and design. Design and produce a textile piece to be placed in a Mexican restaurant. From your research develop your own work, including a visualisation of the design in its location.

4 *Fantasy Fabrics*

New technologies, materials and textile techniques have opened up exciting possibilities for contemporary textile artists and fashion designers. Research appropriate examples and from your investigations into imagery and techniques develop a textile, on a fantasy theme, suitable for a fashion show, carnival, theatre production, or a special event of your choice.

5 *Tessellation*

Tessellation is an arrangement of shapes, closely fitted together, that can create a rhythmic overall pattern without gaps. Artists and designers such as M C Escher, William Morris, Enid Marx and Charles Voysey used tessellation in a variety of imaginative ways on different surfaces such as paper, fabrics and wall coverings. Research the subject and, using your own starting point, produce work based on this idea.

6 *Neck and Wrists*

Decorative items worn around the neck or wrist have been produced in many cultures. The purpose could be for a ritual or ceremony or a device to express something about the identity and/or the status of the wearer. Look at suitable examples from, for example, Tudor costume, Yoruba ceremonial clothing or Maori dress and from your studies design and produce a contemporary neckpiece or cuff.

7 *Layering*

Some artists and designers use layers of material such as paint, wood, paper, textiles and glazes to build up the surface of their work, enriching the overall effect. The layers can be transparent, thin, textured and/or opaque. Sometimes artefacts are included and trapped in the layers. Research any of these ideas and using your own experiments, materials and starting point, produce a layered textile.

8 *Changes in Scale*

Louise Bourgeois, in her sculpture 'Spider', exploits the idea of something very small becoming monumental by changing its scale. Conversely a landscape or garden can have impact in its minute detail when scaled down to a tiny image, as seen in Persian and Indian miniatures. Explore these anomalies to inspire a textile piece using either an enlargement or a reduction in scale of a subject of your choice.

END OF QUESTIONS