



Cambridge O Level

FASHION AND TEXTILES

6130/01

Paper 1

October/November 2020

MARK SCHEME

Maximum Mark: 100

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

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This document consists of **21** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

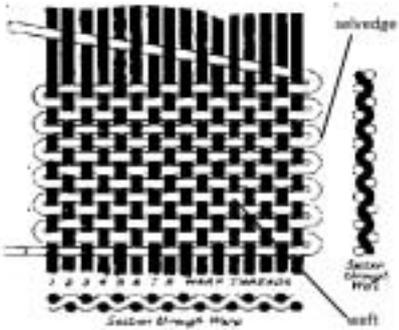
GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

SECTION A

Question	Answer	Marks
1(a)(i)	<p>Identify <u>one</u> fabric suitable for the shift dress in Fig.1.1</p> <p>Piqué/crepe/jersey/lawn/poplin/tricot/gingham/calico/cambric</p> <p>One mark for any suitable fabric.</p>	1
1(a)(ii)	<p>Give <u>two</u> reasons for choosing the fabric identified in 1(a)(i).</p> <p>Drape/hangs well, fashionable, keeps shape/firm to handle fabric (suited to shift dress style), presses well, good for darts etc.</p> <p>One mark for each correct reason depending on fabric named in 1(a)(i).</p>	2
1(a)(iii)	<p>Explain, using labelled diagrams, how plain weave fabric is constructed.</p> <ul style="list-style-type: none"> • correct diagram showing checkerboard effect or one under/one over threads; • warp labelled; • weft labelled; • selvedge labelled.  <p>One mark for each correct point. Max three marks if no diagram.</p>	4
1(a)(iv)	<p>Identify <u>one</u> vegetable fibre that could be used to make the fabric for the shift dress in Fig. 1.1.</p> <p>Cotton, flax/linen, ramie, bamboo, pina/pineapple fibres, soybean fibres</p> <p>One mark for any suitable fibre that is grown.</p>	1
1(a)(v)	<p>Identify <u>two</u> performance characteristics of the fibre named in 1(a)(iv) that would make it suitable for the shift dress in Fig.1.1.</p> <ul style="list-style-type: none"> • strong; • absorbent (cool to wear)/will absorb dyes; • washable; • hardwearing/durable. <p>One mark for each correct point.</p>	2

Question	Answer	Marks
1(b)(i)	<p>Identify the method used to reduce fullness in the shift dress in Fig.1.1.</p> <p>Darts (waist/bust/back)</p>	1
1(b)(ii)	<p>Identify <u>three</u> methods that could be used to neaten the plain seams in the shift dress in Fig.1.1.</p> <ul style="list-style-type: none"> • machine zig zag; • overlock/serge; • narrow hem with straight stitch; • pinking shears; • overcast; • buttonhole/blanket stitch/loop stitch; • bias binding. <p>One mark for each method.</p>	3
1(c)(i)	<p>Explain <u>two</u> factors that would influence the choice of zip for the shift dress in Fig.1.1.</p> <ul style="list-style-type: none"> • the type and weight of the fabric. A lightweight fabric would need a nylon zip or a lightweight metal zip, a heavier metal zip would be used on a heavy material such as denim; • the style of the garment – the zip might be a style feature and could be chunky metal or plastic – (a front opening garment would need an open-ended zip), a concealed zip would need to be lightweight etc.; • the colour of the garment – the zip might need to be inconspicuous/same colour as fabric or could be in a contrasting colour to the fabric. <p>One mark for each factor to a max of two marks. Two marks for each well explained point/factor.</p>	4

Question	Answer	Marks
1(c)(ii)	<p>State the correct order of work to insert the neckline zip in the back of the shift dress in Fig.1.1.</p> <p>Method 1: semi concealed zip</p> <ul style="list-style-type: none"> • measure and mark the length of the opening; • stitch the centre back seam up to the position of the bottom of the zip; • finish the seam allowance using an appropriate seam finish; • machine baste the opening left for the zip; • press the seam open; • change to a zipper foot; • place the closed zipper face down on the wrong side of the seam and tack in place; • stitch the zipper in place. <p>Method 2: a concealed zip</p> <ul style="list-style-type: none"> • mark the length of the opening; • stitch the seam up to the bottom of the opening; • finish the seam allowance using an appropriate seam finish; • extend the seam line out/towards edge by 5mm; • place the zip face down on the wrong side of the garment and tack the zip to the seam allowance so that the edges of the zip tape are level with the edges of the seam; • using the zipper foot stitch down each side of the zipper tape; • on the right side lap the placket over the left side of the opening and stitch 15mm from the edge of the fold. <p>One mark for each point. Credit the longest correct sequence of points.</p>	6
1(d)(i)	<p>Sketch and label a design based on the flower in Fig. 1.2 for a hand embroidered decoration for a dress. Your design should be labelled to indicate <u>two</u> embroidery stitches, the colours for the embroidery and for the background fabric.</p> <ul style="list-style-type: none"> • petals – lazy daisy or satin stitch. Running stitch used appropriately. Sketch must show the stitch named; • centre of daisy french knots/bullion stitch; • appropriate choice of colour – should either be contrast or deliberately subtle, but it must be possible to see the embroidery; • a clear, neatly drawn sketch which can easily be read and communicates all required information. <p>One mark for each correct point.</p>	4

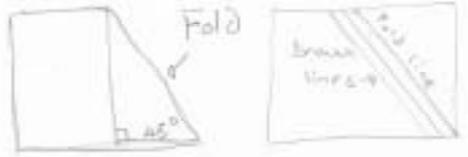
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1(d)(ii)	<p>Explain how to use Computer Aided Design (CAD) to develop a machine embroidery design based on the image of the flower in Fig. 1.2.</p> <ul style="list-style-type: none"> • image could be scanned or downloaded from the internet; • software could be used to change the image size, colours etc.; • different colourways could be tried out; • the final design can be digitised to be used on an embroidery machine; • the final design can be sent to the manufacturer/ to an embroidery machine. <p>One mark for each correct point. Two marks for a well explained point.</p>	4
1(e)	<p>Explain the meaning of the term <u>eco labelling</u>. Give examples to support your answer.</p> <ul style="list-style-type: none"> • an official symbol/label that shows that a product has been designed to do less harm to the environment than similar products/is produced in a way that limits damage to the environment; • may show that the product is sustainable or can be recycled; • will consider materials, energy use, disposal of product at end of life/disposal of waste by manufacturers; • renewable materials and energy, making locally/transport costs/carbon footprint; • may refer to lack of fertilisers and harmful chemicals in production/organic cotton. <p>One mark for each correct point. Two marks for a well explained point or one supported by an appropriate example.</p>	4
1(f)(i)	<p>Explain the meaning of the term <u>sustainable textiles</u>.</p> <ul style="list-style-type: none"> • fabrics made from sustainably grown/renewable fibre crops/fibre crops that won't run out or from recycled materials; • cellulose, vegetable and protein fibres; • fibres that can be grown over and over/renewability; • anything not petroleum based; • closed cycle production. <p>One mark for each correct point.</p>	2
1(f)(ii)	<p>Give <u>two</u> examples of sustainable textile fibres.</p> <p>Cotton, jute, flax, hemp, ramie, abaca, bamboo (used for viscose), soy, corn, banana, pineapple, beechwood (used for rayon); Wool, silk, angora, camel, alpaca, llama, vicuna, cashmere, and mohair; Lyocell/Tencel and polylactic acid (PLA), rayon, acetate, triacetate.</p> <p>One mark for each correctly named fibre.</p>	2

SECTION B

Question	Answer	Marks
2(a)(i)	<p>Identify the origin of silk fibre.</p> <p>Silkworm/silk moth grub/bombyx mori</p>	1
2(a)(ii)	<p>Explain how silk fibres are produced.</p> <ul style="list-style-type: none"> • silkworm spins its cocoon; • the cocoons are placed in hot water to melt the silk gum; • the surface is brushed to find the ends of the thread; • the ends of thread from (several) cocoons are placed together and unwound together; • the twisted thread which is still surrounded by gum is reeled into a skein; • the thread is sent to be woven. The gum is removed after weaving by being boiled away. <p>One mark for each well explained point.</p>	4
2(b)	<p>Describe crepe fabric made from silk: feel/handle and appearance.</p> <p>Feel/handle: pliable/elastic/supple/drapes well/rough textured</p> <p>Appearance: matte/crinkled/uneven surface/pebbly</p>	2
2(c)(i)	<p>Identify the origin of viscose fibre.</p> <p>Cellulose/wood pulp/cotton linters and caustic soda.</p>	1

Question	Answer	Marks																								
2(c)(ii)	<p>Compare <u>three</u> performance characteristics of silk fibres and viscose fibres.</p> <p>Neither fabric is affected by moths and neither is thermoplastic.</p> <table border="1" data-bbox="312 416 1310 1330"> <thead> <tr> <th></th> <th>Silk</th> <th>Viscose</th> </tr> </thead> <tbody> <tr> <td>Abrasion resistance [durability]</td> <td>Strongest natural fibre. Wear and abrasion are low because it is smooth.</td> <td>Poor due to inelasticity of fibres. Pills easily and is easily damaged.</td> </tr> <tr> <td>Strength</td> <td>Very strong, fine, filament yarn. Spun silk is weaker.</td> <td>Weaker than silk. Moderate strength.</td> </tr> <tr> <td>Elasticity</td> <td>Varies according to the fabric and any finishes.</td> <td>Moderate but less than silk.</td> </tr> <tr> <td>Absorbency</td> <td>Highly absorbent.</td> <td>Absorbs less than silk.</td> </tr> <tr> <td>Washability</td> <td>Washes well, weaker when wet.</td> <td>Weak when wet. Washes well.</td> </tr> <tr> <td>Flame resistance</td> <td>Decomposes at low temperature – 165 degrees.</td> <td>Extremely flammable, but often has flame retardant treatment.</td> </tr> <tr> <td>Mildew</td> <td>Not affected.</td> <td>Tendency to mildew, should not be stored damp.</td> </tr> </tbody> </table> <p>Two marks for each well compared performance characteristic. One mark for each characteristic with explanation for one fibre only and with no comparison.</p> <p>Max 3 marks with no comparison.</p>		Silk	Viscose	Abrasion resistance [durability]	Strongest natural fibre. Wear and abrasion are low because it is smooth.	Poor due to inelasticity of fibres. Pills easily and is easily damaged.	Strength	Very strong, fine, filament yarn. Spun silk is weaker.	Weaker than silk. Moderate strength.	Elasticity	Varies according to the fabric and any finishes.	Moderate but less than silk.	Absorbency	Highly absorbent.	Absorbs less than silk.	Washability	Washes well, weaker when wet.	Weak when wet. Washes well.	Flame resistance	Decomposes at low temperature – 165 degrees.	Extremely flammable, but often has flame retardant treatment.	Mildew	Not affected.	Tendency to mildew, should not be stored damp.	6
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2(d)	<p>Discuss the factors to consider when choosing a commercial pattern for a top for a teenager.</p> <ul style="list-style-type: none"> • cost; • gender; • fabric type – does it need to drape/availability/amount available; • occasion when top will be worn; • at what time of year will the top be worn; • does the wearer prefer long sleeves/modesty; • will the style suit the wearer – short, tall, body shape, etc.; • the quantity of fabric you have/availability of notions; • the opening fastening – does the wearer have any problems with buttons, etc.; • fashion, pattern with several style options; • length. <p>5–6 marks Detailed discussion covering most points to consider when selecting a style. The points relate specifically to a teenager and contain relevant examples of garments and style features. Discussion will be well structured and there will be excellent use of correct textiles terminology.</p> <p>3–4 marks An adequate discussion of several relevant points with some inaccuracies. The points relate to a teenager and contains a few examples. Points presented logically with some good use of textiles terminology.</p> <p>1–2 marks Brief points made, may not relate to teenagers and will show little or no use of correct textiles terminology.</p>	6

Question	Answer	Marks
3(a)(i)	<p>The armholes of the shift dress in Fig.1.1 are finished with a crossway/bias strip or a commercial binding. Explain with the use of labelled diagrams, how to:</p> <p>(i) cut out a crossway/bias strip.</p> <ul style="list-style-type: none"> • fold a corner of the fabric so that the weft threads are parallel to the warp threads/a 45 degree angle is made with the crossway edge of the fabric; • crease/mark the fold line; • (using a ruler), measure/mark lines parallel to the fold line the width required for the strip; • cut along the marked lines.  <p>One mark for each correct point. Award marks for longest logical sequence. Award marks for information given by diagrams or explanation.</p>	4
3(a)(ii)	<p>The armholes of the shift dress in Fig.1.1 are finished with a crossway/bias strip or a commercial binding. Explain with the use of labelled diagrams, how to:</p> <p>(ii) join crossway/bias strips together.</p> <ul style="list-style-type: none"> • cut the ends parallel to the warp or weft threads/make the ends 45 degree angles; • place two strips right sides together with so that the warp/weft threads are aligned/the corners overlap and form a right angle with the strip; • tack and stitch along the seam line; • remove tacking and press the seam flat; • trim the protruding triangles from each side of the seam.  <p>One mark for each correct point. Award marks for longest logical sequence. Award marks for information given by diagrams or explanation.</p>	4

Question	Answer	Marks
3(b)	<p data-bbox="304 248 1278 315">Discuss the advantages of using a homemade crossway/bias binding instead of a commercial binding.</p> <ul data-bbox="304 353 1326 837" style="list-style-type: none"> • can use the same fabric as the garment – appearance – inconspicuous/matches; • better colour match as commercial binding is only available in limited colour range; • can decide on width of binding as commercial bindings available in limited range of widths; • better finish as commercial bias binding is often coarse/loose/different weave to garment; • saves money by using same fabric as don't need to buy binding; • may choose contrasting colour for either, but could use a patterned fabric as a style feature if making own binding; • commercial binding may be easier to apply as it is ready pressed; • saves time buying a binding; • bought binding may be wasteful as often it is not all used. <p data-bbox="304 875 448 902">5–6 marks</p> <p data-bbox="304 909 1326 1003">A detailed discussion of a wide range of advantages of using homemade bias. Will include information about both types of binding. Discussion will be well structured and there will be excellent use of correct textiles terminology.</p> <p data-bbox="304 1041 448 1068">3–4 marks</p> <p data-bbox="304 1075 1326 1205">An adequate discussion of several relevant points with some inaccuracies. The points relate to both types of binding, but may have more detail about one type of binding. Points presented logically with some good use of textiles terminology.</p> <p data-bbox="304 1243 448 1270">1–2 marks</p> <p data-bbox="304 1276 1326 1339">Brief points made, may relate to only one type of binding and will show little or no use of correct textiles terminology.</p>	6

Question	Answer	Marks
3(c)	<p>Evaluate the different sleeve styles that could be used on the shift dress in Fig. 1.1. Give examples of style details in your answer.</p> <ul style="list-style-type: none"> • plain set-in sleeves probably most appropriate for simple style; • gathered set in sleeve – gathering at sleeve head and/or the wrist (bishop sleeve). Style feature – may be too fussy for this simple dress. Depends on fabric gathering easily; • can be short, $\frac{3}{4}$ or long depends on weather, season, use, work or leisure, modesty, comfort; • may have a plain cuff if short or $\frac{3}{4}$ or a buttoned cuff if full length or $\frac{3}{4}$. Cuffs can be formal or decorative style features. May be contrasting; • $\frac{3}{4}$ sleeve might be fitted with darts at the elbow or could be cut in two pieces as in tailored jacket. Depends on style and fabric; • short sleeve may be puff sleeve – gathered at shoulder and onto a straight band. Perhaps mainly on children’s clothes. Can be tight and restricting; • any sleeve style can be accepted if its use is justified, e.g. puff sleeve used because it is fashionable; • cap, butterfly and bell sleeves; • raglan and kimono may be described and may be credited if reasons for their unsuitability are given. <p>5 – 6 marks Very good/excellent attempt, demonstrates detailed knowledge of a wide range of sleeve styles. Shows a high level of skill in selection of appropriate advantages, disadvantages and examples to illustrate the answer. Very good organisation of answer with skilled use of technical textile terms.</p> <p>3–4 marks Good attempt, wide knowledge of two or more different styles of sleeve or less detailed knowledge of three sleeves, selects most advantages and disadvantages, shows knowledge of technical textile terms with good organisation and presentation skills.</p> <p>1–2 marks Valid, satisfactory attempt, fair knowledge of one or more sleeve style methods. Competent selection of one or more advantages and disadvantages. Moderate organisation with some use of technical textile terms.</p> <p>Credit points in diagrams.</p>	6

Question	Answer	Marks
4(a)(i)	<p>Explain, using labelled diagrams, how to do silk painting on fabric for a scarf.</p> <ul style="list-style-type: none"> • prewash the fabric; • stretch/pin the fabric on a frame or embroidery hoop; • transfer the design to the fabric; • use gutta to outline the design; • colour the design with fabric/silk paints/dyes; • set/fix the dye with heat/iron/steam; • wash in warm water to remove gutta. <p>One mark for each correctly labelled diagram showing a stage of silk painting. Max 5 marks if no diagram.</p>	6
4(a)(ii)	<p>Suggest <u>two</u> different methods, other than silk painting, of applying colour to fabric for a scarf.</p> <ul style="list-style-type: none"> • dyeing; • dip dye; • tie dye; • batik/resist dying; • printing block/roller/screen; • stencil. <p>One mark for each correct method of applying colour to fabric.</p>	2

Question	Answer	Marks												
4(b)	<p>Compare <u>two</u> different types of hem that could be used to finish the edges of a silk scarf.</p> <p>Types of hems:</p> <ol style="list-style-type: none"> 1 Rolled hem/hand stitched 2 Slip stitched narrow double hem 3 Narrow (double) machined hem <table border="1" data-bbox="316 555 1321 1335"> <thead> <tr> <th data-bbox="316 555 411 633">Hem</th> <th data-bbox="411 555 847 633">Advantages</th> <th data-bbox="847 555 1321 633">Disadvantages</th> </tr> </thead> <tbody> <tr> <td data-bbox="316 633 411 902">1</td> <td data-bbox="411 633 847 902"> Good for very thin fabric Does not need tacking Inconspicuous Gives scarf a luxury/expensive look Stitches are meant to be seen </td> <td data-bbox="847 633 1321 902"> Can be fiddly to do Difficult to get stitches neat and regular Takes a long time as has to be done by hand though some sewing machines have a special foot but needs skill to use this. </td> </tr> <tr> <td data-bbox="316 902 411 1133">2</td> <td data-bbox="411 902 847 1133"> Stitches are not seen so looks neat if done well Double hem Gives luxury/expensive look </td> <td data-bbox="847 902 1321 1133"> Needs tacking first Time consuming Needs skill for stitches not to show Has to be done by hand with silk because it is so fine. </td> </tr> <tr> <td data-bbox="316 1133 411 1335">3</td> <td data-bbox="411 1133 847 1335"> Neat Strong Quick to make No hand sewing skill needed/easier </td> <td data-bbox="847 1133 1321 1335"> Needs tacking first Lacks hand crafted appeal. </td> </tr> </tbody> </table> <p>Up to three marks for each well explained point comparing two types of hem. If only one hem, there is no comparison so max 3 marks.</p>	Hem	Advantages	Disadvantages	1	Good for very thin fabric Does not need tacking Inconspicuous Gives scarf a luxury/expensive look Stitches are meant to be seen	Can be fiddly to do Difficult to get stitches neat and regular Takes a long time as has to be done by hand though some sewing machines have a special foot but needs skill to use this.	2	Stitches are not seen so looks neat if done well Double hem Gives luxury/expensive look	Needs tacking first Time consuming Needs skill for stitches not to show Has to be done by hand with silk because it is so fine.	3	Neat Strong Quick to make No hand sewing skill needed/easier	Needs tacking first Lacks hand crafted appeal.	6
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4(c)	<p>Evaluate the importance of selecting the correct type of interfacing when making a garment. Give examples to support your answer.</p> <p>Types of interfacing:</p> <ul style="list-style-type: none"> • woven and non-woven interfacings are available in different weights; • available in white, black and grey; • both types can be bought in iron-on/fusible or sew-in versions; • stretch non-woven interfacing is available for garments that are cut on cross or stretch fabrics; • most non-woven interfacing is iron on. <p>The choice depends on:</p> <ul style="list-style-type: none"> • should match fabric; • the type and weight of fabric; • the type of garment; • the position on the garment; • whether fusible is preferred; • the purpose of the interfacing; • strengthen or stiffen reinforce, e.g. button stand, collar, cuffs; • tailored garments made from heavier fabrics traditionally use a sew in woven interfacing; • fusible interfacing is quicker and easier to use; • interfacing should not be seen from the outside; • quality of the garment increased if correct interfacing used. <p>5–6 marks Very good/excellent attempt at evaluating the need to select interfacings. Demonstrates detailed knowledge of most types of interfacing and the reasons for their choice. Shows a high level of skill in selection of appropriate examples of fabrics and garments to illustrate the answer. Very good organisation of answer with skilled use of technical textile terms.</p> <p>3–4 marks Good attempt, wide knowledge of two types of interfacing or less detailed knowledge of more types. Can give reasons for some choices, but may not evaluate them against each other. Uses appropriate examples of fabrics and/or garments to illustrate the answer, shows knowledge of technical textile terms with good organisation and presentation skills.</p> <p>1–2 marks Valid, satisfactory attempt, fair knowledge of one or more types of interfacing with basic reasons for choices. Competent selection of some relevant examples. Moderate organisation with some use of technical textile terms.</p>	6

Question	Answer	Marks
5(a)	<p>Explain the term <u>bonded web</u> fabric.</p> <p>A non-woven fabric, does not fray, no grain, have no stretch, weak, permeable (water can pass through)</p> <p>Can be made by:</p> <ul style="list-style-type: none"> • dry laid – a web of fibres is laid on a drum and hot air is pulled through the drum softening them, so they join together as they are compressed by the air; • wet laid – the fibres are softened with a solvent. A sticky substance is released which bonds the fibres together; • direct spun – the fibres are laid on a conveyor and sprayed with or dipped in glue, the web is pressed to make it stick together; • thermoplastic fibres can be bonded by heating and pressing; • used for interfacing/vilene/visalene/vlieseline, disposable items, e.g. hospital masks. <p>One mark for any well explained point.</p>	3
5(b)(i)	<p>Identify the waistline finish on the cropped trousers in Fig. 5.1.</p> <p>Elasticated/elastication waist/casing</p>	1
5(b)(ii)	<p>State the correct order of work to make the waistline finish of the cropped trousers in Fig. 5.1.</p> <p>Could be applied or fold over casing.</p> <ul style="list-style-type: none"> • (attach casing fabric to waistline of trousers); • press a hem along the long edge of the casing; • fold the casing (or self-casing) to wrong side/inside of trousers; • pin, tack and stitch casing down (close to edge); • leave an opening to thread the elastic or drawstring through; • thread the elastic through the casing; • stitch ends of elastic together by hand or machine; • close the gap in the stitching by hand or machine. <p>One mark for each correct process. Award marks for longest correct sequence of processes.</p>	4

Question	Answer	Marks
5(c)	<p>Evaluate the suitability of <u>two</u> different types of pockets to use on the cropped trousers in Fig. 5.1.</p> <p>Patch pockets:</p> <ul style="list-style-type: none"> • good for back pockets. May not sit well near waist on front because of gathering; • simple to make; • could use contrasting fabric for style feature; • could be added to side seam as in cargo pants; • fashionable; • easy to use/comments on uses and security; • if the fabric is not stiff the pockets might not sit well. <p>Inseam pockets:</p> <ul style="list-style-type: none"> • inconspicuous; • easy to use as can be at correct position for hand; • do not spoil the appearance especially if there is decoration on the trousers; • do not add any style detail to the trousers; • comments on uses and security. <p>5–6 marks Detailed evaluation of the suitability of two different types of pockets with all points related specifically to trousers. Evaluation is justified and includes examples. The answer will be well structured and there will be excellent use of a range of textiles terminology.</p> <p>3–4 marks An adequate evaluation of two different pockets which may not both be suitable for trousers. May contain some inaccuracies. The points relate to two types of pocket, but may have more detail about one type of pocket. Points presented logically with some good use of textiles terminology.</p> <p>1–2 marks Brief points made, may relate to only one type of pocket and will show little or no use of correct textiles terminology.</p>	6

Question	Answer	Marks
5(d)	<p>Discuss the advantages of using blended polyester cotton fibres to make the fabric for the cropped trousers in Fig. 5.1.</p> <ul style="list-style-type: none"> • the fabric will have the advantages of both fibres; • can be used in different proportions; • polyester is cheap to produce so reduces cost of fabric; • polyester does not crease as easily as cotton so makes the trousers easier to care for; • polyester needs less ironing; • polyester dries more quickly than cotton because it is not as absorbent; • cotton is more absorbent so allows fabric to breath more than a fabric made solely from polyester/more comfortable to wear; • polyester and cotton are both strong, but polyester may make the trousers more hard-wearing; • polyester is resistant to mildew; • polyester does not shrink. <p>5–6 marks Demonstrates a thorough understanding of the properties of cotton and polyester fibres and the advantages of blending the fibres together. Gives a wide range of well explained advantages with examples related to trousers. Excellent use of textile terms.</p> <p>3–4 marks Shows understanding of some of the properties of polyester and cotton fibres. May not explain some of advantages of blending the fibres and may not relate the answer to trousers. Limited use of examples. Good use of textile terms.</p> <p>1–2 marks May just explain the properties of one fibre only or may just give a list of properties with little or no explanation related to the blended fibres. May not include examples or relate the answer to trousers. Limited use of textile terms.</p>	6

Question	Answer	Marks
6(a)(i)	<p>Sketch and label an original design for a fashionable sun hat for a teenager. Include a decoration, trimmings and an interesting style detail in your design.</p> <ul style="list-style-type: none"> • appropriate labelled decoration, e.g. embroidery; • evidence that the hat would function as a sun hat, e.g. brim, hanging flap at back; • appropriate trimming, e.g. braid round edge, beads as part of decoration, etc.; • style detail could be: turned back brim, addition of a zip or unusual trimming, clever use of colour, shape of hat, flap at back to protect neck, peak on front, holes cut in fabric, etc.; • unusual, original design suitable for a teenager, not a copy of an existing design. <p>One mark for each correct point. Features must all be labelled for full marks.</p>	5

Question	Answer	Marks
6(a)(ii)	<p>Identify <u>one</u> fabric suitable for the sun hat sketched in <u>6(a)(i)</u>.</p> <p>Calico, cambric, lightweight canvas, denim, gingham, poplin, chambray, lightweight gaberdine</p> <p>Accept any appropriate lightweight fabric.</p>	1
6(a)(iii)	<p>Give <u>two</u> reasons for your choice of fabric for the sun hat sketched in <u>6(a)(i)</u>.</p> <ul style="list-style-type: none">• lightweight fabric suitable for summer wear/not heavy to wear;• easy to sew/cut out/manipulate;• fashion considerations/teenagers would like it;• strong enough to decorate/trim. <p>One mark for each correct reason.</p>	2

Question	Answer	Marks
6(b)	<p>Discuss the advantages and disadvantages of one-off production when making a hat for a special occasion.</p> <p>One off production:</p> <ul style="list-style-type: none"> • product made by one person or only one is made; • individual/job/bespoke; • haute couture, made at home or by personal tailor. <p>Advantages:</p> <ul style="list-style-type: none"> • unique/the only one; • made to fit wearer; • can be complex/complicated design; • can have lots of hand sewing/skilled and time-consuming decoration; • can use expensive materials; • can be made to coordinate with other garments/to their requirements/specification. <p>Disadvantages:</p> <ul style="list-style-type: none"> • expensive; • only one made/limited market/few people can afford to buy; • may take a long time to make; • may be hard to find skilled workforce to make the hat. <p>5–6 marks Demonstrates a thorough understanding of one-off production. Gives a wide range of well explained advantages and disadvantages with examples. Excellent use of textile terms.</p> <p>3–4 marks Shows understanding of the term ‘one-off’ production and explains a range of advantages or disadvantages. May only offer one advantage or disadvantage. Good use of textile terms.</p> <p>1–2 marks May just explain the meaning of ‘one-off’ production or may just give a list of advantages and/or disadvantages. Limited use of textile terms.</p>	6

Question	Answer	Marks
6(c)	<p>Evaluate how mechanical finishes can improve the performance characteristics of fabrics for clothing. Give examples of fibres, fabrics and garments to support your answer.</p> <p>Mechanical finishes:</p> <p>Brushing:</p> <ul style="list-style-type: none"> • known as sueding/napping; • finishes with a nap or pile; • a layer of fibre ends are brushed/lifted up from the fabric to form a nap; • used to make fabric soft/fluffy with a soft handle making them comfortable; • to increase the warmth by trapping air in the brushed hairs; • can increase flammability if not treated for flame resistance as well; • may weaken fabric; • used for nightwear and baby clothes. <p>Calendering:</p> <ul style="list-style-type: none"> • a finish that thins/smooths/adds lustre/gloss to the fabric; • surface textured designs may be applied at the same time; • the fabric is passed through heated rollers; • resin and gums can be applied to the fabric before passing through roller; • improves aesthetic appearance of fabric; • uses to produce effects such as moiré or sateen; • improves wash durability especially on polyester; • fashion garments special effects; • resistant to dirt. <p>Beetling:</p> <ul style="list-style-type: none"> • manual method where fabric is beaten with wooden blocks to produce a shiny surface, e.g. linen. <p>5–6 marks Very good/excellent attempt that demonstrates detailed knowledge of two mechanical finishes (brushing and calendaring) and evaluates how they can improve fabrics for clothing. Shows a high level of skill in selection of appropriate examples to illustrate the answer. Very good organisation of answer with skilled use of technical textile terms.</p> <p>3–4 marks Good attempt, wide knowledge of one mechanical finish or less detailed knowledge of two finishes, and two or more ways in which they can improve fabrics for clothing. Selects some appropriate examples in support. Shows knowledge of technical textile terms with good organisation and presentation skills.</p> <p>1–2 marks Valid, satisfactory attempt, fair knowledge of one mechanical finish and one way that they can improve fabrics. Competent selection of some examples in support. Moderate organisation with some use of technical textile terms.</p>	6