

# FASHION AND TEXTILES

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Paper 6130/01  
Theory

## Key messages

Candidates showed a good understanding of textiles theory as well as practical processes. The majority of candidates demonstrated their knowledge across most aspects of the syllabus including environmental issues and the manufacture of textile products. Responses to questions asking for discussion or comparison should include reasons for points made and examples to get full marks.

## General comments

Scripts were well presented and easy to read. Questions were answered in the appropriate spaces and most candidates answered all the questions that were required. All candidates attempted **Section A** and produced a wide range of responses with most candidates answering every question. Candidates should remember that the number of marks indicated in brackets ( ) at the end of each question gives an indication of the amount of information needed to gain full marks for that question. Candidates should be aware that if a question asks for properties of a fabric the response should not be about properties of fibres.

## Comments on specific questions

### **Section A**

Candidates responded well to questions in **Section A**. The majority of candidates attempted all the questions.

### **Question 1**

- (a) (i) This question was not answered well. Few candidates demonstrated knowledge about crepe fabric.
  - (ii) This question was correctly answered by most candidates.
  - (iii) Most candidates were able to identify one reason why crepe would be a suitable fabric for this tunic. Most answers referred to the weight or the care properties of the fabric.
  - (iv) The majority of candidates were able to correctly identify synthetic as the group of fibres to which polyester belongs.
  - (v) Almost all candidates were able to identify a natural fibre which could be used to produce a crepe fabric but they did not always go on to give an appropriate reason for their choice.
- (b) (i) The majority of candidates were able to name an alternative way to finish the neckline opening. A small number of candidates suggested seam finishes.
- (ii) This question was answered well with only a small number of candidates suggesting an unsuitable seam.
  - (iii) Answered very well with most candidates gaining full marks.

- (iv) This question was misunderstood by many candidates who offered reasons to iron the fabric rather than the tunic. Others gave 'final pressing' as a response whereas the question asked for stages during construction. Many candidates who correctly identified the stages at which a garment should be pressed were unable to give a reason.
- (v) There were some good answers to this question with some candidates drawing sketches of their ideas. A number of candidates named components to use as fasteners for the neckline opening instead of suggesting ways of decorating the tunic. Others offered decorative techniques instead of components.
- (c) (i) Candidates showed a good understanding of the correct care symbols for polyester crepe fabric.  
(ii) Some candidates showed a good understanding of batch production. Others either confused it with mass production or answered with general reasons such as cheaper or faster.
- (d) This question was answered well with most candidates knowing three ways to recycle the tunic. Some candidates suggested three different products to make instead of three different ways of recycling.
- (e) (i) Answered fairly well with most candidates identifying at least two safety rules.  
(ii) Most candidates gained a mark for understanding that dyes contain toxic chemicals. Not all were able to go on to give enough detail for full marks.
- (f) (i) While many candidates understood that the question related to modern textiles only a small proportion demonstrated knowledge of microencapsulation.  
(ii) Answers to this question were often vague, simply referring to scents or bandages with insufficient detail for full marks.

## **Section B**

### **Question 2**

This was the least popular question but was answered well by those candidates who chose it.

- (a) This question was answered well.
- (b) Full marks were gained by most candidates.
- (c) Few candidates gave enough detail to gain more than 3 marks for this question. Knowledge of moth resistance and elasticity was generally weak.
- (d) This question proved challenging for candidates who generally did not offer enough detail to gain full marks. Few candidates included felt in their answers.

### **Question 3**

This question was chosen by the majority of candidates.

- (a) (i) This question was answered well with only a small number of candidates incorrectly offering seam finishes.  
(ii) Answered well with patch pocket being known by most candidates.
- (b) Most candidates achieved 3 or 4 marks for this question. Labelled diagrams were used effectively by most candidates. A few candidates incorrectly described how to fit a zip where there was no seam, or into a welt pocket.
- (c) (i) While this question was answered very well, a lot of candidates ignored the instruction to label any colours used in their design. Had the papers been scanned in black and white as planned it would not have been possible to award marks for colours that were not labelled.

- (ii) Almost all candidates indicated an appropriate position for their design.
- (d) Candidates generally showed a good understanding of the advantages of using CAD to design embroidery for a skirt. Almost all appreciated that using CAD saves time. A few candidates incorrectly described CAM. Most responses did not contain information about traditional design methods so did not get full marks.

#### Question 4

This question was not very popular and responses were generally poor.

- (a) (i) Almost every answer included both front and back views and many drawings were labelled. Few candidates showed a raglan sleeve in their answer.
  - (ii) Answered fairly well with the most popular answer being jersey. Some candidates incorrectly gave fibre names or blends.
  - (iii) Answered well by those candidates who had correctly named a fabric in **Question 4 (a)(ii)**.
- (b) This was not well answered. Some candidates described how to lengthen the top instead of the pattern and others described how to add a skirt to the top.
- (c) This question was not answered very well. Candidates described the stitches used when making a hem instead of comparing how different types of hems are made.

#### Question 5

One of the more popular questions.

- (a) (i) Answered well, with most candidates gaining 2 marks. Only a small number of candidates understood the meaning of free machine quilting.
  - (ii) Most candidates did not give enough details to gain more than one mark which was generally for simply saying that the sewing machine should be put into zigzag mode. Candidates did not mention stitch width and length settings or the need to check that an appropriate presser foot was being used.
- (b) (i) This question was answered very well.
  - (ii) There were some excellent answers to this question with candidates demonstrating a good understanding of one off production.
- (c) Most answers were of a good standard but few candidates offered enough detail to gain more than 4 marks.

#### Question 6

This question was popular and generally well answered.

- (a) There were some very good answers to this question. A number of candidates answered in general terms about warranties and servicing and did not apply their specialist textiles knowledge in their answers.
- (b) (i) A number of candidates answered incorrectly with zip. It would not be possible to insert a zip into the finished bag.
  - (ii) Most candidates were able to justify their choice of fastening.
  - (iii) Most candidates demonstrated that they understood why cotton is an environmentally friendly fibre.
  - (iv) Answered well by the majority of candidates.

- (c) Most candidates were able to describe four methods of applying colour to the calico fabric. Candidates should give reasons and examples to gain higher marks.

# FASHION AND TEXTILES

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Paper 6130/03  
Coursework

## Key messages

- A major aim of this syllabus is to stimulate and sustain an interest in and enjoyment of the creative use of fashion and textiles. Candidates are to be encouraged to include evidence of creativity and experimental work.
- The overall standard of coursework was good.
- Candidates need help structuring their folders. Sub-headings for each criterion might help with this.
- The task title or design brief should be clearly stated on the front of each folder.
- A wide range of different skills/processes should be shown in the two fashion items.
- Excessive packaging and bulky, heavy folders are to be avoided when posting coursework.

## Popular project choices:

- Design and make a skirt showing the use of *tie and dye*, etc.
- Design and make a dress for a special occasion which is decorated with machine stitching, etc.
- Design and make a bag with batik or quilted design suitable for a holiday.

## General comments

The Report to centres 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.

For each candidate in the sample, centres need to submit their work and the marks they were awarded on the ICRC. The centre needs to also include the Mark Sheet for the component and the Coursework Assessment Summary Form (CASF) with the marks for all candidates entered for the session on it. All fashion items and folders of supporting evidence should be clearly labelled with candidate numbers as indicated in the guide to centres.

Centres are broadly becoming more familiar with the expectations for this component. In general, Assessors were a bit generous in their marking. It has been necessary, in some instances, to adjust candidate's marks in line with the International Standard. Nevertheless, several centres are to be congratulated on applying marks appropriately and fairly across all criteria areas. Where 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. The quality of work produced by the candidate should match the description within the band for the mark that is being awarded. Assessors should also provide some brief supporting comments to indicate how/where credit has been given for each of the assessment criteria on the Individual candidate Record Cards.

Centres can also benefit greatly from following the CIE Coursework Guidance Notes found in the syllabus. The example project outline (which can be found on p.16 of the Coursework Guidance Notes) is particularly helpful in giving suggestions on what should be included within each section of the coursework.

## **Comments on specific sections**

### **Folder**

The standard of work found in folders was good and they were usually well-presented in A4 format. On the whole candidates have produced logical and well-organised folders. Many candidates had effectively word processed the text. It is pleasing to see that candidates are developing organisation skills useful for further study and for the creative use of leisure time. The majority of candidates take pride in their folders and appear to enjoy giving details of the planning required before making the fashion items.

It is recommended that folders have soft, lightweight covers and A4 size is more appropriate than heavy A3 folders. All pages should be securely fastened.

### **Investigation of task, including research**

There is concern that some centres are including irrelevant work. Care needs to be taken here. Research should be inspirational and lead into the generation of a range of creative design ideas. Candidates who achieved the highest marks were able to select appropriate research that informed their design sketches. For example: investigating into similar existing products to which they intend to make and how the fashion item can be made in a range of styles, shapes and decorative techniques. Research into an appropriate fashion designer and design theme also help to inspire design ideas. Candidates are to be encouraged to select inspirational images rather than write notes on the history of a fashion designer.

### **Development of design proposal and decision for final idea**

The most successful candidates used inspirational research images to develop initial sketches into more detailed drawings showing different styles, shapes as well as the positioning of decorative techniques. Creative experimental work to find the most suitable decorative and construction techniques are to be encouraged and enable candidates to access marks in the top mark band. For example: a candidate planning to add a design to a pocket could experiment to find the most effective method of adding the design. Three samples of the pocket design could be made: one using batik, another in applique and an embroidered design for the third. From this experiment the candidate can draw conclusions as to the best method for decorating the pocket.

Many centres are missing opportunities to develop designs by experimenting with decorative techniques such as fabric manipulation, quilting, batik, embroidery, printing and tie dye. As a guide, candidates should be encouraged to include three types of experimental samples which lead to final design decisions.

### **Plan of work for final idea**

Planning, this series, generally required more depth. Candidates need to move beyond simply listing the fabrics and components to be used. To access the highest mark band candidates are required to fully justify all decisions and choices. Plans of practical work must show advance planning, rather than take the form of a retrospective log of actions and dates. In the best centres detailed evidence of the planning required before making the fashion item was given as well as reasons for choice of fabric, pattern alterations, layout and components to be used. Marks may be compromised if candidates do not provide sufficient evidence of planning in advance of the making process.

Neither a shopping list nor cost breakdown is required.

### **Evaluation of final item**

This series saw continued improvement in how candidates evaluated their final items. The key to this criterion is that candidates make judgements on the finished item. Evaluations which simply describe what was done and how, without critically considering the strengths and weaknesses of the finished item, or their approach will not score well on the mark scheme. Predominantly candidates tackled this section well with the most successful candidates also including comments on how the final item relates back to the task title and the choice of components in relation to the fabrics used and style of the finished item.

## Fashion Items

To allow candidates to demonstrate a wide variety of skills it is recommended that the two items are made from fabrics which have different weights and handling properties. Fabrics such as cotton and polyester gabardine, cotton denim, cotton gingham and printed cotton cambric are suitable and easy to handle. Candidates who have a higher level of ability may be recommended to use fabrics with more difficult handling properties, e.g. polyester satin and silk. In general candidates made a suitable choice of fabric and components for the style of garment.

Higher marks could be awarded to candidates who submitted more technical items which allowed the candidate to demonstrate a high standard of workmanship on a variety of processes, for example, jackets and bags. The choice to design and make a scarf or belt is more suited to candidates of lower ability due to a limited number of construction processes required.

The most successful candidates were able to demonstrate excellent machining, hand-sewing, with neat finishes shown on zips and buttonholes, well positioned sleeves, collars and cuffs alongside some outstanding decorative work. Seams were generally even with some very skilful neatening evidenced.

It was pleasing to see more centres had successfully encouraged candidates to demonstrate creativity with very effective decorative work. The use of decorative techniques such as: batik, screen printing, hand embroidery stitches, machine embroidery, ribbons or the addition of a lace trim can result in higher marks. Suitable skills/processes are to be selected from the syllabus content (application of colour, processes, decoration and embellishments). It is important that high achieving candidates are given the opportunity to be creative by effective use of a range of fabric enhancements and decorative techniques. Very good examples of batik, machine embroidery and piping were seen.

A minimal number of unfinished items were seen which is pleasing and testament to the hard work and commitment of centres. Marks were compromised when garments were incomplete, lacked a range of processes and techniques, over handled, marked, presented with tacking left in, uneven and tight seams; loose, broken and uneven stitching.

Teacher annotation in this section showing how marks have been awarded continues to be most helpful to assist accurate moderation and this is to be encouraged.

Overall the standard of work was good and it was pleasing to see that candidates have worked hard and enjoyed their Fashion and Textiles course. Centres are to be commended for their commitment and hard work.