



**General Certificate of Secondary Education
June 2011**

**Design and Technology: 45702
Textiles**

(Specification 4570)

Unit 2: Design and Making Practice

Report on Moderation

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INTRODUCTION

This new specification was embraced by teachers who had worked hard to implement the controlled assessment approach with their candidates. It presented challenges in terms of delivery but judging by the quality of work presented across all ability ranges the assessment criteria had been met well and most centres were in line with the AQA standard.

General comments

- Delivery has been successful, though in some cases candidates have been careful and avoided risk taking. It is expected that confidence will grow in the second year of this specification when results have been analysed.
- Centres where candidates had been successful took on board the controlled tasks and followed them as it was hoped they might; using the assessment criteria to guide thinking and the work produced was innovative and creative.
- Those teachers who appeared to have got it wrong fell basically into 2 groups; the first just carried on teaching what they have always done and then chose a task that fitted the work they wanted to do. The second followed the tasks but completely overvalued the work showing little discrimination between the top mark and the bottom one.
- Rank order was correct for most centres, suggesting that internal standardisation was completed effectively.
- When a centres marking was lenient the Assessment Objective 2: Development and Assessment Objective 4 Testing and Evaluation had most often been over rewarded.
- Some teachers continue awarding very high marks for work that lacks creativity and in depth analysis and evaluation.
- The use of electronic submission was much more popular this year and considerably helped the moderation process. It was also very helpful when returning work to centres.
- It was interesting to note the CRFs with little or no annotation were those that accompanied folders that were poorly presented suggesting a lack of direction on the teacher's part.
- Several centres wrongly sent practical outcomes with the design folders. Interestingly the work from these centres was often poor and failed to meet the assessment criteria. This suggests that perhaps some teachers are not reading the material provided by AQA.
- Detailed teachers' annotation particularly on AO3 was very helpful.
- Photographic evidence of making attached to folder covers was useful.

ADMINISTRATION

Points to consider

- All aspects of administration from the majority of centres was exemplary.
- Administration was however a problem for some centres - exams officers/teachers do not appear to be reading/following instructions.
- Over half of the centres did not send folders in rank order which slowed down the moderation process.
- A high proportion of centres did not include their Centre Declaration Sheet.
- There were very few errors with mark additions though sometimes marks on the Centre Mark Form differed from those on the Candidate Record Form

CONTROLLED ASSESSMENT TASKS

Of the 12 controlled tasks available the following task was the most popular with many candidates.

'A popular high street store has commissioned you to design a fashion garment or accessory to wear at a special occasion event. Your design is to be inspired by the colours, spirit, and pattern offered by another culture.'

Unfortunately for many it was the task that could be most easily manipulated to allow the making of Prom dresses. This was the most misinterpreted with only loosely connected products being designed; the research started well but development took them away from the task, with often the final product having very little link to the culture studied.

However this task also produced some exceptional, innovative work and was tackled in the spirit intended.

The following three tasks were also popular and prompted some original, exciting work.

'Design and make a fashion garment or accessory suitable for the 18-23 year age range taking your inspiration from either 'The Age of Punk' or the 'Swinging Sixties'. If the product is successful it will form part of a limited range to be sold at Music Festivals throughout the country.'

'Current trend forecasts show that the Japanese Street Style is set to influence fashion in the near future. This trend lends itself to the creation of garments which make use of recycled textile products, materials and components. You have been commissioned by a popular High Street store to design a fashion garment or accessory which reflects this influence.'

'A manufacturing company which supplies gift shops around the British Isles has commissioned you to design a range of textiles, decorative products. Design and make one of the products from the range that would be a best seller with visiting tourists.'

The most disappointing response was the tasks related to designing for children.

'Innovative and unique children's learning toys are very popular as gifts. An exclusive craft shop has commissioned you to produce a range of original designs to appeal to their customers. Design and make a textile product that will be an educational toy for the 0-5 year age range.'

Many of the educational toys were the least innovative of the products seen, very often being a copy of something already on the market. A lot of poorly designed and badly made cubes were in evidence. This task appeared to attract the lower ability candidates.

The task *'You have been commissioned by a national supermarket chain to design a range of boys or girls clothes for the 5-8 year age range. They are keen to promote the current trend forecast. Design a range for the summer collection and make up one product'*, was not very popular and the response weak. The most widely designed product was a girl's dress which was often little more than a copied commercial pattern.

The children's clothing task showed up as being the area where level of demand had not been taken into consideration, with sleeveless dresses being very popular and lacking the complex skills and originality for the highest marks to be awarded.

Though not the most popular choice of tasks, there was an excellent response to the following.
'People Tree' is a company which supplies textile products for consumers who care about the environment and also wish to support international Fair Trade. You have been asked to design a new range of home furnishing products inspired by the cultural influences of a developing country. Make up at least one item from your range.'

'Design and make a promotional fashion garment, accessory or decorative product for the window display of a high street Oxfam shop. The product should be made from recycled, donated textiles.'

Very often these tasks appeared to have been selected by able, higher level thinking candidates and responses were analytical and considered the moral/ethical issues very well. Some of the best, most original work seen was for the Oxfam shop.

Very few candidates selected the following tasks and they were only completed moderately well. Dog coats and horse blankets were the favoured products.

'A designer of uniforms has recognised a gap in the market for school uniform products that offer a child protection in the dark. Design and make a 'Sew and be Seen' school uniform product that incorporates either or both reflective 'glow in the dark' fabrics and a special sound or light feature.'
'The popular store 'Pets at Home' have asked you to design a product for a pet, such as a dog, cat or horse that would be practical for the animal, appealing to the pet owner and offer protection from the dangers that night time brings.'

ASSESSMENT OBJECTIVE 1

Investigating the design context

This was the most successfully addressed assessment objective.

- Research was less extensive and more focused than in the past.
- Only a few centres are hesitant to encourage candidates to produce concise, focused research.
- Only the most able showed excellent understanding and analysis of the design context. Many candidates did little more than produce a mind map.
- Some of the work undertaken in AO1 is work that should be considered in AO2 e.g. fabric research, components - issues that should be specific to a final design.
- Client profiles, shop reports, existing products and comparative shops are the most common form of research. Almost all complete a mood board but there is some misunderstanding here. Very often this is a sheet of existing products.
- Questionnaires are still a popular method of research but are not well used or evaluated effectively
- Candidates are not always showing the confidence to use their research / image boards to create original design work.
- Research analysis was a weakness in some centres. In some cases no chart or piece of extended writing was evident, just annotated research.

ASSESSMENT OBJECTIVE 2

Development of design proposals (including modelling)

The assessment criteria clearly indicates how the marks are awarded but some centres are awarding top band marks when the work does not include: imaginative and innovative ideas; ongoing research; a design strategy; a planned approach; the implications of social, moral, environmental and sustainability which should inform the development; experimentation with a wide variety of techniques; modelling; materials and components chosen because of their working properties; a full account of the analysis undertaken before producing a product/manufacturing specification. This evidence should be in place if the highest marks are to be justified.

- Many candidates did not plan their development work which was an oversight as a planned approach should have been adopted throughout. In some cases development plans were well used.
- While candidates generally submitted relevant work, it was not always in sufficient depth or complexity to achieve a top mark. E.g. Candidates who had used commercial patterns without developing the design.
- Some candidates developed excellent, creative designs but then stopped developing after the coloured drawings stage, as their ideas were thereafter based on commercial pattern designs for garments.
- Some candidates that had beautifully presented ideas were getting very high marks even though they had failed to develop the ideas further or complete any thorough testing.
- Many centres had been generous when marking the development, mainly due to candidates being given too much credit for design ideas which were neither creative nor original. Many centres awarding full marks for work that clearly did not meet assessment criteria at this high level.
- Many candidates used a commercial pattern without much/any modification. A number left out the patterns made and nothing was documented. However many centres included paper patterns and mock ups once but again it was not always clear how adaptations to the pattern had been made.
- Toiles and mock ups were used well by some candidates with modifications justified.
- Some candidates failed to include wider issues. Some discussed sustainability and recycling but this was not always directly related to their product.
- There were still a few centres researching textile techniques as a whole class activity, and this was not always relevant to development of individual tasks. The main issue for some candidates was the lack of experimental work evidenced in the folders.
- Sustainability was covered by many centres but it was more of a research focus than really developing a sustainable product.
- Fabric and component choice and properties were covered by some candidates though this often tended to be overlooked.
- Some did make use of embellishment techniques to aid development however these often lacked in quality and on some occasions were clearly taken from year 10 works and had little relevance.
- Development work into fabric choice and Social, Moral and Ethical issues was occasionally teacher led and often constituted a sheet of theoretical notes. Some candidates completely disregarded the social, moral, environmental issues and yet full marks were awarded for AO2.
- In some instances there was little evaluation throughout development and it was difficult to follow the candidates thinking.
- Some folders still included fabric tests on inappropriate fabrics rather than giving reasons for choice of actual fabrics considered or used.

ASSESSMENT OBJECTIVE 3

Making

The made outcomes presented for moderation this year were in many cases stunning, with candidates rising to the challenge of creating innovative products.

- There was evidence of high level making skills with outcomes showing high levels of accuracy and finish in many centres.
- More creative, original products were produced by many showing good choice of fabrics and techniques.
- Photographic evidence was best when it showed right side and wrong side of product. Fashion products were best shown with several views and good quality photographs.
- Detailed evaluations helped with the assessment of making.
- Most but not all candidates provided manufacturing specifications, production plans, flow charts and diary evidence for making.
- The level of demand involved is still a concern but not to the extent that it has been noted previously.
- Detailed plans that included quality control were seen in most folders.
- In a small number of centres visited this year the teacher's assessments were too high for outcomes that had low level of demand construction skills or lacked accuracy and finish.
- Good use of CAM was seen in many centres. Sublimation printers and laser cutters are being used more widely in the production of the final outcome and not just for sampling.
- Some centres were awarding high marks to candidates who had made some serious errors in their execution of techniques, especially putting in zips and attaching facings.
- Some centres were harsh on their lower ability candidates in this assessment objective.

ASSESSMENT OBJECTIVE 4

Testing and evaluation

This assessment objective was generally met well. Many evaluations were more detailed, with a wider variety of different testing methods, clearly following the criteria.

- Some candidates are still referring to their experience working through the project rather than evaluating the product made. Some final evaluations were minimal and over rewarded.
- Some candidates had taken testing to mean fabric testing rather than testing the product through the various stages of manufacture.
- There was much more evidence of client opinion with the use of tables to present results of testing against specifications.
- Many candidates failed to include the product modifications recommended for commercial production.
- Most candidates had allowed ample time to fully complete this criterion. Weakness came from candidates who had run out of time to complete the final evaluations and obtain third party opinion.
- Many final evaluations were good and nearly always referred back to the assessment criteria. However some centres often gave full marks for this and disregarded the first bullet point about detailed testing and evaluation throughout the designing and making process.

ASSESSMENT OBJECTIVE 5

Communication

The majority of folders were focused and relevant to the set task. Work was generally presented in a coherent manner and with a good use of technical language. Many produced good evidence of a wide range of communication skills and many presentation methods were successful through the use of cameras, good diagrams, well written extended writing and careful and appropriate presentation.

- Presentation was clear and focused in many of the folders seen with excellent use of ICT to aid presentation.
- Some excellent photographic evidence of making the final product was seen, thumbnail pictures used in the production record sheets. This method of presentation was also applied to development work; it saved space in the folders and was good provided it was well documented. Some centres included a good range of different views of the final product to give more idea of skills used and quality of finish.
- In a minority of cases this criterion was over rewarded, particularly at the bottom end when centres used this mark to boost over all totals regardless of quality of what their candidates had presented. Some awarded marks on the basis of spelling and the decoration of design sheets.
- Some candidates who hand wrote their work quite often produced work that was difficult to read.
- Some candidates produced work that was very poor in presentation using thick felt pens that produced poor results in both design work and handwriting

Mark Ranges and Award of Grades

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<http://www.aqa.org.uk/over/stat.html>

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