

GCSE

Design and Technology: Textiles Technology

General Certificate of Secondary Education **J307**

OCR Report to Centres June 2017

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This report on the examination provides information on the performance of candidates which it is hoped will be useful to teachers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding of the specification content, of the operation of the scheme of assessment and of the application of assessment criteria.

Reports should be read in conjunction with the published question papers and mark schemes for the examination.

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A571 Introduction to designing and making and A573 Making quality products

General Comments:

This report provides an overview of the work seen in the Controlled Assessment Units A571 - Introduction to designing and making and A573 – Making Quality Products. This report has been prepared by the Principal Moderator and Team Leaders and covers the specification J307. It should be read in conjunction with the marking criteria for assessment outlined in the specification.

Controlled Assessment – J307

Controlled Assessment for this specification can be submitted by post or as an electronic version via the OCR Repository.

Important Note: Centres must ensure that if candidates are entered through the repository (01), the marks must be downloaded onto the OCR site and **NOT** sent through to the moderator on a storage device. This is classed as being a postal (02) moderation.

Centres submitting portfolios by post for the June series have been prompt in the dispatch of portfolios and documentation; IMS1 to OCR and moderators. It is important for Centres to note that:

- a copy of the form ISM1 must be sent to the moderator;
- once the Centre receives the electronic sample request, the portfolios must be dispatched within **3 days**;
- work produced for the portfolio needs to be realistic in terms of the amount. There is concern that some Centres are spending more than the allocated time of 20 hours producing the work. Care needs to be taken here.

Useful Tips:

- It is not necessary to make reference to, or include notes, about specific industrial methods of production within Units A571 or A573
- It is advisable that candidates use at least font size 10 for portfolio work
- The inclusion of watermarks and enhanced backgrounds in portfolio work can distract from the work, making it difficult to decipher the content
- The portfolio work **only** needs to be seen during moderation. Centres are requested not to send any practical work with the portfolio
- Work should be removed from heavy ring binders, be securely fastened together and presented so that pages can be turned without having to remove sheets from plastic wallets
- Work should be clearly labelled with centre number, name of candidate and candidate number
- The theme and starting point should be clearly stated on the front of each portfolio or on the Controlled Assessment Cover Sheet (CCS) if used, which includes a 'Task Title' box allowing space for the theme to be entered
- Candidates should include **acknowledgements or a bibliography** in the portfolio
- Candidates should include a minimum of two digital images/photographs of the final product.

Important: Centres are to ensure that they make reference to the present Specification available on the OCR website (revised April 2012 version 1) when assessing candidate's work.

Themes Set

Candidates must select **one** of the eleven published themes from the specification. Starting points linked to the theme may be modified to suit candidate and/or centre circumstances. However, the theme itself must **not** be altered.

The themes most popular this series for Unit A571 were ‘Eco-wear’, ‘Flash from Trash’, ‘Embellishing the 21st Century’ and ‘Recycled Denim’

The themes most popular this series for Unit A573 were ‘Twentieth Century Inspiration’, ‘Culture’ and ‘Celebrations’.

Application of the Assessment Criteria

On the whole centres have interpreted the marking criteria well, applying the marks appropriately and fairly across all criteria areas. **However, it has been necessary, in some instances this series, to make adjustments to bring candidate’s marks in line with the agreed National Standard.** Where any adjustments have been made, this is as a result of misinterpretation of the marking criteria or a lack of evidence to justify the marks submitted.

Point to note: The ‘Report to Centre’ is an important document where issues raised from moderation are highlighted and suggestions for improvement given. It is recommended that all staff responsible for the delivery of this specification read this document thoroughly.

Similarly, it is recommended to contact your Subject Advisor via the Contact Centre, or review the OCR CPD Hub www.cpdhub.ocr.org.uk in order to take advantage of the support that can be offered in delivering and marking this qualification.

Annotation of the Controlled Assessment Portfolio and Recording of Marks

On the whole, centres have recorded and totalled marks accurately this session, which is to be commended.

It is helpful to encourage candidates to organise the portfolios according to the criteria areas. This reduces the need to annotate the work itself and makes identifying marks during moderation easier and quicker. It was noticeable this series that candidates had presented their portfolio’s with care and thought. Centres are to be commended for this practice.

A571 – Comments on Individual Criteria Areas:

Most Centres have made clear links to the sustainability/recycling aspect of the specification for Unit 1, either through the theme selected or points covered in the candidate specification. This is to be commended.

It is a requirement for the Controlled Assessment Unit A571 component to consist of one portfolio where candidates are expected to design and make a **prototype textile product**. The Specification clearly states in the Making criteria that materials selected must be ‘appropriate to realise the **textile** product’. Centres must ensure therefore, that candidates produce a prototype that is textile based.

Important

The understanding and solving of technical problems (4 marks for Unit 1 and 6 marks for Unit 3) is a marking strand that needs to be evident in the **writing of the key stages of making** in order for the higher mark to be awarded. This section caused the most concern this session once again, with centres awarding full marks for very little evidence. Care must be taken here.

Cultural Understanding

It has been noticeable this series that candidates are answering this section better, although it is still one of the areas causing the most problems for candidates.

Successful candidates were able to:

- analyse their questionnaire results in relation to user lifestyle, personal choice and the design need. It was noticeable that candidates relied upon quantity rather than quality, with a lot of time being directed into producing a questionnaire and analysing every question whether relevant or not
- complete research which is concise, accurate and relevant. Candidates need to ensure that they link research to the theme or starting point.

Important

Candidates need to be careful that they do not write the design brief too early in the portfolio and that it is not too specific in content, thus stifling a range of creative and varied design ideas from being developed. This was still a concern this session with many portfolios illustrating a lack of design variety.

Creativity

On the whole centres have tackled this criteria area with confidence. Research was relevant and appropriate to the theme. It was encouraging to see centres suggesting appropriate research into designer and high street products relevant to the candidate starting point.

Centres need to be mindful that copious notes based around the 6R's, recycling and sustainability are not a requirement of this unit.

Few candidates fully demonstrated creative competence. The higher attaining candidates very successfully, and with creative competence, analysed their products showing clear and appropriate design and make direction. They were able to:

- illustrate how past and present trends have helped to inform design ideas and high street trends, with many candidates capitalising upon the wealth of ideas available from designers, fashion era's, high street stores etc.
- provide in-depth analysis of data relating to the principles of good design and the products available on the high street
- **choose existing products appropriate to their theme and starting point.** These were investigated and evaluated in depth, with relevant conclusions drawn.

Designing

Most candidates have a clear understanding of the difference between the theme, starting point and the design brief. Care must be taken here to ensure that the design brief has been developed as a considered response through appropriate research into the starting point.

Design briefs need to be kept 'brief', to the point, and not become too lengthy and lacking in focus.

Most candidates presented specifications of a suitable standard this session, the most successful were:

- detailed and provided a basis for design and development work in later criteria areas
- incorporated a reference to environmental awareness/sustainable design and the production of a **working prototype NOT a 'quality' product.**

Designing is still enjoyed by most candidates and some good work has been seen, which is to be commended. **It was a concern to see that this section was the least well-executed area of the portfolio this session once again.** The quality and variety of sketching and range of methods used were not particularly polished or very creative.

Care must be taken to ensure that the ideas presented by the candidate are different in style and shape, not just colour and pattern for the higher marks.

There is increased evidence of candidates still fully evaluating their design ideas against the specification for this unit. This is not a requirement for Unit 1. It is enough just to annotate the key construction/material parts.

Successful candidates had:

- presented a wide range of freestyle illustrated and annotated design proposals/sketches (at least 10/12 ideas) and identified the final idea
- not evaluated each design against the specification, but annotated the important features, components and materials/fabrics only
- included creative and original ideas that fully developed into a final idea with some modelling relevant to the theme.

Good modelling of a whole product or important features/details of an item (in paper or fabric) helps the candidate to access the higher marks and to successfully realise the textile prototype product.

Making

It is noticeable this series that candidates are moving towards producing less complex, prototype products which can be completed within the recommended time limit of 12 hours for this criteria area. This is to be commended.

Centres need to remember that comprehensive notes **AND** photographic evidence of the key stages of production, need to be evident for the higher marks. This was done well by candidates this session as is to be commended.

Candidates that did well in this criteria area have:

- made detailed references to an appropriate production system/step-by-step plan which is relevant to the actual textile prototype made
- **highlighted (in writing), all technical problems** encountered through the making process with solutions
- used **good quality photographic evidence and comprehensive notes, to show the key stages of making the prototype textile product/item.** (Key stages can be defined as the following: pattern lay, cutting out, marking of important features, sewing stages, insertion of fastenings, stages of a technique and/or construction/decorative feature, finishing detail, final product).

Critical Evaluation

It is still a concern to see that the majority of candidates have tended to evaluate the portfolio and final realisation against the specification. **This is not a requirement for Unit 1.** Candidates should **only** evaluate the processes involved in making and designing the prototype product.

Candidates who had evaluated the making process had done this well and achieved full marks.

Further developments by better candidates:

- identified modifications to their own production system rather than the actual prototype product
- presented at least **two** photographs of their prototype
- illustrated clear progression and demonstrated an accurate use of spelling, punctuation and grammar. (SPAG).

It was more noticeable this session that where there was no evaluation evident in the portfolio, Centres awarded no marks at all. Up to three marks should be added here for SPAG (spelling, punctuation and grammar).

The majority of Centres had included evidence of referencing/bibliography in this unit, which is to be commended.

A573 - Comments on Individual Criteria Areas:

In general, centres are more accurately marking this piece of controlled assessment with candidates preferring this unit.

Designing

Candidates are asked to demonstrate an appropriate response to a design brief initiated from their theme/starting point and produce a specification. Responses therefore need to be relevant, clear and thorough to achieve the high mark.

Some Centres had spent too much time on research, which lacked thorough conclusions.

In a few cases, notes about production methods and how to complete various construction and decorative techniques were included in the portfolio. This is not necessary in Unit 3.

Candidates do not need to include a questionnaire or product analysis in this Unit. It is sufficient to add a detailed and informed personal analysis of aspects of the theme that has inspired the candidate. This information can then help the candidate to formulate a detailed specification.

It is worth remembering that this section is only allocated 4 marks, which includes the specification and design brief.

Successful candidates are able to:

- illustrate how the use of past and present trends has helped to inform design ideas, capitalising upon the wealth of inspiration available from designers, fashion era's etc.;
- present their background research based around the theme/starting point concisely and on no more than 4 x A3 sheets;
- write a detailed specification including all decisions and making reference to a **quality product**, providing the basis for design and development work in later criteria areas;
- produce a clear, concise design brief;

- present a wide range of creative and innovative design ideas (up to 6 detailed, not sketches) with care and thought using appropriate strategies from CAD, use of swatches and mixed media illustration work;
- include detailed annotation of their design ideas in relation to the **specification** and clearly identify their final design idea, with reference to their specification;

Point to note: Writing specifications with ‘how to achieve’ points are not substantial enough for the higher marks.

Making

Many quality items have been seen this session that were worthy of high marks and a joy to see.

Candidates that did well in this criteria area have:

- made detailed references to an appropriate production system/step-by-step plan which is relevant to the actual textile product made
- **highlighted (in writing), all technical problems** encountered through the making process with solutions identified
- used **good quality photographic evidence and comprehensive notes, to show the key stages of making the prototype textile product/item.** (Key stages can be defined as the following: pattern lay, cutting out, marking of important features, sewing stages, insertion of fastenings, stages of a technique and/or construction/decorative feature, finishing detail, final product).

NB. Points considered for Unit A571 in this report also apply to this section.

Critical Evaluation

The Evaluation section was completed with more confidence this year. Candidates should evaluate the product against the **specification** in this unit and include relevant and detailed testing strategies and further modifications for the higher marks.

Candidates should include at least two photographs of their final product. An inside photograph showing finishes, seams etc. is encouraged to illustrate the completion of a quality product.

It was more noticeable this session that where there was no evaluation evident in the portfolio, Centre’s awarded no marks at all. Up to three marks should be added here for SPAG (spelling, punctuation and grammar).

The majority of Centres had included evidence of referencing/bibliography in this unit, which is to be commended.

NB. Points considered for Unit A571 in this report also apply to this section.

Units A571 and A573 are two separate units that include subtle differences in format and assessment criteria. It is therefore important that candidates approach the completion of each unit independently and do not follow the same format for both.

On the whole, candidates have produced very logical and well-organised portfolios for both Units A571 and A573 that have been a pleasure to moderate. Thank you.

A575 Sustainability and technical aspects of designing and making

Overall the paper has performed well and candidates have been able to show some good responses, throughout the questions. The paper was appropriately answered and enabled candidates to perform across the ability range.

Candidates appeared to have sufficient time to attempt all questions on the paper. There was no evidence of graffiti on the papers, which suggested candidates used their time available effectively. The number of NR (no response) to individual questions was higher than in previous years, this was evident in the multiple choice/ short/ true or false questions as well as the longer response questions. Candidates lose out on potential marks in particular by not attempting to answer these questions or circling an answer for a multiple choice question.

Any area of the specification can be covered in the examination paper, and it was noted this year that candidates had limited detailed knowledge of smart materials (microencapsulation) and surprisingly, how to work batik. Candidates need to be aware that when responding to a question that refers to a working process they need to reference to the correct technical procedure and some candidates lost marks due to describing 'in house' ways of working and incorrect technical language.

Design questions continued to be popular and well answered with some creative and imaginative designs being seen. Whilst it is not necessary to do these in colour, it is good practice for candidates to annotate their designs, and thus access the full mark range.

Comments on Individual Questions:

Section A

Q1

The high majority of candidates answered 'light' correctly.

Q2

A surprising number of candidates were not able to answer this correctly.

Q3

This was extremely well answered.

Q4

The high majority of candidates answered correctly.

Q5

A surprising number of candidates were not able to answer this correctly.

Q6

This question was very poorly answered, with a high number of no responses.

Q7

A minority of candidates were able to give the correct answer of 'tertiary'; this question also had a number of no responses.

Q8

The majority of candidates were able to correctly identify this symbol.

Q9

This question was generally not well answered and several gave no response.

Q10

This was poorly answered by the majority of candidates with many not able to give the meaning of the abbreviation LCA - Life Cycle Assessment.

Q11

The high majority of candidates answered correctly.

Q12

The high majority of candidates answered correctly.

Q13

The high majority of candidates answered correctly.

Q14

The high majority of candidates answered correctly.

Q15

The high majority of candidates answered correctly.

Q16ai

Candidates frequently gained two marks here. Zip, comfortable, washable and waterproof were all popular. Wrong answers referred to the chair and the properties of the wood.

Q16aii

Candidates gave mixed responses to this question; occasionally candidates wrongly repeated their answers from part 16ai.

Q16b

Candidates seemed to enjoy this question and there was evidence of good understanding about why a consumer would choose to buy Fairtrade products.

Q16c

A well answered question with most candidates getting full marks. Popular correct answers gave wind and solar as renewable energy sources.

Q16d

This was the first of two design questions. The majority of candidates produced good designs with appropriate annotations and thus achieving five or six (full) marks. Good answers addressed the need to carry with handles and fastening to hold the cushion when folded. Design ideas were well explained with colour (shown or named), pattern and techniques included. Fewer candidates addressed the consideration for construction and those that did mostly gained marks for mentioning waterproofing and the naming of a fabric or fibre. Candidates should be encouraged to give technical details to support their designs in their annotations.

Q16e*

This was the first of the banded mark scheme questions where candidates are required to give a detailed thorough response. Good answers gave reference to the three main ways of recycling and were able to name the terms and give detailed specific examples of them. Weaker answers concentrated on one specific area of recycling and gave one example of that one stage. Some candidates did not read the question carefully enough and went off at a tangent talking about end of life disposal in landfill and bio degrading. Centres are reminded that candidates are marked on spelling, punctuation and grammar on this question. An answer shown as a list of bullet points would not achieve high marks.

Section B

Q17a

This question was not well answered; several no responses were seen, however some candidates scored full marks for this question. Marks were gained for reference to washing in soapy water, applying heat and pressure. On some responses candidates also referred to the industrial method of felting and thus marks were awarded for reference to special 'barbed' needles, tangling and compressing the wool.

Q17b

This question was not well answered. Many candidates wrongly described what they saw in the diagram or gave a consequence of the faulty stitching rather than the reason for it. Correct answers typically referred to top tension too tight and the machine incorrectly threaded.

Q17c

This question was generally well answered with scissors, pins, and needles being the most common correct answers. However there was still some evidence of confusion between tools/ equipment and components.

Q17d

This question was poorly answered. Although the majority of candidates attempted this question, many failed to recognise the question was about electrical safety and not the setting up of the machine. Good answers made reference to checking the plug/ cables to make sure there were no bare wires, cuts in the cable, cracks in the plug, tangled or twisted wires/ cables. A few candidates also correctly mentioned checking for PAT labels, CE label or BEAB.

Q17e*

The second of the banded mark scheme questions was poorly answered by candidates. Few candidates linked the characteristics of non-woven fabrics with manufacturing methods. Good answers included reference to the simplicity of making non-woven fabrics compared to woven knitted fabrics increasing the speed of manufacture and a reduction in cost; the fact that the fabrics did not fray, so could have a smaller seam allowance and neatening was not necessary therefore reducing costs.

Q18a

This question was well answered with many candidates scoring full marks, however this question also had a surprisingly higher number of no responses. Many candidates knew the technique and could gain full marks detailing the stages involved and the specialist equipment needed. Some clear diagrams and sketches were seen on this question which helped weaker candidates explain the stages involved.

Q18b

This question had a mixed response with very few candidates scoring full marks. Where correct answers were seen candidates gained marks for reference to the advantages of batch production such as saving on storage due to products being ordered as required. Some candidates lost marks due to not explaining their answers and just listing an answer such as 'quicker' or 'cheaper'. Candidates would benefit from remembering that where a question asks for an explanation a more detailed answer is needed in order to gain marks.

Q18c

The majority of candidates scored two marks on this question, with correct answers for thread and elastic. Fewer candidates correctly answered toggles and the clue was in the question stem: 'name the pre-manufactured components'.

Q18d

Most candidates scored two marks here with washing instructions being the most frequent correct answer followed by answers such as size, fibre/ fabric and country of origin. Occasionally candidates repeated care instructions and thus were only awarded one mark.

Q19a

This question was very well answered. This was the second of the design questions and some imaginative and well annotated designs were seen. Many candidates addressed the four specific required design criteria points although annotations were not always used to support their design details. Several candidates scored full marks on this question.

Q19b

This question was well attempted by the majority of candidates. Most candidates gained three or more marks for this question, although not many gained full marks. Stages four and five were often repeated with candidates re writing 'cut loose thread' as the answer. Candidates would benefit from remembering that a repeated answer will not gain marks.

Q19c

This question also had the highest omit percentage on the paper. This question was not well answered overall. Where answers were seen candidates often only gave a vague answer and did not relate it to a specific area or product. Correct answers seen gave reference to suggestions for medical uses, tights and moisturisers, socks and antibacterial properties and sportswear with deodorants. Some candidates answers did not go into sufficient detail and candidates would benefit from given a full written answer rather than bullet points.

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