



A Level

Design and Technology: Fashion and Textiles

7562/2

Report on the examination

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General Comments

Paper 2 tested students' knowledge and understanding of the designing and making principles of the specification subject content. The question paper contained both short answer and extended response questions. Section A included five 6-mark questions about product analysis and nearly all students were able to write at some length about the information in the provided images. Section B covered the design and commercial manufacturing aspects including maths. Across the whole of the paper, it was clear that students found questions about fibres and fabrics the most challenging; knowledge and understanding of this area of the specification is fundamental to Paper 2. It was pleasing to see that most students attempted most questions apart from one of the maths questions.

The following points should be noted:

- Where students were asked to analyse and evaluate (AO3) both positive and negative points were often required where appropriate, to gain the higher marks.
- Where students were asked to explain (AO4), general points gained few marks. Detailed information within the response gained the higher marks.
- It was important to keep responses focussed on the full scope of the question to access the higher marks.
- For questions that asked students to give different ways or reasons etc (AO4) the expectation was that a full answer would be given rather than just offering one or two words in answer.
- Those that took a moment to plan their answers for higher tariff questions tended to gain more marks overall.
- Some students were unsure how to calculate answers for maths questions but showed their working out, which was the right approach as credit could be given for correct method, even if the final answer was incorrect.

Section A

Question 1.1

There were two images to look at for this question. Each image showed a person wearing a different style of sleepwear. Students were asked to analyse the style of the clothing and evaluate their suitability for sleepwear. All students attempted this question. Almost all students gained some marks with over 20% credited with marks in the top mark band. Over 65% gained at least 3 marks. Some students wrote about the silk and polyester fabric but gained no credit unless points were relevant to the style of the sleepwear. Most students stated that the pyjamas were a two-part set and correctly thought that the onesie style would cause overheating and restrict movement during sleep. Those awarded marks in the top mark band often referred to the contrast colour piping and appreciated the classic styling of the

pyjamas. Weaker responses had limited evaluative comments about the suitability for sleepwear. Some incorrectly stated that the piping was used to hide raw edges.

Question 1.2

The fibre content and fabric structure were given for the pyjamas worn by the person in the first image. Students were asked to analyse and evaluate the suitability of the silk satin fabric for sleepwear. Students found this question and the following question more challenging than the first question. However, almost 50% of students gained 3 marks or more. Higher level students gave a range of both positive and negative evaluative points; nearly 10% of students gained marks in the top mark band. Students in the top mark band often understood that the properties of silk are influenced by the structure of the fibre and they were able to link this to suitability for sleepwear. Some students were confused about the structure of a satin weave, but many knew that there were floats in the fabric that might snag. Most students thought that silk satin would be cool to wear but only the top students understood that silk helps to regulate body temperature. Many correctly stated that silk fibre is strong but failed to consider that satin weave fabric may snag, counteracting the strength of the fabric.

Question 1.3

The person in the second image was wearing a onesie made from polyester Polar fleece®. Again, the students were asked to analyse and evaluate the suitability of the fabric in the image for sleepwear. Students found it more difficult to write about polyester Polar fleece® than silk satin fabric and this was the most challenging Section A question. Nearly 60% of students gained marks in the lower mark band compared to about 5% in the top mark band. Higher level students gave a range of both positive and negative evaluative points. Many students did not consider the fabric as a whole giving points about polyester then points about Polar fleece®. This resulted in confusion about the breathability of the fabric; only a few understood that the knitted structure was breathable rather than the polyester fibre. A common error was to incorrectly refer to the fabric structure as a three-yarn system weave rather than the correct weft-knitted fabric with an extra yarn knitted into it.

Question 2

The style and design features were the focus for this question. The image showed a person wearing firefighter protective clothing. Students were asked to analyse and evaluate the clothing's suitability for emergency workwear. Students wrote about the clothing with enthusiasm. Nearly 85% of students were awarded 3 marks or above, with over 25% gaining marks in the top mark band. Most students correctly stated that the clothing was protective, covered the body and had hi-vis strips and pockets. Those achieving the highest marks gave detailed answers evaluating the range of sizes and positions of pockets, commenting on the type and purpose of the front fastenings and the combination of fluorescent and reflective parts of the hi-vis strips. Some incorrectly referred to the hi-vis strips as glow-in-the-dark fabric.

Question 3

A pair of gloves were shown in the image for this question. The style and use of components were the focus for analysis and evaluation of their suitability for winter sports. Students found this the easiest question in section A with over 30% getting marks in the top mark band. Some students wrote about waterproof fabric but gained no credit unless points were relevant to the style of the gloves. There was some repetition about keeping the wearer warm in the weaker responses; the better answers included a wider range of evaluative points linking the style and use of components to suitability for winter sports.

Section B

Question 4

This question was designed to be an accessible introduction to Section B. Students were asked to recall what they knew about the use of mood boards to generate ideas for designing fashion and textiles products. There was a good spread of marks; nearly 10% attempted the question but gained no marks, just over 20% of students gained 1 mark, just over 30% 2 marks and nearly 35% full marks. The question discriminated well between lower- and higher-attaining students. The scope of the question was limited to using the mood boards to get ideas, rather than using them during presentations. Some incorrect answers lacked focus and were too vague for a mark such as ‘for inspiration.’

Question 5

This 6-mark question was about the iterative design process for bespoke garments from design brief to final product. The mean mark for this question was just below half marks. Nearly 15% of students gained marks in the top mark band. Many students were able to explain generally that prototypes are shown to clients to get feedback to develop the design further, but often weaker responses did not link the process to a bespoke garment.

Maths

The context for this year’s maths questions was a ski jacket with a triangular piece of fabric decorating the back of the jacket. Students found 6.2 the most challenging and 6.3 the least. Maths skills were tested by three of the four parts of question 6.

Question 6.1

In this first maths question a reflective triangle of fabric was shown in the drawing of the back of the ski jacket. Students were told that it was an isosceles triangle and asked to calculate the area of the triangular piece of fabric. There were 10 marks for maths overall on the paper and this question was a 4-mark question. Over 40% of students gained half or more of the marks.

A common error was to use the incorrect formula to work out the area of the triangle, so students calculated using $\frac{1}{2} \times \text{width} \times \text{height}$, as if it was a right-angled triangle.

Question 6.2

Part two, a 3-mark question, asked students to calculate the minimum length of reflective fabric required to manufacture a batch of 1050 ski jackets. Students had to work out how many triangles would fit across the width of the fabric shown in the drawing, and then how many rows of triangles would be needed for the batch. This was the most challenging maths question. Just below 10% of students did not attempt the calculation. Most students attempted the question but gained no marks. Nearly 15% of students gained 1 mark, just about 20% gained 2 marks and only nearly 3% of students were awarded full marks. Some students didn't consider how many triangles would fit into the width of the fabric, allowing for waste where there wasn't room for whole shapes to be cut out of the fabric. Another common error was not to interlock the triangles in the row resulting in 6 instead of 12 triangles in a row. However, students could still get the second method mark if they used 'their' 12 in the following calculation. A common error at the last stage was not rounding up 87.5 to a complete number of rows before finally calculating the number of rows $\times$ the height of the triangle.

Question 6.3

Part three concerned another batch of ski jackets and the ratio between three different colours of the ski jackets. This was a 3-mark question. Students were asked to find out how many more orange than yellow jackets were made. Almost all students attempted this question with nearly 60% gaining full marks. A common error was to divide the batch of ski jackets by 10 instead of 2.

Question 6.4

This 1-mark recall question referred to another batch of ski jackets made from photochromic fabric. About half of the students correctly defined the term photochromic.

Question 7

This 9-mark question tested students on their knowledge and understanding of how the introduction of synthetic fibres during the 20th century improved the properties and care of clothing. They were asked to include examples of specific fibres in their answers. This and question 10 were the most challenging questions in Section B, apart from 6.2 maths question. Most students demonstrated insufficient knowledge and understanding of the properties of synthetic fibres and the care of clothing made from them to gain marks in the higher mark band. About 60% of students gained marks in the lower mark band with just over 7% gaining marks in the top mark band. In weaker responses there was some confusion between synthetic and regenerated fibres which are not synthetic. A common error was to describe synthetic fibres as waterproof instead of water resistant. There was also confusion about timelines and when synthetic fibres were introduced. Some students talked at length about WW1 and fashion designers unrelated to synthetic fibres. It was felt that their responses were

influenced by revising from past papers and the scope of this question was forgotten. Another common error was to state that synthetic fibres should be washed at high temperatures. Some students did not give examples of specific fibres. The most common correct examples were nylon, polyester, acrylic and elastane. Most students knew that synthetic fibres are strong and durable. Higher level students often referred to thermoplastic properties and heat setting linked to easy care.

Question 8

The different reasons why toiles are used in fashion design was the focus for this recall question. There was a good spread of marks with most students gaining 2 out of the 3 marks. A common error was to focus on saving money when making a toile by using cheap fabric rather than link the reason to developing the design.

Question 9

A designer and their work were the subject of this extended writing question. Up to 9 marks were awarded for explaining how Vivienne Westwood challenged the boundaries in fashion. Students were asked to include examples of her fashion collections and garments in their answer. About 45% of students were awarded marks in the lowest mark band and about 45% in the mid mark band. Under 7% of students gained marks in the top mark band. A common error was for students to recall everything they could remember about Vivienne Westwood's work without explaining how the examples challenged the boundaries in fashion. Most students wrote about Punk clothing; a few weaker responses placed this fashion just after the end of WW2. The most popular references were to Punk, the Pirate collection, underwear-as-outerwear, and the Mini-Crini. Those achieving higher marks often included a broad range of detailed examples of her work and knew about how her activism was evident in her fashions. They were also able to explain why specific examples of her work pushed the boundaries in a variety of different ways. Some weaker responses were able to name a few specific collections but did not give any details such as describing the style of the clothing.

Question 10

This question concerned knitted products and how waste can be reduced during manufacture of knitted products. The question proved to be challenging for students. Under 7% of students gained marks in the top mark band; most students were awarded marks in the lowest mark band. Nearly 15% of students attempted the question but gained no marks. In weaker responses there was confusion between panel knitting and fully fashioned panels. A common error was to write about transportation, pollution and issues relating to the environment rather than about how waste can be reduced in manufacturing. Many students correctly explained about recycling within the manufacture of knitted products.

Question 11

The final question was a recall question about quality assurance processes during manufacture. There was a good spread of marks; the question discriminated well between lower- and higher-attaining students. A common error was to give critical path analysis as a quality assurance process, but this concerns planning a project, setting deadlines, and tracking progress. Lists of different specific quality control tests were not credited. The most popular correct answers were Total quality management (TQM), Scrum and Six Sigma.

Mark Ranges and Award of Grades

Grade boundaries and cumulative percentage grades are available on the [Results Statistics](#) page of the AQA Website.