

Version



**General Certificate of Education (A-level)
June 2011**

**Design and Technology:
Textiles**

TEXT3

(Specification 2560)

Unit 3: Design and Manufacture

Report on the Examination

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General

This was the second year of the TEXT 3 component of the Product Design Textiles Advanced Level course. A legacy paper has been in existence since 2002. The paper is comprised of two sections, 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 last year's TEXT 3 paper.

The quality of written communication is built into the assessment process throughout the paper. There are still many instances of poor spelling of both specialist and non-specialist words and terms. There were very few examples of rubric infringement this year. Candidates seemed to be familiar with the numbering system of the paper. All three questions in section A were very popular choices and were answered in equal numbers. Question 4 and 5 were also very popular with question 6 the least of the candidates' choices.

QUESTION 1

This question was a popular choice among candidates. 01, the first part of the question, required knowledge of microencapsulation. The majority of candidates were able to describe what the term meant and could give a range of examples to support answers. High marks were awarded to candidates who were able to explain in detail the formation of microencapsulated fabric, how it functions, how long the effects last and a range of detailed examples of products using this feature.

02 tested knowledge of other modern developments in performance sportswear. It was also important to focus on the advantages that these developments have brought the performance sportswear market. Overall this was reasonably well answered. Many candidates gave Fastskin®, Goretex®, Stomatex®, Outlast® and other branded products as examples. In most cases candidates were able to describe how they function and did make some reference to the products in which they are used. High marks were awarded to candidates who gave very detailed information regarding how the products function and how they are constructed. Information was also given regarding the range of sportswear products in which they are used. For example, in responses that gave Goretex® as one of their answers, detailed reference was made to the product being a micro porous membrane that is laminated in a number of ways, the protection given to the user and the many products in which it is used, including footwear.

Some candidates repeated products, also gave microencapsulation, although the question clearly states other modern developments, and were very vague about the products they were trying to describe. There was also some confusion in terms, for example Stomatex® being described as a micro porous membrane. Wearable electronics were a popular response but in many cases there was little evidence of how they function. It was pleasing to note a number of very recent developments in new branded products that candidates had been taught.

QUESTION 2

For 03, candidates had to select a decade from the 20th century. In most cases candidates did select a decade within the time period required, although some candidates did choose the first ten years of the 21st century. In many cases candidates were confused about dates and when particular events took place. There were a number of excellent responses where candidates conveyed a very good understanding of designers, cultural and social events and the impact this had on clothing and textile design. There were many responses where there was little information conveyed, which prevented access to the higher mark bands. In particular the 1960s were a popular choice. However many candidates focused only on Mary Quant and the introduction of the mini skirt. There was little information given about other products created by Mary Quant and often no reference to other key designers, e.g. Pierre Cardin, Andre Courrreges and Paco Rabanne. There was often no reference to music and the Arts including the impact of Pop Art, Op Art, Psychedelic, Hippie movement and ethnic influences, the Space race and new materials.

In many cases candidates responded with answers from last year's 'icons of design' question. For example the mini skirt or the Mondrian dress. This narrow focus was not broad enough for this question.

Coco Chanel was also a popular choice for either 03 or 04. Her key periods of influence in both the 1920s and the 1950s were accepted. The key for 04 was to ensure appropriate detail about chosen designer, the textile products he or she produced and to also make reference to the influences on the designer. Again responses in 04 were too narrow regarding the products they produced. Where illustrations had been included they were often helpful in amplifying responses.

QUESTION 3

It was pleasing to note that for 05 the majority of candidates were able to explain three different roles within a retail organisation other than that of designer and also to outline key functions of each. These roles included buyer, garment technologist, visual merchandiser and merchandiser, although a number of candidates did confuse the role of a visual merchandiser with that of a merchandiser. There was a number of candidates who gave 'manufacturer' as a role. This response did not credit marks as, although some large retail organisations have their own manufacturing supply chain, a 'manufacturer' is not a specific role.

The majority of candidates were able to explain at least some of the risks for a retailer of buying cloths considered to be fashionable. Question 07 was not as well answered as expected. Few candidates gave broad enough a range of issues for a buyer of textile furnishings to consider when selecting a new product range to justify the high mark range. Also in 08 few candidates gave a wide range of constraints within which a designer of textile furnishings may have to work. This should have been a straightforward question, testing candidates' own practice when carrying out a task analysis. Candidates did give some accurate information but answers were often rather limited with only a few constraints outlined.

QUESTION 4

This question was a popular choice. 09 was focused on the style development of the classic shirt. Many candidates produced two different style changes for a fashion shirt and in many cases were able to convey very good understanding of the pattern changes required for the styles produced through sketches and descriptions. However in some cases the styles produced were rather limited and mainly involved shortening the sleeves and did not reflect a 'fashion' shirt.

10 required understanding of working with silk chiffon, organza or similar translucent fabric when manufacturing a shirt. Overall the performance of candidates in this question was poor. Few candidates made any reference to the weight and type of components and although many candidates made reference to translucency of the fabric few considered the type of seams required. A number of candidates focused on a possible need to make an under garment. This is a design feature and not specifically a manufacturing issue for the assembly of the shirt.

11 required a care label for a 100% silk chiffon shirt. This should have been straightforward, with the five key symbols that comprise a care label being referred to. Unfortunately few A2 candidates were able to convey a good understanding of care labels. Many did mention the delicate nature of silk and the need to dry clean or low temperature wash/ careful hand wash was also accepted. Many did refer to tumble dry, but not all candidates made reference to the use of bleach, dry cleaning information or the use of the iron. Explanations were often given but symbols were often incorrect.

Production systems are an area of the specification that is within the TEXT 3 subject content. However it was disappointing to note how many candidates could only make reference to Batch production with no reference to the organisation of the operating teams required to make a fashion shirt. This was a question where many candidates failed to gain many marks. Those candidates who did describe systems suitable fast change fashion products for example a QRM system with relevant explanation were awarded higher marks.

QUESTION 5

Most candidates were able to explain in 13 what the role of the HSE is, although there were candidates who were confused by roles and purpose of the Health and Safety Executive and the British Standards Institute or the BSI.

Question 14 required candidates to outline the safety issues for a manufacturer when producing a child's 'babygro' and the legal responsibilities of both employers and employees. Candidates were able to write with confidence about the babygro regarding fabric, components, construction, metal objects etc. However many candidates focused their whole responses about the garment with little or no reference to all the legal responsibilities of both employers and employees. For example little reference to training, machine safety, safe routes, working conditions, safety clothing or handling chemicals meant that candidates were unable to access the mid or higher mark bands. Question 15 required candidates to make reference to specific textile products when explaining how safety standards are used to protect the consumer. Many candidates did make reference to standards set by the BSI and the use of the Kite mark® and the CE mark. However there were candidates who made no reference to the aforementioned standards and there were candidates who repeated information given in 14, in particular reference to fire safety.

QUESTION 6

Although this was the least popular choice of question from the six, those candidates who did select this question tended to perform well and had obviously been taught the required information. In 16 candidates had to select two novelty yarns and explain how they have been produced. In most cases the yarns selected were explained clearly often with the use of diagrams. Chenille for example was often explained with a diagram of a woven leno structure. Knowledge of the production of bulked or stretched textured yarns was also clearly conveyed in answers, with 'stuffer box', 'false twist' and 'knit de knit' popular responses.

Part 18 required explanations of textured fabrics that have been produced by the application of finishing processes. All candidates were able to explain some finishing processes although a wider range of examples would have been expected at this level. Brushing, embossing and calendaring were frequent responses. Some candidates did make reference to other processes including laser cutting, devoré burn out effects, shrinking effects and bio-stoning.

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