CAMBRIDGE
International Education

# Cambridge O Level

**FASHION & TEXTILES** **6130/01**

Paper 1 Theory **October/November 2025**

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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## 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 descriptions 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.

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**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.

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**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.



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## Annotations guidance for centres

Examiners use a system of annotations as a shorthand for communicating their marking decisions to one another. Examiners are trained during the standardisation process on how and when to use annotations. The purpose of annotations is to inform the standardisation and monitoring processes and guide the supervising examiners when they are checking the work of examiners within their team. The meaning of annotations and how they are used is specific to each component and is understood by all examiners who mark the component.

We publish annotations in our mark schemes to help centres understand the annotations they may see on copies of scripts. Note that there may not be a direct correlation between the number of annotations on a script and the mark awarded. Similarly, the use of an annotation may not be an indication of the quality of the response.

The annotations listed below were available to examiners marking this component in this series.

## Annotations

| Annotation | Meaning |
|---|---|
|  | Indicates a point which is relevant and rewardable. |
|  | Indicates a point which is inaccurate/irrelevant and not rewardable. |
| SEEN | Indicates that content has been recognised but not rewarded. |
| REP | Indicates where content has been repeated. |
| NAQ | Used when the answer or parts of the answer are not answering the question asked. |
| BOD | Used when the benefit of the doubt is given in order to reward a response. |
|  | Uncertain what the candidate means – an illogical line of thought. |



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| Question | Answer | Marks |
|---|---|---|
| | **Section A**<br><br>**Answer <u>all</u> questions in this section.** | |
| 1(a)(i) | **Seersucker is a suitable fabric for the skirt in Fig. 1.1. Describe seersucker fabric:**<br><br>**Appearance**:<br>• crinkled<br>• textured<br>• puckered<br>• uneven weave<br>• bumpy.<br><br>**Feel/handle:**<br>• Soft<br>• Drapes well/gathers.<br><br>1 mark for Appearance and 1 mark for Feel/Handle. | **2** |
| 1(a)(ii) | **Identify the construction method used to make seersucker fabric.**<br><br>Woven/plain weave/weaving. | **1** |
| 1(a)(iii) | **State <u>two</u> reasons why seersucker is a suitable fabric for the style of skirt in Fig. 1.1.**<br><br>• Lightweight<br>• Gathers easily/drapes well<br>• Does not stick to body in hot weather because of bumps/allows air to circulate. | **2** |
| 1(a)(iv) | **Identify <u>one</u> vegetable fibre that could be used to make the seersucker fabric for the skirt in Fig.1.1.**<br><br>• Cotton<br>• Bamboo. | **1** |
| 1(a)(v) | **State <u>two</u> performance characteristics of the fibre identified in <u>1(a)(iv)</u> that make it suitable for the skirt in Fig.1.1.**<br><br>• Absorbent<br>• Washable<br>• Durable/hardwearing. | **2** |
| 1(a)(vi) | **Identify <u>one</u> regenerated fibre that could be used to make the seersucker fabric for the skirt in Fig.1.1.**<br><br>• Rayon<br>• Acetate<br>• Viscose[rayon]<br>• Cellular acetate<br>• Triacetate. | **1** |

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| Question | Answer | Marks |
|---|---|---|
| 1(b)(i) | **Suggest <u>one</u> trimming that could be used to decorate the skirt in Fig.1.1.**<br><br>• Braid<br>• Lace<br>• Ribbon<br>• Beads<br>• Ricrac<br>• Sequins.<br><br>One mark for any appropriate trimming. | **1** |
| 1(b)(ii) | **State where the trimming suggested in <u>1(b)(i)</u> will be placed on the skirt in Fig.1.1.**<br><br>• Braid etc. round the top or bottom of the tiers of the skirt<br>• Beads/sequins sewn on randomly or to make a pattern/border.<br><br>One mark for any appropriate position of the chosen trimming. | **1** |
| 1(c) | **State <u>one</u> type of pocket that could be used in the skirt in Fig.1.1 without changing the appearance of the skirt.**<br><br>[In]seam pocket. | **1** |
| 1(d)(i) | **The waistline of the skirt in Fig 1.1 has an elasticated finish. Give <u>three</u> advantages of an elasticated waist over other waist finishes.**<br><br>• Easy to make<br>• Comfortable<br>• Can accommodate changes in weight/body shape/size<br>• May be less costly than a zip or other methods<br>• Easy to put on and off. | **3** |
| 1(d)(ii) | **Describe how to thread elastic into the waist casing of the skirt in Fig.1.1.**<br><br>Attach a safety pin to the elastic and pull it through. | **1** |
| 1(d)(iii) | **Explain how to complete the waist casing for the skirt in Fig.1.1 after the elastic has been threaded through.**<br><br>• Stitch/fasten the ends of the elastic together<br>• Stitch up the hole in the casing. | **2** |
| 1(e) | **Identify the production method that would be used to make 500 skirts.**<br><br>Batch production. | **1** |

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<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>1(f)</td><td>State <u>three</u> ways a manufacturer can reduce waste when making garments.<br><br>• Good lay plan/no waste when cutting out<br>• No mistakes in making/good quality control/staff training/ethical disposal of faulty <u>garments</u><br>• Order only the amount of fabric needed<br>• Keep the workplace clean and tidy so garments stay clean and not have to be discarded.</td><td>3</td></tr>
<tr><td>1(g)</td><td>Smart textiles respond to conditions around them. Identify <u>two</u> types of smart textiles.<br><br>• Microencapsulated–anti-bacterial treatments, UV protection, moisturising and skin treatments, body temperature regulation, fragrances encapsulated/integrated into fabric<br>• Photochromic–change colour on exposure to UV light/sunlight<br>• Thermochromic–react to a change in temperature by changing colour.<br><br>One mark for each type of smart textile.</td><td>2</td></tr>
<tr><td>1(h)</td><td>Explain the meanings of the following textile terms used in commercial dressmaking patterns.<br><br>
<table>
<tr><th>Textile terms</th><th>Explanation of meaning</th></tr>
<tr><td>Straight grain</td><td>The line followed by the warp thread in a fabric. Parallel with selvedge.</td></tr>
<tr><td>Selvedge</td><td>The finished edge of a fabric.<br>Warp threads are closer together.<br>Weft turns at selvedge for next row.</td></tr>
<tr><td>Nap</td><td>Fibres lie in one direction.<br>When fabric is brushed it is smooth in one direction and rough in the other direction.<br>Colour may appear different when fabric is viewed from a different direction.<br>Velvet has a nap.</td></tr>
<tr><td>Seam allowance</td><td>The distance between the edge of the fabric and the seam/stitching/ fitting line.</td></tr>
<tr><td>Multi size patterns</td><td>Patterns that have many different sizes on the same pattern sheet that are cut out following different marks.</td></tr>
</table>
</td><td>5</td></tr>
</table>



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| Question | Answer | Marks |
|---|---|---|
| 1(i) | **Give step-by-step instructions on how to do silk painting. You may use diagrams to support your answer.**<br><br>• Wash silk to remove dirt and starches<br>• Mark design onto the silk<br>• Stretch/pin the silk onto a frame<br>• Outline the design with gutta<br>• Apply ink/dye in spaces between gutta<br>• Leave to dry<br>• Iron to set the paint<br>• Wash out the gutta if desired.<br><br>One mark for each step. Reward longest correct sequence. | **6** |
| 1(j) | **Identify <u>two</u> ways to add colour to fabric by dyeing.**<br><br>• Tie dye<br>• Dip/ombre dye<br>• Ice dye<br>• Shibori<br>• Immersion/dye the entire fabric<br>• Overdye<br>• Space dye/ikat<br>• Spray dye on to fabric. | **2** |
| 1(k) | **State <u>three</u> advantages of using Computer Aided Design (CAD) to develop design ideas.**<br><br>• Colours can be changed/tried out easily<br>• Designs can be stored/saved easily<br>• Saves paper<br>• Quicker to make changes to designs<br>• Changes can be compared with earlier saved versions<br>• Virtual catwalk to see the designs on a model<br>• Different fabrics can be tried out on the design<br>• Designs can be emailed to clients. | **3** |

| Question | Answer | Marks |
|---|---|---|
| | **Section B**<br><br>**Answer <u>three</u> questions from this section.** | |
| 2(a)(i) | **Identify <u>one</u> synthetic fibre.**<br><br>[Polyamide] Nylon, polyester/crimplene, acrylic, elastane/spandex/Lycra | **1** |



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| Question | Answer | Marks |
|---|---|---|
| 2(a)(ii) | **State <u>two</u> materials used to make the synthetic fibre identified in <u>2(a)(i).</u>**<br><br>• Nylon–hexamethylene diamine, adipic acid<br>• Polyester–dicarboxylic acid, dihydric alcohol<br>• Acrylic–Acrylonitrile from petroleum or natural gas<br>• Elastane–and polyurethane polyethylene glycol<br>• Polyether-polyurea copolymer.<br><br>One mark for petrochemical materials/derived from petrol/oil.<br>One mark for each material or source of material. | **2** |
| 2(a)(iii) | **Identify <u>one</u> non-woven fabric made from synthetic fibres.**<br><br>• Bonded webs<br>• Interfacing<br>• Vilene/Vlieseline/Stitch and Tear<br>• Acrylic felt. | **1** |
| 2(a)(iv) | **Suggest <u>two</u> fabric finishes that would improve the performance of fabrics made from synthetic fibres.**<br><br>• Antistatic<br>• Flame resistance<br>• Stain resistance<br>• Water repellence.<br><br>One mark for each suggestion. | **2** |
| 2(a)(v) | **State <u>two</u> reasons why synthetic fibres are <u>not</u> sustainable.**<br><br>• Do not biodegrade<br>• Rely upon finite/petrochemical resources to make them/raw materials cannot be replaced. | **2** |
| 2(b) | **Discuss the reasons why synthetic fibres are used to make fabric for sportswear.**<br><br>• Hardwearing, so will withstand repeated use and washing<br>• Strong, so will not tear easily in sports<br>• Easy to wash as sports clothes get dirty<br>• Dry quickly. Not absorbent. Convenience for frequent washing<br>• Cheap, so may be used by teams/infrequent use/everyone can afford to buy them<br>• Stretches, but only if the fibre referred to is elastane/Lycra specifically<br>• Does not crease easily. | **6** |

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| Question | Answer | Marks |
|---|---|---|
| 2(b) | 5–6 marks<br>• A detailed discussion and analysis of the suitability of synthetic fibres for sportswear.<br>• The response is well supported with a range of examples that are relevant to the question.<br>• Makes clear and reasoned judgements.<br><br>3–4 marks<br>• Some discussion and analysis of the suitability of synthetic fibres for sportswear.<br>• The response is supported with examples that are mostly relevant to the question.<br>• Makes some relevant judgements.<br><br>1–2 marks<br>• Limited or no discussion and analysis of the suitability of synthetic fibres for sportswear.<br>• Limited use of examples.<br>• Limited or no judgement present.<br><br>0 marks<br>• No creditable response | |
| 2(c) | **Evaluate the advantages of using warp knitted fabrics to make sports tops.**<br><br>• Warp knitting only stretches lengthways<br>• Stable<br>• Cheap to make up because pieces can be overlocked together<br>• Cheap to make up because darts are not needed as knitted fabric stretches to fit the body<br>• Knitted fabrics can be tight fitting so don't get in the way/catch when playing sport<br>• Allow moisture through the gaps<br>• Does not ladder<br>• Tricot knits and Raschel knits<br>• Because it is cheap to make it is used for sports/team kits where cost may be important<br>• Can have elastane added to improve stretch<br>• Can be thin/lightweight<br>• Stronger than weft knit/does not unravel.<br><br>5–6 marks<br>• A detailed analysis and evaluation of the advantages of using warp knitted fabrics to make sports tops.<br>• The response is well supported with a range of examples that are relevant to the question.<br>• Makes clear and reasoned judgements. | **6** |

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| Question | Answer | Marks |
|---|---|---|
| 2(c) | 3–4 marks<br>• Some analysis and evaluation, of the advantages of using warp knitted fabrics to make sports tops.<br>• The response is supported with examples that are mostly relevant to the question.<br>• Makes some relevant judgements.<br><br>1–2 marks<br>• Limited analysis or evaluation of some advantages of using warp knitted fabrics to make sports tops.<br>• Limited use of examples.<br>• Limited or no judgement present.<br><br>0 marks<br>• No creditable response | |

| Question | Answer | Marks |
|---|---|---|
| 3(a) | **Identify the following items of sewing equipment.**<br><br>• Sleeve board/table<br>• Thimble (also accept 'dé' in French)<br>• Ironing board/table<br>• Needle. | **4** |
| 3(b) | **State <u>four</u> safety rules to follow when using pressing equipment.**<br><br>• Use an ironing board<br>• Have iron close to a plug/avoid tripping hazard<br>• No frayed flexes<br>• Keep iron away from children<br>• Do not touch the base of a hot iron<br>• Switch off after use<br>• Use a stand to store the hot iron. | **4** |



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| Question | Answer | Marks |
|---|---|---|
| 3(c) | **Evaluate <u>two</u> methods of transferring pattern markings to fabrics.**<br><br>**Tailors' chalk**<br>• Cheap<br>• Easy to use<br>• Rubs off easily<br>• Can be a block or a pencil containing chalk<br>• Difficult to transfer marks from the middle of the paper pattern<br>• May not be as accurate unless the chalk is sharpened.<br><br>**Carbon paper and tracing wheel**<br>• Easy to use<br>• Carbon paper wears out and can become faint<br>• Available in a range of colours<br>• Care needed to make sure the pattern does not move<br>• Not very good for dots<br>• Good for straight lines, darts and balance marks<br>• Must have a tracing wheel available<br>• Carbon paper can be costly<br>• Not good for textured fabrics<br>• Colour may not wash out properly.<br><br>**Tailors' tacks**<br>• Best for dots<br>• Time consuming<br>• Skill needed<br>• Needs thread and needle<br>• The tacks sometimes fall out<br>• Cheap/little cost<br>• Good for all types of fabrics<br>• Sometimes the threads get sewn into seams and are difficult to remove.<br><br>5–6 marks<br>• A detailed analysis, evaluation and/or comprehensive comparison of two methods of transferring pattern markings to fabrics.<br>• The response is well supported with a range of examples that are relevant to the question.<br>• Makes clear and reasoned judgements.<br><br>3–4 marks<br>• Some analysis, evaluation, and/or comparison of two methods of transferring pattern markings to fabrics.<br>• The response is supported with examples that are mostly relevant to the question.<br>• Makes some relevant judgements.<br><br>1–2 marks<br>• Limited analysis, evaluation, and/or comparison of how to transfer pattern markings onto fabrics.<br>• Limited or no judgement present.<br><br>0 marks<br>• No creditable response | **6** |



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| Question | Answer | Marks |
|---|---|---|
| 3(d) | **Discuss the choice, care and safe use of textiles cutting equipment. Give examples to support your answer.**<br><br>**Scissors**<br>• Available for different uses<br>• Embroidery scissors – small, narrow blades for intricate work e.g. cutting embroidery threads<br>• Pinking shears used to cut a zigzagged non-fraying edge<br>• Tailors/dressmakers shears–long bladed heavyweight scissors used for cutting fabric<br>• Paper scissors – cheap scissors for cutting paper patterns only as paper blunts scissors.<br><br>**Thread clipper or snips** (spring blades)<br>• Used for snipping off threads and cutting buttonholes.<br><br>**Quick unpick/seam ripper**<br>• Has a sharp point and a hook<br>• Used for unpicking seams, removing stitches and cutting buttonholes.<br><br>**Paper Scissors**<br>• Usually short, round ended blades<br>• Will only cut paper because they are not sharp.<br><br>**General care and safe use**<br>• Have scissors sharpened when blunt/regularly<br>• Keep dry so they do not rust<br>• Keep out of the reach of children<br>• Store safely when not in use so points cannot cause injury<br>• Quick unpicks should be kept with cap on to avoid accidental injury<br>• Keep scissors closed when not in use<br>• Carry with blade pointing downwards.<br><br>5–6 marks<br>• A detailed discussion or comprehensive comparison of the choice, care and safe use of textiles cutting equipment.<br>• The response is well supported with a range of examples that are relevant to the question.<br>• Makes clear and reasoned judgements.<br><br>3–4 marks<br>• Some discussion or comparison of the choice, care and safe use of textiles cutting equipment.<br>• The response is supported with examples that are mostly relevant to the question.<br>• Makes some relevant judgements. | **6** |



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| Question | Answer | Marks |
|---|---|---|
| 3(d) | 1–2 marks<br>• Limited discussion or comparison of the choice, care and safe use of textile cutting equipment.<br>• Limited or no judgement present.<br><br>0 marks<br>• No creditable response. | |

| Question | Answer | Marks |
|---|---|---|
| 4(a) | **Identify <u>four</u> hand embroidery stitches.**<br><br>Satin stitch, stem stitch, cross stitch, fly stitch, chain stitch, French knots, lazy daisy, loop stitch, back stitch, running stitch.<br><br>Accept any embroidery stitch that can be verified. | **4** |
| 4(b) | **Explain how to quilt the shell design in Fig.4.1 onto fabric.**<br><br>• Mark the design onto the fabric<br>• Cut out wadding (and lining)<br>• Sandwich the layers together<br>• Pin or tack the layers together<br>• Hand or machine stitch (with long stitches) along the lines<br>• Use the same or contrasting thread.<br><br>Reward longest correct sequence. | **4** |
| 4(c) | **Evaluate the suitability of <u>two</u> embellishment techniques that could be used to put the shell design in Fig.4.1 onto a bag.**<br><br>**Machine embroidery**<br>• It might have to be freehand, which requires skill<br>• The machine may have pre-programmed shell images that could be used for borders<br>• Could use the same colour or contrasting colour for impact<br>• Fast method<br>• May need stabiliser. | **6** |

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| Question | Answer | Marks |
|---|---|---|
| 4(c) | **Hand embroidery**<br>• Slow but effective<br>• Can use stitches such as stem stitch or chain stitch<br>• More impact than machine embroidery<br>• Needs sewing skills<br>• Does not need machine/electricity<br>• Easiest on cotton and linen fabrics.<br><br>**Quilting**<br>• Gives a three-dimensional effect<br>• May need a sewing machine<br>• Needs more materials – wadding and lining<br>• Looks dramatic<br>• Gives texture/interest to the bag<br>• May make the bag too bulky<br>• Hard to do on shiny fabrics.<br><br>**Appliqué**<br>• Can be in contrasting fabric<br>• Stands out from the background<br>• Can be combined with embroidery or quilting<br>• If appliquéd by hand it is time consuming as design has to be cut out, then attached<br>• It is quick and easy to do on a computerised sewing machine<br>• Edges may fray<br>• Might use Bondaweb/adhesive to stick down.<br><br>**Beading**<br>• May use beads or sequins<br>• May be sewn randomly or to create a design/pattern<br>• Time consuming<br>• May fall off (during washing/wear)<br>• Needs a special needle<br>• Can only be done by hand<br>• Can be done anywhere<br>• Effective/gives texture<br>• Skilful/traditional skill.<br><br>5–6 marks<br>• A detailed analysis, evaluation and/or comprehensive comparison of the suitability of two embellishment techniques that could be used to put the design in Fig.4.1 onto a bag.<br>• The response is well supported with a range of examples that are relevant to the question.<br>• Makes clear and reasoned judgements. | |



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| Question | Answer | Marks |
|---|---|---|
| 4(c) | 3–4 marks<br>• Some analysis, evaluation, and/or comparison of two embellishment techniques that could be used to put the design in Fig.4.1 onto a bag.<br>• The response is supported with examples that are mostly relevant to the question.<br>• Makes some relevant judgements.<br><br>1–2 marks<br>• Limited analysis, evaluation, and/or comparison of one embellishment technique.<br>• Limited use of examples.<br>• Limited or no judgement present.<br><br>0 marks<br>• No creditable response | |
| 4(d) | **Discuss the advantages to a manufacturer of printing the design in Fig.4.1 onto a bag instead of using other embellishment techniques.**<br><br>• Quicker<br>• Cheaper/costs less/more profit<br>• Can outsource the printing<br>• Less skilled labour needed<br>• May be done electronically using a scanned image<br>• Can use different colours and effects<br>• Less materials needed<br>• May be more fashionable<br>• More permanent than some techniques<br>• Less bulky<br>• Consistent/identical results.<br><br>5–6 marks<br>• A detailed discussion or comprehensive comparison of the advantages to a manufacturer of printing the design in Fig.4.1 onto a bag.<br>• The response is well supported with a range of examples that are relevant to the question.<br>• Makes clear and reasoned judgements.<br><br>3–4 marks<br>• Some discussion or comparison of the advantages to a manufacturer of printing the design in Fig.4.1 onto a bag.<br>• The response is supported with examples that are mostly relevant to the question.<br>• Makes some relevant judgements. | **6** |



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| Question | Answer | Marks |
|---|---|---|
| 4(d) | 1–2 marks<br>• Limited discussion or comparison of the advantages to a manufacturer of printing the design in Fig.4.1 onto a bag.<br>• Limited use of examples.<br>• Limited or no judgement present.<br><br>0 marks<br>• No creditable response | |

| Question | Answer | Marks |
|---|---|---|
| 5(a)(i) | **Complete the table below to identify the following features of the school shirt in Fig. 5.1.**<br><br>**Type of sleeve** — Inset sleeve<br>**Type of pocket** — Patch pocket<br>**<u>One</u> component used in the shirt** — Button | **3** |
| 5(a)(ii) | **Give <u>four</u> qualities of a fabric suitable for the school shirt in Fig.5.1.**<br><br>• Washable<br>• Hard-wearing/durable<br>• Absorbent<br>• Non-irritant to skin/soft only if it says soft so does not irritate the skin. | **4** |
| 5(a)(iii) | **State <u>one</u> essential body measurement to take before buying a pattern to make the school shirt in Fig.5.1.**<br><br>Chest/bust measurement | **1** |



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| Question | Answer | Marks |
|---|---|---|
| 5(b) | **Discuss the advantages and disadvantages of making a school shirt instead of buying a ready-made school shirt.**<br><br>**Advantages**<br>• Can make required size – may not be able to buy size needed<br>• Saves money<br>• Can buy better quality fabric so lasts longer and can be passed down<br>• Can allow for growth by having hems that can be let down<br>• Can get a better fit, e.g. if a child is very tall can make shirt longer so it fits.<br><br>**Disadvantages**<br>• May not be able to get exactly the correct fabric<br>• Might not be able to get a pattern which is exactly the same as a bought school shirt<br>• Less convenient than just buying a shirt<br>• Takes time to make<br>• May not have skills/may not look as good<br>• May cost more<br>• May have to employ a seamstress<br>• No care instructions.<br><br>5–6 marks<br>• A detailed discussion or comprehensive comparison of the advantages and disadvantages of making a school shirt instead of buying a readymade school shirt.<br>• The response is well supported with a range of examples that are relevant to the question.<br>• Makes clear and reasoned judgements.<br><br>3–4 marks<br>• Some discussion or comparison of the advantages and disadvantages of making a school shirt instead of buying a readymade school shirt.<br>• The response is supported with examples that are mostly relevant to the question.<br>• Makes some relevant judgements.<br><br>1–2 marks<br>• Limited discussion or comparison of the advantages and disadvantages of making a school shirt instead of buying a readymade school shirt.<br>• Limited use of examples.<br>• Limited or no judgement present.<br><br>0 marks<br>• No creditable response | **6** |

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| Question | Answer | Marks |
|---|---|---|
| 5(c) | **Evaluate the reasons for using the internet/online shopping to buy clothes instead of shopping in department stores, shopping malls, markets or local shops.**<br><br>**Advantages**<br>• Quick<br>• Wide selection of sizes<br>• Wide selection of styles<br>• May be cheaper/offer discounts<br>• Can pay by credit card<br>• Saves transport costs travelling to a shopping area<br>• If you live in a remote area it is convenient to shop online<br>• Can see product reviews online<br>• Can get short term credit/repayments.<br><br>**Disadvantages**<br>• Cannot get lay-by<br>• May be more difficult to get credit<br>• Cannot see what you are buying<br>• May be costly to return unwanted items<br>• Cannot try it on<br>• Cannot see or feel the quality of materials<br>• It may not look like the picture<br>• Difficult to choose colours.<br><br>5–6 marks<br>• A detailed analysis, evaluation and/or comprehensive comparison of textile materials, products or their design.<br>• The response is well supported with a range of examples that are relevant to the question.<br>• Makes clear and reasoned judgements.<br><br>3–4 marks<br>• Some analysis, evaluation, and/or comparison of textile materials and products or their design.<br>• The response is supported with examples that are mostly relevant to the question.<br>• Makes some relevant judgements.<br><br>1–2 marks<br>• Limited analysis, evaluation, and/or comparison of textile materials or products.<br>• Limited use of examples.<br>• Limited or no judgement present.<br><br>0 marks<br>• No creditable response | **6** |

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| Question | Answer | Marks |
|---|---|---|
| 6(a)(i) | **State <u>four</u> methods of controlling fullness.**<br><br>• Darts<br>• Gathers<br>• Tucks<br>• Pleats<br>• Shirring elastic<br>• Easing. | **4** |
| 6(a)(ii) | **Identify <u>four</u> hand-worked stitches used in garment making.**<br><br>• Tailors tacking<br>• Tailors tacks<br>• Running stitch<br>• Slip hemming<br>• Loop stitch<br>• Buttonholes stitch<br>• Tacking<br>• Back stitch<br>• Oversewing/overcasting. | **4** |
| 6(b) | **Evaluate <u>three</u> ways to neaten a seam.**<br><br>**Zig-zag stitch**<br>• Easy<br>• Thin fabrics may fold/curl under<br>• Need a sewing machine<br>• Can use different stitch widths and stitch lengths<br>• Can be done before or after making the seam<br>• Quick.<br><br>**Overlocking**<br>• Needs an overlocker/serger<br>• Neat finish<br>• Can be done at same time as stitching the seam<br>• Cuts away a small amount of fabric<br>• Mistakes often cannot be rectified<br>• Difficult to unpick mistakes<br>• May need to overlock before the garment is assembled<br>• Quick<br>• Needs skilled machine operator<br>• Good for fabrics that fray easily.<br><br>**Narrow hem**<br>• Neat<br>• Needs either special foot or has to be pressed first<br>• May be difficult to do after the garment is made up<br>• Time consuming<br>• Adds bulk to the seam. | **6** |



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| Question | Answer | Marks |
|---|---|---|
| 6(b) | **Binding**<br>• May be bulky or heavy for thin fabrics<br>• Neat<br>• Used on heavy fabrics<br>• Conspicuous/noticeable<br>• Can give high quality finish on tailored garments, coats etc.<br>• Takes a long time to apply – stitched twice<br>• If buying bias binding it may be difficult to get the correct colour<br>• May have to make binding (takes time)<br>• May be design feature if visible.<br><br>**Pinking shears**<br>• Best done at the cutting out stage<br>• Only works well on tightly woven fabrics<br>• Quick/cheap<br>• Easy – no sewing skills required<br>• Leaves a serrated edge which is not always neat<br>• Not professional.<br><br>5–6 marks<br>• A detailed analysis, evaluation and/or comprehensive comparison of textile materials, products or their design.<br>• The response is well supported with a range of examples that are relevant to the question.<br>• Makes clear and reasoned judgements.<br><br>3–4 marks<br>• Some analysis, evaluation, and/or comparison of textile materials and products or their design.<br>• The response is supported with examples that are mostly relevant to the question.<br>• Makes some relevant judgements.<br><br>1–2 marks<br>• Limited analysis, evaluation, and/or comparison of textile materials or products.<br>• Limited use of examples.<br>• Limited or no judgement present.<br><br>0 marks<br>• No creditable response | |

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| Question | Answer | Marks |
|---|---|---|
| 6(c) | **Compare hand stitched hems with machine stitched hems. Give reasons to justify your answer.**<br><br>**Hand stitched**<br>• Does not need a sewing machine<br>• Good for heavy fabrics<br>• Neat/does not show on the front of the garment<br>• Inconspicuous/unobtrusive/slip hemming<br>• Time consuming<br>• Needs hand sewing skills<br>• Can also be used to neaten the hem e.g. herringbone stitch.<br><br>**Machine stitched**<br>• Quick/saves time<br>• Needs a sewing machine<br>• Heavy fabrics may be too thick for the machine<br>• Can be seen on the right side of the garment<br>• Best for narrow hems<br>• Blind hem can be done with right attachments and skill (heavier fabrics)<br>• Could be in a contrasting colour to add interest<br>• Narrow hem can be done with special foot.<br><br>5–6 marks<br>• A detailed comparison of hand stitched hems with machine stitched hems.<br>• The response is well supported with a range of examples that are relevant to the question.<br>• Makes clear and reasoned judgements.<br><br>3–4 marks<br>• Some comparison of hand stitched hems with machine stitched hems.<br>• The response is supported with examples that are mostly relevant to the question.<br>• Makes some relevant judgements.<br><br>1–2 marks<br>• Limited comparison of hand stitched hems with machine stitched hems.<br>• Limited use of examples.<br>• Limited or no judgement present.<br><br>0 marks<br>• No creditable response | **6** |

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