



Surname _____

Forename(s) _____

Centre Number _____

Candidate Number _____

Candidate Signature _____

I declare this is my own work.

A-level

**DESIGN AND TECHNOLOGY:
FASHION AND TEXTILES**

**Paper 2 Designing and Making
Principles**

7562/2

Friday 16 June 2023

Morning

Time allowed: 1 hour 30 minutes

[Turn over]



At the front of this book, write your surname and forename(s), your centre number, your candidate number and add your signature.

MATERIALS

For this paper you must have:

- **normal writing and drawing instruments**
- **a scientific calculator.**

INSTRUCTIONS

- **Use black ink or black ball-point pen. Use pencil only for drawing.**
- **Answer ALL questions.**
- **You must answer the questions in the spaces provided. Do not write on blank pages.**



- If you need extra space for your answer(s), use the lined pages at the end of this book. Write the question number against your answer(s).
- Do all rough work in this book. Cross through any work you do not want to be marked.

INFORMATION

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 30 marks for SECTION A and 50 marks for SECTION B.

DO NOT TURN OVER UNTIL TOLD TO DO SO



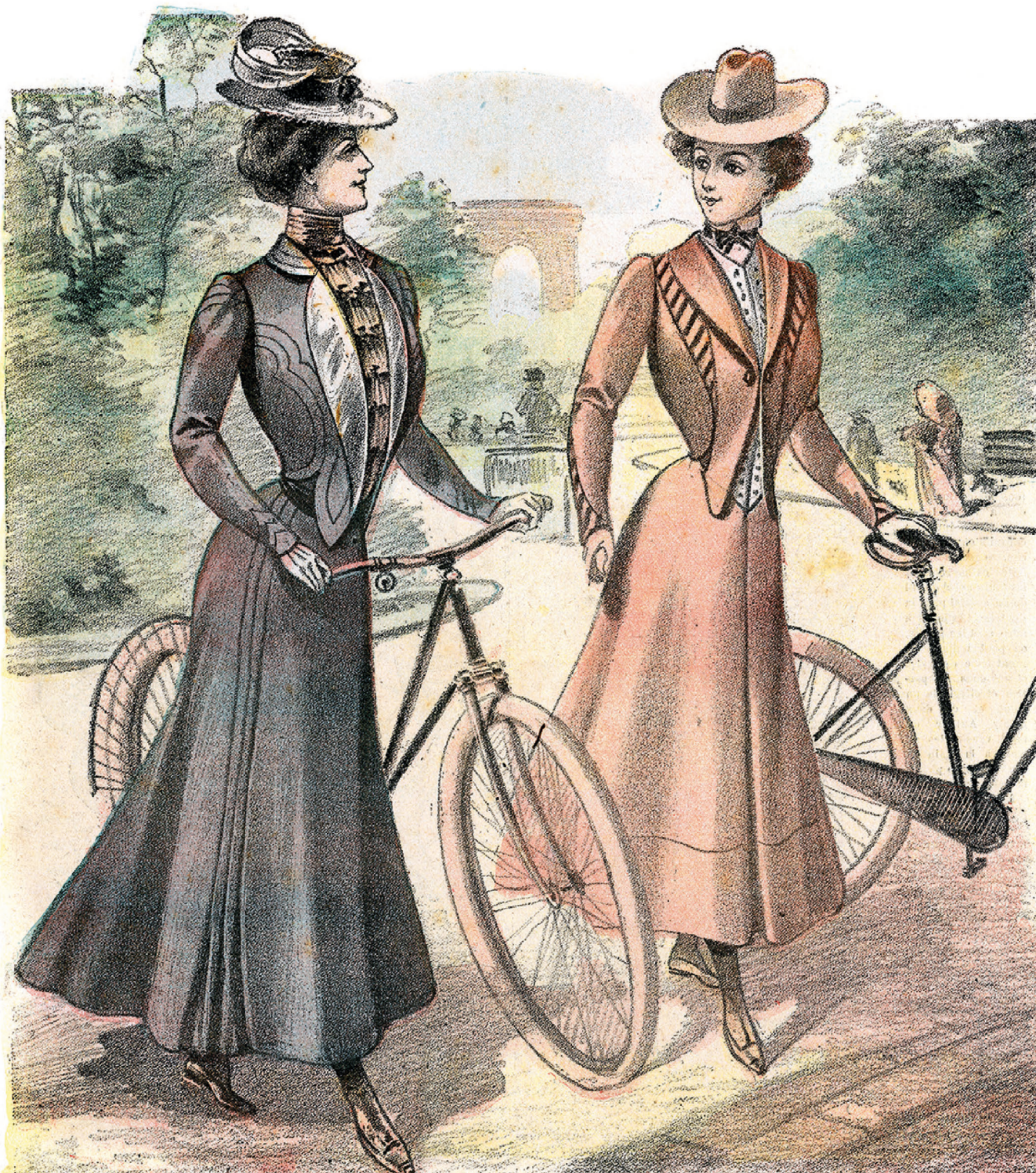
SECTION A – PRODUCT ANALYSIS

Answer ALL questions in this section.

01.1

FIGURE 1

1900s CYCLING CLOTHING



N° 1. Très joli costume vélocipédiste pour dame.

N° 2. Costume vélocipédiste pour jeune fille.



An image, on the opposite page, shows two women standing next to two bicycles, looking at each other. They are dressed in long skirts and jackets. They are wearing hats.

**Analyse the STYLE of the clothing and accessories in FIGURE 1 and evaluate how the STYLE reflects the role of women in society during the 1900s.
[9 marks]**

[Turn over]





7

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[Turn over]



0 7



BLANK PAGE

[Turn over]



01.2**FIGURE 2****2020s CYCLING CLOTHING**

An image shows a person riding a bicycle. They are wearing cycling shorts and a cycling T-shirt. The shorts are tight and the T-shirt fits snugly against the person's torso. They are wearing a helmet.





An image shows a person standing next to their bicycle. They are wearing cycling shorts and a cycling T-shirt. They are wearing a helmet and sunglasses.

[Turn over]



Justify why the STYLE of the clothing in FIGURE 2, on pages 10 and 11, is suitable for cycling. [6 marks]

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[Turn over]



01.3

The 1900s cycling clothing in FIGURE 1, on page 4, is made from woven wool fabric.

The 2020s cycling clothing in FIGURE 2, on pages 10 and 11, is made from polyester jersey fabric.

Compare and contrast the properties of the TWO different FABRICS and their suitability for cyclewear for the era in which they were worn. [9 marks]







BLANK PAGE

[Turn over]



0	2
---	---

FIGURES 3 and 4 show two caps.

FIGURE 3



FIGURE 4



	FIGURE 3	FIGURE 4
Fibre content	acrylic	cotton
Place of cap manufacture	local	offshore
New or waste fabric	waste fabric	new fabric

Compare and contrast the environmental impact of each cap. [6 marks]

[Turn over]



20

6



2 0

BLANK PAGE

[Turn over]



SECTION B – DESIGN AND COMMERCIAL MANUFACTURE

Answer ALL questions in this section.

0	3
----------	----------

State TWO reasons why it is important to use the correct tools and equipment for cutting fabric. [2 marks]

Reason 1 _____

Reason 2 _____



0	4
---	---

Explain how anthropometric AND ergonomic data are used when designing a backpack. [4 marks]

[illegible]

[Turn over]

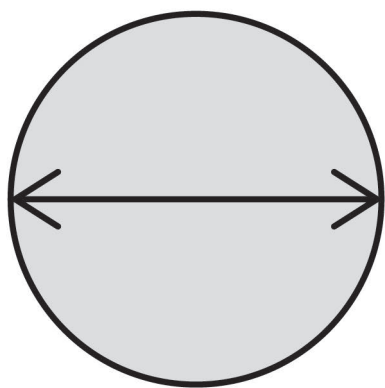
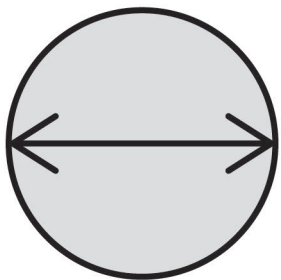
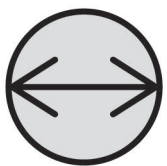
6



0	5	.	1
---	---	---	---

FIGURE 5

Stitching on bag and templates for three circles

**20 cm****13 cm****6 cm**

The circles in FIGURE 5 are stitched onto the bag at the rate of 0.13 seconds per cm.



A batch of 9550 bags is made.

Calculate the time it takes to stitch the circles onto the front of the bags.

Give your answer to the nearest hour.

Show your working. [4 marks]

Answer _____ hours

[Turn over]



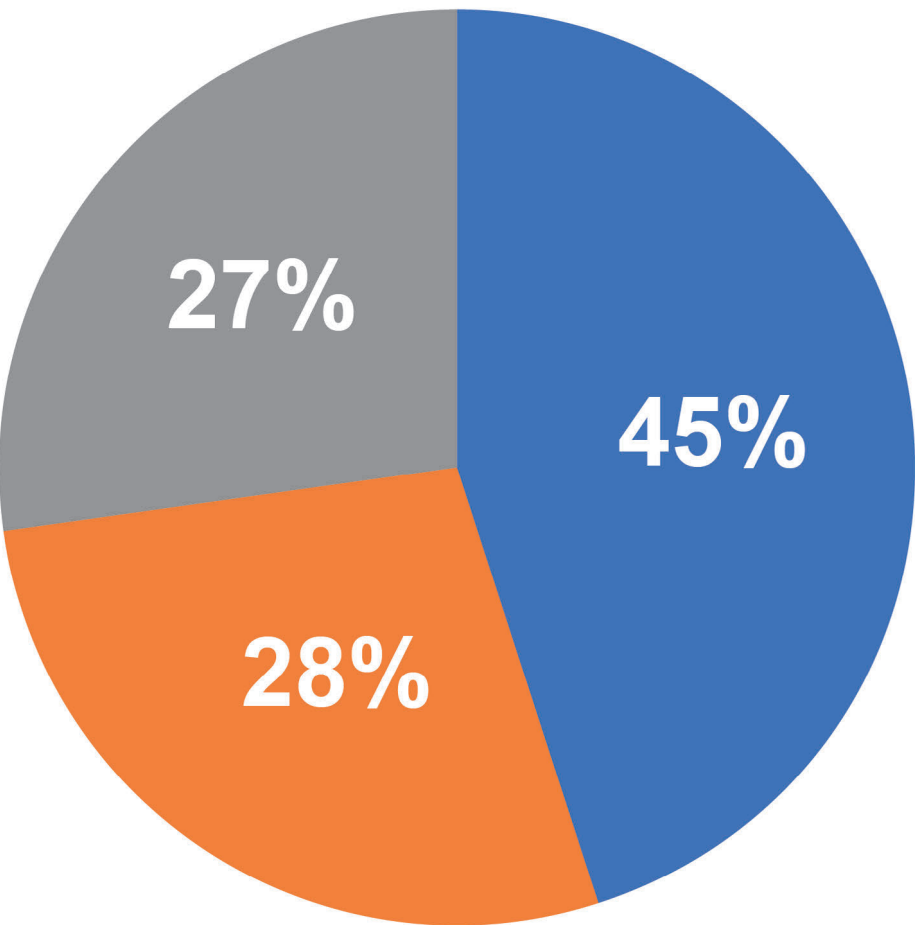
05.2

FIGURE 6 is provided below and on the opposite page.

FIGURE 6

Percentage sales of three different designs of bag over two years

Year 1

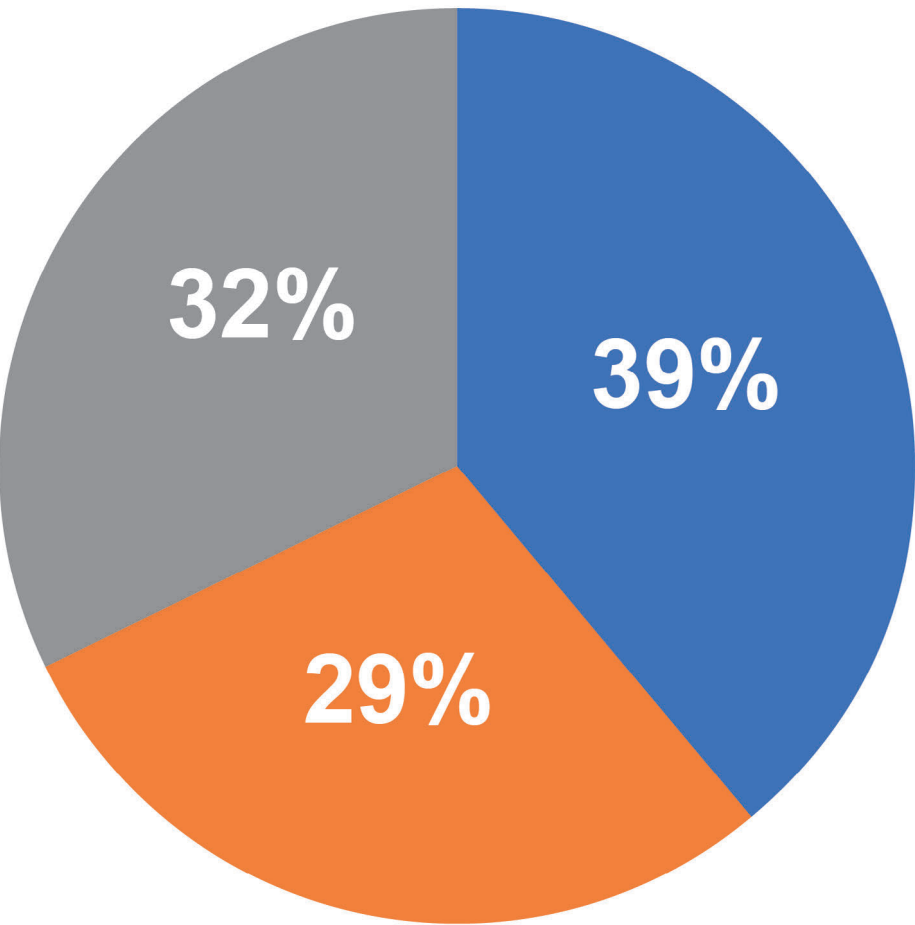


KEY

- Design A
- Design B
- Design C



Year 2



KEY

- Design A
- Design B
- Design C

[Turn over]

The manufacturer makes three different designs of bag.

FIGURE 6, on pages 26 and 27, shows the percentage sales of each design for two different years.

Calculate the percentage change in sales for each design of bag from year 1 to year 2. [3 marks]

Design A _____

Answer _____ %

Design B _____

Answer _____ %



Design C _____

Answer _____ **%**

0 5 . 3

Which design has been least successful over the two-year period?

You MUST give a reason for your answer. [1 mark]

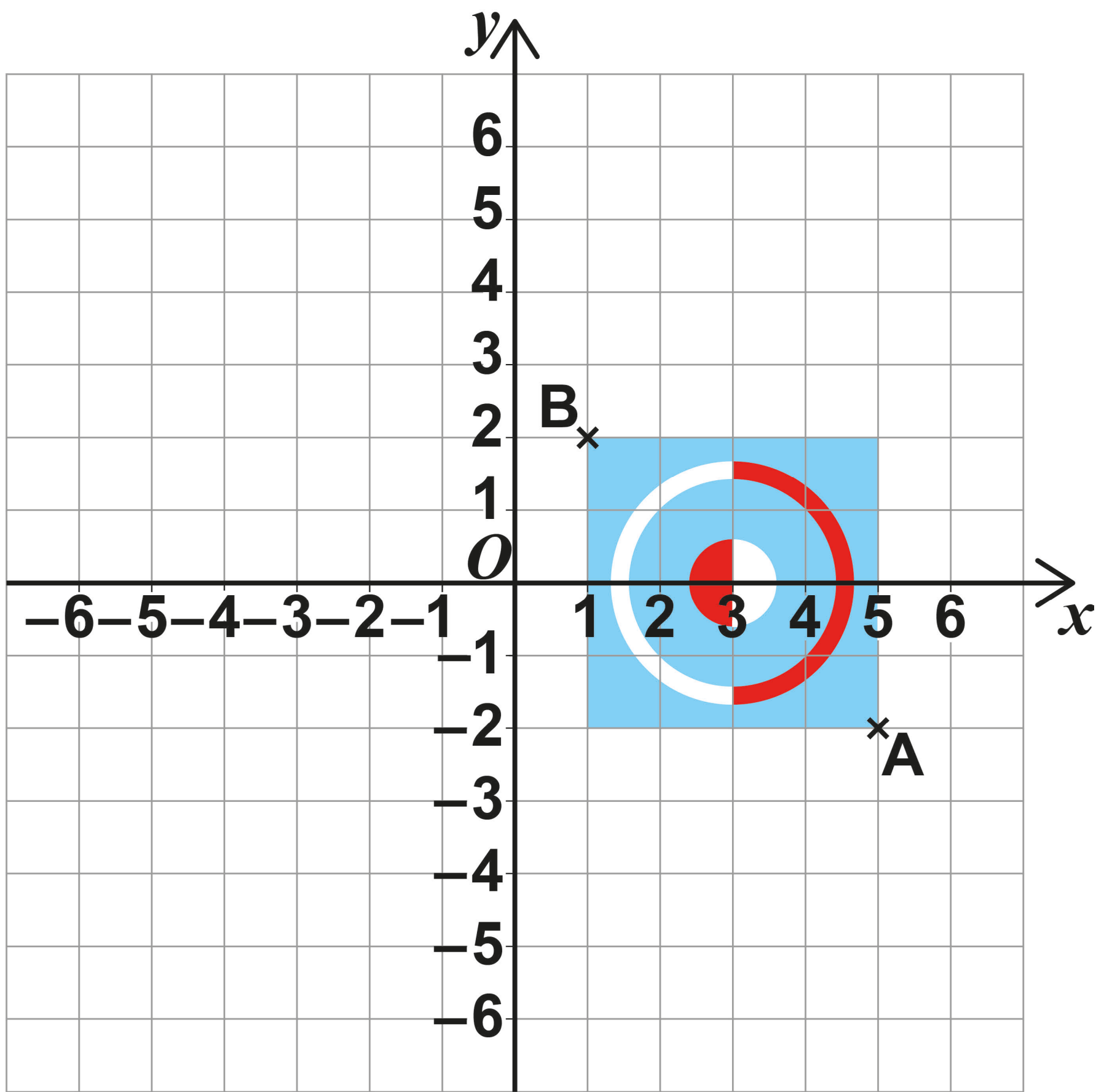
[Turn over]



05.4

FIGURE 7

STITCHED LOGO ON BAG



**Give the coordinate for datum point A.
[1 mark]**

0 5 . 5

**The logo is rotated from the datum
point B by 180°.**

**Give the new coordinate for datum
point A. [1 mark]**

[Turn over]

10



0	6
---	---

Third party feedback can be collected from various sources.

Explain how a designer of children's soft toys would use a range of third party feedback in product development.

[6 marks]

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[Turn over]

6



0	7
---	---

Explain why Yves St Laurent was an influential designer during the 1960s and 1970s.

Give examples of key fashions and styles of his work in your answer.

[9 marks]

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[Turn over]



9



0	8
---	---

Give TWO examples of quality assurance symbols used on fashion and textile products. [2 marks]

1 _____

2 _____

[Turn over]



0	9	.	1
---	---	---	---

**State what is meant by the term e-textile.
[1 mark]**

0	9	.	2
---	---	---	---

**Give TWO examples of e-textile
products. [2 marks]**

Example 1 _____

Example 2 _____

5



1	0
---	---

Explain how designers of textile products can assist with the social problems of migration and housing.

In your answer give examples of textile products that meet the needs of migration and housing. [6 marks]

[Turn over]





1	1
---	---

State TWO differences in how synthetic fibres are produced compared to regenerated fibres. [2 marks]

Difference 1 _____

Difference 2 _____

[Turn over]

8



1	2
---	---

Describe the key design elements of Pop art.

Give examples of Pop art fashion designs in your answer. [6 marks]

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

END OF QUESTIONS

6



**Additional page, if required.
Write the question numbers in the
left-hand margin.**

This image shows a blank sheet of white paper with horizontal ruling lines. A single vertical line runs down the left side, creating a margin. There are 20 horizontal lines in total, evenly spaced across the page. The lines are thin and black.

Additional page, if required.
Write the question numbers in the left-hand margin.

This image shows a blank sheet of white paper with horizontal ruling lines. A single vertical line runs down the left side, creating a margin. There are 20 horizontal lines in total, evenly spaced across the page. The lines are thin and black.

BLANK PAGE

For Examiner's Use	
Question	Mark
1	
2	
3–4	
5	
6	
7	
8–9	
10–11	
12	
TOTAL	

Copyright information

For confidentiality purposes, all acknowledgements of third-party copyright material are published in a separate booklet. This booklet is published after each live examination series and is available for free download from www.aqa.org.uk

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team.

Copyright © 2023 AQA and its licensors. All rights reserved.

WP/M/CD/Jun23/7562/2/E3



4 6



2 3 6 A 7 5 6 2 / 2