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## **General Certificate of Education**

# **Design and Technology: Product Design (Textiles) 2561**

TEXT3 Design and Manufacture

## **Report on the Examination**

*2010 examination - June series*

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## General

This was the first year of the TEXT 3 component of the Product Design Textiles Advanced Level course. A legacy paper has been in existence since 2002. There have been some changes to the structure of the synoptic element, TEXT 3, mainly the change from three hours to two and the requirement that candidates answer three questions from a choice of six, instead of four questions from six. Also the focus has changed from a testing of all three sections of the specification to a focus on Design and Market Influences and Processes and Manufacture. Candidates must answer one question from both Sections A and B and then select one of their own choice from either section.

Overall performance by candidates in this paper was comparable with the performance of candidates in previous legacy papers for the synoptic element of the Product Design Textiles Advanced Level course.

The quality of written communication was built into the assessment process throughout the paper. It was disappointing to note the many instances of poor spelling of both specialist and non-specialist words and terms.

## Question 1

This question was a very *popular choice among candidates*. *The first part of the question required knowledge of the unique corporate identity of a particular brand selected by candidates*. Most responses gave relevant brands supported by explanations of the brand's identity. In some cases there was a lack of detail given regarding the values of the brand and also little or no reference to the range of products associated with the brand.

The second part of the question was to do with changing moral and environmental attitudes and how they are affecting the labelling and packaging of textile products. All candidates gave some relevant information in response to this question. Most responses made reference to recycling, re-use and alternative materials for packaging from the plastic carrier bag.

Candidates who gained higher marks also gave specific examples regarding alternative carrier bags and reference to specific labelling, Fairtrade and eco symbols and to low temperature washing information. Specific examples were given to support the answers given.

The third part of the question required knowledge of advertising methods and the need to evaluate these methods. Most candidates were able to refer to a range of advertising methods. In many cases these were extensive and advantages and disadvantages were outlined.

The final section of question 1, 04, required knowledge of how modern technology has assisted in the marketing and promotion of textile products. Most candidates made reference to the Internet but in most cases answers lacked the relevant detail required to access the highest marks.

## Question 2

Candidates had to select a chosen icon from the list provided. The most popular choices were the mini skirt and the 2.55 quilted chain bag. The harem pants and the Mondrian dress were also popular choices. Illustrations were part of the required response. There were many excellent illustrations, clearly annotated and conveying a very good understanding of selected products. In some cases illustrations were a little vague. For example, there was a simple illustration of a mini skirt with little detail or reference to colours, patterns and shape. Most candidates gained the additional mark for correctly naming the creator of the icon. Section 07 required an explanation of the importance and ongoing influence of the chosen product in fashion history. Many candidates gave a good account of the social influences of the period concerned but in many cases did not give enough information about the actual product. For

example, with the mini skirt few responses discussed pattern and print, including the influence of popular culture, Pop and Op art, psychedelic pattern and space age influence on materials. Few specific references were made to mini skirts that have appeared later in fashion history other than the denim skirt.

The remaining three sections required the naming of a further iconic product. In most cases iconic products were named. Examples that were current had to be supported with examples of the influence on other products in order to be awarded marks. Coco Chanel was a popular choice of designer with the LBD or the Chanel suit the most popular examples of icons given in responses. Some candidates omitted specific information for example a 'trouser suit' or 'jeans' without specifying the particular suit or jean in question, therefore they could not be given credit. However a poor or vague response in section 08 did not prevent candidates from gaining some marks in section 10. Again some candidates did not focus enough on product detail.

### Question 3

Although this question was the least popular from section A of the paper there were still approximately a third of all candidates who answered this question.

In section 11 many candidates gave accurate examples of how pattern can be created using a traditional construction method. Examples included Kente cloth and Ikat weaving. Tartan was credited when supported by a reference to traditional Scottish cloth. Woven fabrics as a general example, with no reference to any traditional ethnic cloth, were not credited. Section 12 required an explanation of a traditional ethnic method of applying surface pattern and colour to a fabric. Batik and tie and dye were popular examples given in responses.

Section 13 required a description of how designers can incorporate traditional ethnic and cultural influences into their textile products. References were expected to possible influences in colour, pattern, shape, decoration, fabrics, trims and components, supported by specific examples. Although there were relevant examples given in many cases, these were often few in number and answers lacked depth or detail. Considering the vast numbers of global textiles available for inspiration, it was disappointing to note the very few ways given in answers to this question for designers to incorporate these into their textile products. Candidates could have drawn practical experiences from coursework to help with this question. When up to 12 marks are available, it is very important that candidates plan responses carefully. Sketches were advised and those included were generally well annotated and relevant.

Section 14 required a discussion of the issues facing major retailers in relation to consumer demand for ethical trading. Responses to this question were generally good and the majority of answers were in the mid mark range of the mark scheme.

### Question 4

This question was a popular choice and was focused on components. The first section 15 required the naming of specific zips for the three products listed. It was disappointing to note the lack of basic knowledge, particularly that a child's anorak required an open ended zip in order to function properly. Some candidates misread the question and listed alternative fastenings for the three products. Section 16 required a detailed outline of the processes required when inserting the named zip fastener. In some cases the responses given were very good and often included relevant diagrams, however in many cases the detail given was poor and the instructions outlined would not have enabled anyone to follow them accurately. In many cases little equipment was listed and there was no guidance to stitch settings and few correct order of processes.

Sections 17 and 18 required the naming and description of the manufacturing processes involved when applying an alternative fastening. Again there was often a lack of detail in

answers given. For example buttons and buttonholes with no reference to stabilising fabric threads and detail about how the buttonholes will be formed.

The final part of this question required candidates to consider the problems that manufacturers might face when working with components during the manufacture of textile products. Overall the responses to this section were rather poor with few candidates able to outline a range of problems including weight and structure of fabrics, delivery lead times, cost and colour matching. Most answers were superficial and lacked an understanding of manufacturing.

### Question 5

Section 20 required explanations of the differences between fully fashioned, whole garment and cut and sew methods of knitwear manufacture. This section tended to be answered well and most candidates were able correctly to explain the differences of at least two out of the three terms. Section 21 however was less well answered. In a similar way to the last section of question 4, candidates also conveyed poor knowledge of practical manufacture, in this case the difficulties of working with knitted fabrics during manufacture were poorly explained.

Statements including the use warp knitted fabrics instead of weft knitted fabrics as a solution to the difficulties was typical of a number of answers given. Little knowledge of stretch and extensibility, fabric rolling, use of special needles and differential feed problems was evident in responses.

Sections 22 and 23 required candidates to name two different techniques used for surface embellishment followed by knowledge of the processes used to create the embellishments named. Generally these sections were well answered, with most candidates conveying in reasonable detail the processes used to create embellishment.

### Question 6

The first section, 24, required candidates to match the relevant dye type to the different fibre groups listed. It was disappointing to note how few candidates were able to carry this out accurately. A poor performance in this section did not prevent candidates going on to succeed in the rest of the question.

Section 25 required an explanation of the factors affecting colour fastness. In most cases this section was well answered. Knowledge and understanding of new developments in printing inks and dyes was required for 26, in which candidates had to explain two modern printing media from a list of four. Most responses in this section were good and in most cases were supported by relevant examples of their application.

An explanation of sublimation (transfer) printing and digital printing was the final part of question 6. In most cases candidates were able to explain both methods and make links to their use in prototype textile products. Some candidates did not seem to understand that sublimation is an established method of volume manufacture and not just for use in prototype products. Digital printing is currently a prototype or small scale method due to the time taken to print full lengths of cloth.

### Mark Ranges and Award of Grades

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