



Cambridge International AS & A Level

DESIGN & TEXTILES

9631/01

Paper 1 Fibres, Fabrics and Design

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MARK SCHEME

Maximum Mark: 75

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.

Cambridge International is publishing the mark schemes for the October/November 2022 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

This document consists of **20** 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.

**Social Science-Specific Marking Principles
(for point-based marking)****1 Components using point-based marking:**

- Point marking is often used to reward knowledge, understanding and application of skills. We give credit where the candidate's answer shows relevant knowledge, understanding and application of skills in answering the question. We do not give credit where the answer shows confusion.

From this it follows that we:

- a DO credit answers which are worded differently from the mark scheme if they clearly convey the same meaning (unless the mark scheme requires a specific term)
- b DO credit alternative answers/examples which are not written in the mark scheme if they are correct
- c DO credit answers where candidates give more than one correct answer in one prompt/numbered/scaffolded space where extended writing is required rather than list-type answers. For example, questions that require n reasons (e.g. State two reasons ...).
- d DO NOT credit answers simply for using a 'key term' unless that is all that is required. (Check for evidence it is understood and not used wrongly.)
- e DO NOT credit answers which are obviously self-contradicting or trying to cover all possibilities
- f DO NOT give further credit for what is effectively repetition of a correct point already credited unless the language itself is being tested. This applies equally to 'mirror statements' (i.e. polluted/not polluted).
- g DO NOT require spellings to be correct, unless this is part of the test. However spellings of syllabus terms must allow for clear and unambiguous separation from other syllabus terms with which they may be confused (e.g. Corrasion/Corrosion)

2 Presentation of mark scheme:

- Slashes (/) or the word 'or' separate alternative ways of making the same point.
- Semi colons (;) bullet points (•) or figures in brackets (1) separate different points.
- Content in the answer column in brackets is for examiner information/context to clarify the marking but is not required to earn the mark (except Accounting syllabuses where they indicate negative numbers).

3 Calculation questions:

- The mark scheme will show the steps in the most likely correct method(s), the mark for each step, the correct answer(s) and the mark for each answer
- If working/explanation is considered essential for full credit, this will be indicated in the question paper and in the mark scheme. In all other instances, the correct answer to a calculation should be given full credit, even if no supporting working is shown.
- Where the candidate uses a valid method which is not covered by the mark scheme, award equivalent marks for reaching equivalent stages.
- Where an answer makes use of a candidate's own incorrect figure from previous working, the 'own figure rule' applies: full marks will be given if a correct and complete method is used. Further guidance will be included in the mark scheme where necessary and any exceptions to this general principle will be noted.

4 Annotation:

- For point marking, ticks can be used to indicate correct answers and crosses can be used to indicate wrong answers. There is no direct relationship between ticks and marks. Ticks have no defined meaning for levels of response marking.
- For levels of response marking, the level awarded should be annotated on the script.
- Other annotations will be used by examiners as agreed during standardisation, and the meaning will be understood by all examiners who marked that paper.

Question	Answer	Marks
1(a)(i)	<p>Identify <u>two</u> natural cellulosic fibres.</p> <p>Cotton, Jute, Flax (Linen), Hemp, bamboo, Ramie or any other appropriate fibre</p>	2
1(a)(ii)	<p>Explain how the <u>two</u> fibres identified in question <u>1(a)(i)</u> are obtained.</p> <ul style="list-style-type: none"> • Cotton – Cotton plant (1), fibres obtained from the seed pod called a ‘boll’(1) • Jute – Bast fibres are found in the stem of the Jute plant (1), ‘retted’ in a similar way to flax fibre i.e.. separate woody part of stem from fibres (1) • Flax – Flax plant (1), fibres obtained from the stem of the plant (bast fibres) which are obtained after processing e.g. retting (1) • Hemp – Hemp plant (1), pass through a retting process similar to flax • Bamboo – Bamboo plant, the leaves and the soft, inner pith from the hard bamboo trunk are extracted using a steaming process and then mechanically crushed to extract the cellulose • Ramie – Ramie plant/shrub – Ramie fibres are obtained by decortication, a hand or mechanical process in which the bark and the adhering fibre are separated from the stalk and soaked in water, allowing the fibre to be scraped from the bark. <p>Up to 2 marks for each fibre If 1(a)(i) is incorrect, still credit correct answers.</p>	4
1(b)	<p>Describe the process of making yarn from wool fibres.</p> <p>Answer could include:</p> <ul style="list-style-type: none"> • Fibres obtained from shearing coat from sheep • Fibres are sorted and grading/separated into different batches • Scouring – thoroughly washing to remove vegetable matter, grease and dirt • Drying, oiling, dyeing, blending • Carding for disentangling and brushing the fibres • Gilling to remove shorter staple and straightens the fibres • Combing removes shorter fibres and further cleaning • Drawing (only for Worsted yarns) Roving – a light twisting • Spinning. <p>1 mark for each correct point, marks awarded if correct order of process</p>	4

Question	Answer	Marks
1(c)	<p>Discuss the desirable qualities that luxury hair fibres can give garments when blended with other natural or synthetic fibres. Include examples of fibres and fabrics to support your answer.</p> <p>Luxury hair fibres can include Camel, Mohair, Cashmere, LLama, Alpaca, Vicuna, Guanaco, Angora, Qiviut, Merino wool. Cloth produced from these fibres gives warmth with lightweight. To reduce the cost of the end product and impart novelty, these hair fibres are used often in conjunction with either sheep's wool or other natural fibres. These blends produce special effects, such as additional beauty, texture, colour, softness, resilience, durability, and lustre, on garments. Luxury hair fibres are exceptionally fine and are in high demand for the production of fashion garments and accessories. Often animals are bred for their fleeces and produce the most expensive fibres in the textile industry.</p> <p>Camel hair – warm, lightweight, strong, lustrous and smooth. Often mixed with wool, used for overcoats.</p> <p>Mohair – from hair of the Angora goat, smooth, strong and resilient, absorbs dyes well, has a fine silklike lustre which permits interesting decorative effects, doesn't shrink or felt as readily as wool, wrinkle-resistant. Used in better grades of upholstery, drapery materials, summer suitings.</p> <p>Cashmere – from the cashmere goat, it is made into luxuriously soft woollike yarns with a highly napped finish, soft, lighter in weight than wool, quite warm but not as durable as wool. Used for sweater, sports jackets, overcoats.</p> <p>Llama – coarse, high insulative properties, lightweight, wrinkle-resistant, very durable. when blended with other fibres it gives exquisite natural colours. Used for high quality coat fabrics.</p> <p>Alpaca – silky, stronger than sheep's wool, water-repellent, high insulative qualities, delicate, soft and as lustrous as silk. Used for blankets, sweaters, hats, coats, scarves, gloves, bedding, ponchos.</p> <p>Vicuna – very rare, soft and delicate strong and resilient. The most expensive fibre used in suiting, overcoats, apparel and home furnishings.</p> <p>Guanaco – valued for its rarity and soft, silky texture, light, resilient and warm. It is blended with (lamb's) wool.</p> <p>Angora – from the Angora rabbit, smooth, silky, warm and light weight. Used for sweaters, mittens, baby clothes and millinery.</p> <p>Qiviut – from the musk ox, one of the softest hair fibres, which makes very warm yet light fabrics.</p>	6

Question	Answer	Marks
1(c)	<p>Merino wool – from Merino sheep, soft, stretchy, breathable, all with no itch. One of the major benefits of Merino wool is its uses in keeping you warm in winter. However often overlooked is the fact that wool actually keeps you cool in summer too. Any other relevant fibre</p> <p>High band: 5–6 marks</p> <p>A wide range of qualities discussed showing thorough, detailed knowledge and understanding of how luxury hair fibres can be blended with other natural or synthetic fibres. Shows a high level of skill in selection of appropriate examples of fibres and fabrics to illustrate the answer. Very good organisation of answer with skilled use of technical textile terms.</p> <p>Middle band: 3–4 marks</p> <p>A range of qualities discussed showing some knowledge and understanding of how luxury hair fibres can be blended with other natural or synthetic fibres. Some examples of fibres and fabrics to illustrate the answer shows knowledge of technical textile terms with good organisation and presentation of skills.</p> <p>Low band: 0–2 marks</p> <p>Valid, satisfactory attempt with limited knowledge and understanding of the qualities luxury hair fibres can give when blended with other natural or synthetic fibres. May simply be a list of examples of fibres and fabrics with no discussion of their qualities. Moderate organisation with some use of technical textile terms.</p>	

Question	Answer	Marks
1(d)	<p>Evaluate how different types of weaves can affect the performance characteristics of fabrics. Give examples of weaves, fabrics and garments in your answer.</p> <p>Answer could include: The interlacing pattern of the warp and weft is known as the weave. The weave influences not only the appearance of the cloth but also its handle and behaviour in use.</p> <ul style="list-style-type: none"> • Plain weave – simple construction, inexpensive and easily produced, produces firm, durable fabrics that wear well. No distinct design unless yarns have contrasting colours or thicknesses. Used for cotton fabrics and for fabrics that are to be decorated with printed designs. The appearance varies by differences in the closeness of the weave, by different thicknesses of yarn, or by the use of contrasting colours in the warp and filling. There is a wide variety of fabrics made from plain weave constructed from different types of yarns, they range in weight. Examples – lightweight, sheer fabrics – chiffon, voile, georgette, Muslin; fabrics with ribs running in the weft direction – poplin, taffeta and grosgrain; fabrics with decorative effects such as checks or stripes e.g. Gingham; Calico • Twill – characterised by continuous diagonal lines, right (Z) and left (S) hand twills, variations provide chevron (herringbone), corkscrew, enhanced by coloured yarns. Strong, firm texture, increased drapability and resilience, interesting designs, may develop shine. The use of warp and weft yarns differing in colour, diameter or twist may also enhance the twill effect. Twill weaves are often used to create surface interest. Examples – denim, drill, gabardine, serge, tweed. • Satin – Four or more warp floats, compact, smooth, lustrous, excellent drapability, floats can snag. The smooth surface lends itself to printing and machine embroidery to produce lustrous, patterned effects. Available in a range of weights, suitable for lingerie, evening wear etc. Examples – Satin, crepe-back satin. • Sateen – Variation of satin weave, compact, smooth, similar to satin. • Dobby – Small, geometric designs composed of short floats created by dobby loom attachment, decorative designs, often with corded effect which may give textured surface, attractive. Examples – Pique. • Jacquard – Any combination of weaves and patterns possible, unlimited range of intricate designs on all types of backgrounds, multicolour effects, attractive, drapes well. Examples – Brocade, damask, tapestry. • Pile weave – A surface effect on a fabric formed by tufts or loops of yarn which stand up from the body of the cloth. Produces fabrics with softness, warmth and absorbency. The pile can be cut or uncut. Examples – velvet pile is cut, smooth; corduroy – pile is cut and lines or cords are formed which run in the warp direction; Terry – uncut, Corduroy <p>Any other appropriate weave Note: No marks given for fibre characteristics e.g. absorbency etc.</p>	9

Question	Answer	Marks
1(d)	<p>High band: 7–9 marks A wide range of different weaves given showing thorough, detailed knowledge and understanding of how they can affect the performance characteristics of fabrics. Shows a high level of skill in selection of appropriate examples of weaves, fabrics and garments in use to illustrate the answer. Very good organisation of answer with skilled use of technical textile terms.</p> <p>Middle band: 4–6 marks A range of different weaves given showing some knowledge and understanding of how they can affect the performance characteristics of fabrics. Some examples of weaves, fabrics and garments in use to illustrate the answer. Shows knowledge of technical textile terms with good organisation and presentation of skills.</p> <p>Low band: 0–3 marks Valid, satisfactory attempt with limited knowledge and understanding of how different weaves can affect the performance characteristics of fabrics. May simply be a list of examples of weaves, fabrics and garments. Moderate organisation with some use of technical textile terms.</p>	

Question	Answer	Marks
2(a)(i)	<p>Describe the following fibres and for each fibre give one example of an end use.</p> <p>Aramid fibres Aramid fibre is a man-made fibre produced by spinning a solid fibre from a liquid chemical blend (Petrochemicals). They are very strong, heat resistant fibres often used in the production of aerospace and specialist protective clothing. Also known as Kevlar and Nomex. Used by police, fire and military services. Any other appropriate use. 1 mark for description, 1 mark for end use</p>	2
2(a)(ii)	<p>Describe the following fibres and for each fibre give one example of an end use.</p> <p>Elastane fibres Made from a polyurethane based chemical, a very elastic fibre, can stretch up to three times its original length and recover with no distortion; they resist chemicals, and can easily be blended with other fibres to give the fabrics stretch properties; trade names: Spandex and Lycra. Used in sportswear and lingerie. Any other appropriate use. 1 mark for description, 1 mark for end use</p>	2
2(b)	<p>Compare the flammability and extensibility of Aramid and Elastane fabrics.</p> <p>Answer could include:</p> <p>Flammability</p> <ul style="list-style-type: none"> • Aramids – (Nomex) can stand very high temperatures without damage • Elastane – (similar to polyester) affected by heat, can melt. <p>1 mark for correct response for aramid, 1 mark for correct response for elastane</p> <p>Extensibility</p> <ul style="list-style-type: none"> • Aramids – (Nomex) stiff, rigid fabric • Elastane – Very elastic, often used with other fibres to give the fabric stretch. <p>1 mark for correct response for aramid, 1 mark for correct response for elastane.</p> <p>4–6 marks: A detailed comparison of the flammability and extensibility of Aramids and Elastane fabrics.</p> <p>1–3 marks: A basic comparison of the flammability and extensibility of Aramids and Elastane fabrics.</p>	6

Question	Answer	Marks
2(c)	<p>Discuss the benefits of using knitted fabrics for sportswear.</p> <p>Knitted fabric is the most common fabric structure for base layer sportswear due to greater elasticity and stretchability compared to woven fabrics, which is very important for freedom of movement in sports. With the possibility of various combinations of fabric constructions and yarns used, knitted fabric appears to be the most suitable candidate for functionally adaptive sportswear.</p> <p>Advantages of knitted fabrics:</p> <ul style="list-style-type: none"> • soft texture/comfort • moisture permeability • excellent flexibility and extensibility • close fit • no sense of restraint • canfully reflect the human body curve • thermal insulation. <p>Sportswear is often worn for a long duration so these properties are very important.</p> <p>Uses: Clothing is the most popular item to make with knits because of the many varieties of knit fabrics available. Tricot is perfect for active wear, such asleotards and bathing suits. Stretch fabric works with your body’s full movement so it is great for dance, Zumba, and working out.</p> <p>Any other relevant points.</p> <p>High band: 5–6 marks A wide range of benefits discussed showing thorough, detailed knowledgeand understanding of why knitted fabrics are used for sportswear. Very good organisation of answer with skilled use of technical textile terms.</p> <p>Middle band: 3–4 marks A range of benefits discussed showing some knowledge and understandingof why knitted fabrics are used for sportswear. Shows knowledge of technical textile terms with good organisation and presentation of skills.</p> <p>Low band: 0–2 marks Valid, satisfactory attempt with limited knowledge and understanding of the benefits of using knitted fabrics for sportswear. Moderate organisationwith some use of technical textile terms.</p>	6

Question	Answer	Marks
2(d)	<p>Assess the advantages of non-woven fabrics for disposable products in healthcare. Give examples of products to support your answer.</p> <p>Non-woven fabrics play a vital role in healthcare and the medical sector. Performance characteristics of non-woven fabrics that make them suitable for medical textiles:</p> <ul style="list-style-type: none"> • Disposable – Most medical non-woven products are disposable, single use items that have the advantage of sterilisation or cleaning for reuse. Some can also provide the required function over a limited period of time. • Bacterial barrier • Hygienic as suitable for single use • Reduction of risk from microbes that cause disease • Soft on skin; cotton is a very popular choice due to the comfort factor and breathability • Cheap to make as fabric is directly from fibres, therefore economical to buy • Can be impregnated with antiseptic chemicals • Eco-friendly; the bonded fabric can be made from both manmade and natural fibres. This means they can be biodegradable • Easy manoeuvrability • Air permeable so allows skin to breathe • Can be sanitised further reducing contamination from harmful microbes • Easy to stitch • Absorbency • Liquid repellent • Resilient/stretchy • Filtration. <p>These properties are often combined to create fabrics suited for specific jobs, while achieving a good balance between product use – life and cost. Non-woven materials are used in numerous applications, including:</p> <p>Medical applications:</p> <ul style="list-style-type: none"> • isolation gowns • surgical gowns • surgical drapes and covers • surgical scrub suits • caps • medical packaging • gloves • shoe covers • wipes • nappies • wound dressings • masks and other wearable products • plasters • bandages <p>Any other relevant use</p>	9

Question	Answer	Marks
2(d)	<p>High band: 7–9 marks A wide range of uses of non-woven fabrics will be given, showing thorough, detailed knowledge and understanding of how they are used for disposable products in healthcare. Shows a high level of skill in selection of appropriate products to illustrate the answer. Very good organisation of answer with skilled use of technical textile terms.</p> <p>Middle band: 4–6 marks A range of uses of non-woven fabrics will be given, showing some knowledge and understanding of how they are used for disposable products in healthcare. Some examples of products to illustrate the answer. Shows knowledge of technical textile terms with good organisation and presentation of skills.</p> <p>Low band: 0–3 marks Valid, satisfactory attempt with limited knowledge and understanding of how non-woven fabrics are used for disposable products in healthcare. May simply be a list of examples of products with no discussion of their qualities. Moderate organisation with some use of technical textile terms</p>	

Question	Answer	Marks
3(a)	<p>Describe <u>two</u> different fastenings which would be suitable for a cushioncover.</p> <p>Types of fastenings which could be used: zip, button and buttonholes (or loops), Velcro, poppers, ties. Not hook & eye. Any other appropriate closure. 1 mark for each fastening and 1 mark for description of how it could be used to fasten the cushion cover. Maximum of 2 marks for each fastening.</p>	4
3(b)	<p>Explain how the study of natural sources can inspire the development of designs for textile products in the home. Sketches may be included in the answer.</p> <p>Answer could include:</p> <ul style="list-style-type: none"> • Natural sources identified could include leaves, flowers, trees, the sea, shells etc. • how designers come up with ideas/research methods repeat designs from the natural sources • how colours are influenced textures • techniques used e.g. screen printing, applique, embroidery etc. • soft furnishings used in the home e.g. cushions, curtains, duvet covers, rugs etc. <p>Any other relevant points.</p> <p>High band: 4–5 marks A wide range of points given, showing thorough, detailed knowledge and understanding of how the study of natural sources can inspire the development of designs for creative applications in the home. Very good organisation of answer with skilled use of technical textile terms.</p> <p>Middle band: 2–3 marks A range of points given, showing some knowledge and understanding of how the study of natural sources can inspire the development of designs for creative applications in the home. Shows knowledge of technical textile terms with good organisation and presentation of skills.</p> <p>Low band: 0–1 marks Valid, satisfactory attempt with limited knowledge and understanding of how the study of natural sources can inspire the development of designs for creative applications in the home. Moderate organisation with some use of technical textile terms.</p>	5

Question	Answer	Marks
3(c)	<p>Discuss the factors a manufacturer needs to consider when planning the production of a batch of cushion covers.</p> <p>Answer could include:</p> <ul style="list-style-type: none"> • Fabrics and components – how much is needed, what needs to be ordered in, availability • Time factor for making the cushion covers • Staff – how many available, their skills • Equipment/machinery – what is available and what is needed to make the cushion covers, is any special machinery required, does it need to be moved around • Production methods – can any parts of the cushion cover be made as a sub-assembly • Storage • Cost • How many different colours are to be produced • Techniques and processes • Amount to be made • Electricity <p>Any other relevant point</p> <p>High band: 6–7 marks A wide range of factors showing thorough, detailed knowledge and understanding of the considerations of a manufacturer planning the product assembly of a batch of cushions. Very good organisation of answer with skilled use of technical textile terms.</p> <p>Middle band: 3–5 marks A range of factors showing some knowledge and understanding of the considerations of a manufacturer planning the product assembly of a batch of cushions. Shows knowledge of technical textile terms with good organisation and presentation of skills.</p> <p>Low band: 0–2 marks Valid, satisfactory attempt with limited knowledge and understanding of the factors a manufacturer needs to consider when planning the product assembly of a batch of cushions. Moderate organisation with some use of technical textile terms.</p>	7

Question	Answer	Marks
3(d)	<p>Assess the use of hand and machine processes to add decoration to a cushion cover.</p> <p>Answer could include:</p> <p>Hand processes – embroidery, beading, block/transfer printing, batik, tie dye, stencilling. Any other appropriate decorative technique.</p> <p>Advantages – Can produce very intricate designs with unlimited colours. Usually one off pieces and designs can be modified easily for the customer.</p> <p>Disadvantages – Can be time consuming and expensive to produce.</p> <p>Machine processes – machine embroidery (CAM), applique, screen/rotary printing, piping, patchwork, quilting. Any other appropriate decorative technique.</p> <p>Advantages – Cheaper and easier to produce, very fast to produce, unlimited colours, designs can be modified.</p> <p>Disadvantages – Can be expensive to set up, staff need training to use machinery. Not tucks, pleats, smocking (fabric manipulation).</p> <p>Any other relevant point.</p> <p>High band: 7–9 marks A wide range of processes discussed showing thorough, detailed knowledge and understanding of how decoration can be applied to a cushion cover using hand and machine processes. Shows a high level of skill in selection of appropriate examples of decorative techniques to illustrate the answer. Very good organisation of answer with skilled use of technical textile terms.</p> <p>Middle band: 4–6 marks A range of processes discussed showing some knowledge and understanding of how decoration can be applied to a cushion cover using hand and machine processes. Some examples of decorative techniques to illustrate the answer. Shows knowledge of technical textile terms with good organisation and presentation of skills.</p> <p>Low band: 0–3 marks Valid, satisfactory attempt with limited knowledge and understanding of how decoration can be applied to a cushion cover using hand and machine processes. May simply be a list of examples of decorative techniques with no discussion of their qualities. Moderate organisation with some use of technical textile terms.</p>	9

Question	Answer	Marks
4(a)(i)	<p>Sketch and label a design for a lightweight women’s jacket to wear at a party. Identify <u>one</u> suitable fabric and include <u>two</u> different types of embellishments.</p> <p>accurate and neatly sketched, must be labelled (1)</p> <p>Suitable fabrics: lightweight fabrics such as viscose crepe, silk dupion, linen, cotton lawn, silk satin or any other appropriate fabric (1)</p> <p>Embellishments could include: beading, machine or hand embroidery, trims, piping, applique, crochet, sequins, fringing, lace or any other appropriate answer(2)</p>	4
4(a)(ii)	<p>Explain why the jacket designed in question 4(a)(i) is suitable to wear at a party.</p> <p>Answer could include:</p> <ul style="list-style-type: none"> • the style is fashionable, trendy and stylish, it matches their personality, it matches clothes they already have, it gives them status • the style is suitable to wear at a party e.g. long/three quarter length sleeves, more dressy, fabric is luxurious, decorative, lustrous, glamorous • the fabric is lightweight • the design includes two different types of embellishments used imaginatively and would work appropriately • the design includes design features e.g. pockets for storing mobile phones etc. <p>Any other relevant point</p> <p>1 mark for a brief explanation 2–3 marks for a detailed and accurate explanation as to why it is suitable to wear at a party.</p>	3
4(b)	<p>Lining can be used in a jacket. Describe how a lining would improve the design of a jacket.</p> <p>Answer could include:</p> <ul style="list-style-type: none"> • Improves the appearance • Easier to take on and off • Makes the jacket warmer to wear • Neater as hides seams • Makes the jacket last longer/more hardwearing • Improves comfort <p>1 mark for a correct answer 2 marks for a more detailed and accurate explanation Must have 2 or more points for full marks</p>	4

Question	Answer	Marks
4(c)	<p>Discuss the factors that influence a fashion designer when they are producing new garment designs.</p> <p>Answer could include:</p> <ul style="list-style-type: none"> • colours/trend forecasts • target market – who is the designer designing for – age group, climate, religion etc. • season designing for e.g. summer season using lightweight fabrics • occasion designing for • cost – of making and retail costs • fabric trends/sales – which fabrics are going to be popular, which fabrics are available etc. • styles – past trends • celebrities – one of the biggest fashion influences, designers specifically design outfits for celebrities to wear in movies, fashion shows, red carpet events, etc. These outfits when seen on celebrities gets the attention of the public and becomes popular. • movies /music – the entertainment world is a major influencer of fashion actors, musicians etc. • the economy • travel e.g. countries, cultures etc. • environmental issues/upcycling. <p>Any other relevant points</p> <p>High band: 5–6 marks A wide range of factors discussed showing thorough, detailed knowledge and understanding of what influences a fashion designer when they are producing new garment designs. 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>Middle band: 3–4 marks A range of factors discussed showing some knowledge and understanding of what influences a fashion designer when producing new garment designs. Some examples to illustrate the answer. Shows knowledge of technical textile terms with good organisation and presentation of skills.</p> <p>Low band: 0–2 marks Valid, satisfactory attempt with limited knowledge and understanding of what influences a fashion designer when designing new garment designs. May simply be a list of examples. Moderate organisation with some use of technical textile terms.</p>	6

Question	Answer	Marks												
4(d)	<p>Compare home-based pattern making and industrial pattern making.</p> <p>The stages involved in pattern making, to include pattern construction, sizing, grading, lay planning, types of lay plans, spreading and cutting processes. Answer could include information relating to the different types of production methods.</p> <table border="1" data-bbox="341 483 1289 1986"> <thead> <tr> <th data-bbox="341 483 657 584">Pattern making stages</th> <th data-bbox="657 483 973 584">Home-based pattern making</th> <th data-bbox="973 483 1289 584">Industrial pattern making</th> </tr> </thead> <tbody> <tr> <td data-bbox="341 584 657 1016">Pattern construction</td> <td data-bbox="657 584 973 1016">Can use an existing garment to make a new pattern. Can use dot and cross pattern paper.</td> <td data-bbox="973 584 1289 1016">Can be generated either manually or by software. First a basic pattern is developed, in a particular size, and the actual pattern draft will be developed from this, to include seam allowances, guide marks and particular styling details.</td> </tr> <tr> <td data-bbox="341 1016 657 1420">Card pattern shapes</td> <td data-bbox="657 1016 973 1420">Drawn out by hand.</td> <td data-bbox="973 1016 1289 1420">Made from basic blocks which are adapted for the new style and cut shape. The shapes of the blocks are traced by the pattern drafter or computer. A set of patterns is made for each size. They must be numbered.</td> </tr> <tr> <td data-bbox="341 1420 657 1986">Laser cut patterns</td> <td data-bbox="657 1420 973 1986"></td> <td data-bbox="973 1420 1289 1986">Made directly from the design using software, so no actual card pattern is used. The pattern is made at the designing stage, modified and digitised into the computer ready for the lay plan and cutting marker which is placed directly onto the layers of fabric which are held in vacuum; they may be printed off.</td> </tr> </tbody> </table>	Pattern making stages	Home-based pattern making	Industrial pattern making	Pattern construction	Can use an existing garment to make a new pattern. Can use dot and cross pattern paper.	Can be generated either manually or by software. First a basic pattern is developed, in a particular size, and the actual pattern draft will be developed from this, to include seam allowances, guide marks and particular styling details.	Card pattern shapes	Drawn out by hand.	Made from basic blocks which are adapted for the new style and cut shape. The shapes of the blocks are traced by the pattern drafter or computer. A set of patterns is made for each size. They must be numbered.	Laser cut patterns		Made directly from the design using software, so no actual card pattern is used. The pattern is made at the designing stage, modified and digitised into the computer ready for the lay plan and cutting marker which is placed directly onto the layers of fabric which are held in vacuum; they may be printed off.	8
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4(d)	Pattern making stages	Home-based pattern making	Industrial pattern making	
	Pattern grading	Drawn onto the patternpieces by hand.	Graded into different sizes depending on the size range for the batch. It doesn't alter the overall look of the style, only the size.	
	Lay plans	Done manually following the guidance on the lay plan on the pattern.	The pattern pieces for are laid out onto the fabric as closely and efficiently as possible, in order to minimise waste. This is done using a CAM system.	
	Spreading	The fabric is laid out on the table manually following the pattern instructions.	The fabric is spread out on the cutting table according to a predetermined plan, as single or multiple ply, ready for cutting. This is done by automatic spreading machines.	
	Cutting	Fabric is cut by hand using dressmaking shears.	Cutting out the garment pieces from lays of fabric with the help of cutting templates (markers) e.g. circular cutters, straight knives, band knives, die cutting, automatic cutter.	
<p>Any other relevant point</p> <p>High band: 6–8 marks A wide range of comparisons given, showing thorough and detailed knowledge and understanding of home-based pattern making and industrial pattern making. Very good organisation of answer with skilled use of technical textile terms.</p>				

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4(d)	<p>Middle band: 3–5 marks A range of comparisons given, showing some knowledge and understanding of home-based pattern making and industrial pattern making. Shows knowledge of technical textile terms with good organisation and presentation of skills.</p> <p>Low band: 0–2 marks Valid, satisfactory attempt with limited knowledge and understanding of home-based and industrial pattern making. Only one might have been discussed. May be presented as a list only with no explanation. Moderate organisation with some use of technical textile terms.</p> <p>Must have comparison for full marks</p>	