



**General Certificate of Education**

**Design and Technology:  
Product Design (Textiles)  
5551**

**PD3T Design and Market Influences**

**Report on the Examination**

**2007 examination – June series**

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## General

The overall responses were similar to those last year, including improved responses to Question 1. It appeared that candidates had managed their time well as most attempted both questions and produced some detailed answers to Question 1. The quality of written communication was good on the whole with many candidates using technical terms fluently and appropriately.

## Question 1

- (a) (i) This was answered reasonably well by the majority of candidates with micro-encapsulated and thermo-chromic fabrics being the most popular choices. Many were also knowledgeable about a range of other modern fabrics, such as those with electronic components and a variety of smart fabrics.
- (b) (i) Responses were generally poor with many candidates appearing not to read the question correctly and did not explaining how a designer conveys colour to other people. Descriptions tended to concentrate on sources of inspiration for colour with moodboards featuring in almost every answer. Many candidates wrote that a designer might describe or talk about colour; they clearly did not consider the reliability of such information.  
Marks tended to be limited to one or two out of the four marks available.
- (ii) This section was well answered by most candidates with many detailed accounts identifying the differences between the two 3-D methods of presenting ideas. Many felt that a fabric toile was a waste of time and there was some confusion between real and virtual catwalks.

## Question 2

Candidates responded well to the set theme, using inspiration from images associated with food and drink to design appropriate ranges of fashion and decorative furnishings textile products. Those who took a broad interpretation of the theme produced some inspirational and exciting ideas, whilst there were also many very basic and uninteresting products at the other end of the scale. It continued to be the case that candidates presenting design ideas for interiors and furnishings tended not to achieve high marks, often because the range was limited or they were unable to move beyond the most basic of product ideas. Candidates should not be deterred from designing fashion products because they lack graphical skill; neatly presented and well annotated work with little artistic flair will always achieve higher marks than beautifully presented but weak and uninspired ideas.

Candidates are now well aware of the way in which the two A3 pages are to be used, showing a range of initial thoughts on one and a final design on the second. The balance of time between initial and final ideas was good this year with most leaving sufficient time to do justice to the final design. There was awareness of the balance of marks within the paper and of the need to put effort into presentation of an original final design, but a number of candidates produced a disappointing final idea after showing some creative initial ideas. Centres should advise that the

final idea is worth more marks than the initial ideas and candidates should ensure that they apportion their time and effort accordingly.

Quality of communication was varied although there were few very poor presentations. Candidates were awarded marks for clear annotation of ideas as well as for their graphical skills. When assessing initial ideas, examiners look for a varied range of thoughts including originality of thinking. This could be for different products or a range of similar products. Many candidates showed limited ideas at this early stage as they had clearly decided on a final product and did not appear to want to spend time elsewhere. It is important to show breadth of thinking at this early stage and to explore a number of possibilities. Examiners reported that a number of candidates provided little indication of colour in their designs.

Lack of originality was a serious weakness in the work of many candidates. Ideas, especially the final idea, lacked the innovation and complexity required at this level. Many produced a simple variant of a popular product shape embellished with, usually a strawberry or cherry decoration. Those who developed ideas so that the food/drink inspiration had become more subtle and embedded in the design, rather than as a bolt-on extra, scored higher marks. Examiners accepted a wide interpretation of the theme, especially where the candidate had clearly justified their choice.

Information about fabrics and components was varied; many more candidates were referring to specific fabric types and names of fabrics rather than fibres, but the inclusion of modern fabrics lacked thought in many instances. Some scattered the names of modern fabrics across their designs, and many were used inappropriately, eg Goretex for swimwear or aprons, Kevlar and Stomatex for sections of dresses. Other candidates ignored the request to show some modern fabrics in their designs.

More candidates were aware of the need to provide information about sizes although some of the dimensions suggested were unrealistic. Centres should ensure that candidates know dimensions of various products in common use.

Information about product construction continued to improve with many references to seam and hem finishes, and some showed the pattern templates to be used. There were however, significant numbers of candidates who provided no information whatsoever on construction processes to be used in the manufacture of the final product.

Many marks were lost for specification points. Some of this was a result of the poor quality work produced by some candidates, but others could improve their score by pointing out exactly how they have used the theme, and giving precise ways in which the final product is suitable for industrial manufacture.

### ***Mark Ranges and Award of Grades***

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