

FASHION AND TEXTILES

Paper 6130/01

Written

Key messages

Candidates should be aware that valid answers will contain information found in the syllabus and not their personal opinions on topics (e.g. colour being a factor to consider when buying a sewing machine).

Candidates need to apply knowledge to the contexts in questions not just demonstrate their knowledge of the topic. Evaluation can be improved if candidates develop a more analytic approach to questions by considering the arguments for and against and including justification of their answers.

General comments

The paper was answered well, and many more candidates were able to justify their answers and evaluate compared to previous years. Answers were neatly written and well presented. Diagrams were labelled clearly. Some candidates demonstrated a wide knowledge of the syllabus together with an ability to relate what they know to the questions.

Comments on specific questions

Section A

Question 1

All items in this question were compulsory.

(a) (i) Answered correctly by almost all candidates.

(ii) The majority of candidates answered 'smooth', with a small number knowing that lawn is the same on both sides.

(iii) Generally answered well, with most answers correctly referring to cotton fibres.

(iv) This question was not answered well. Responses mainly offered a natural sustainable fibre or a manufactured synthetic fibre instead of a sustainable manufactured fibre.

(v) Many candidates understood that blending polyester and cotton fibres can give fabric the advantages of each fibre. Some candidates listed the performance characteristics of both fibres but did not give the advantages of blending them.

(b) A large number of candidates answered 'pleats', which is the method shown in Fig.1.1.

(c) Most candidates got one mark for identifying an appropriate fastening. Many of these gained a second mark for expanding their answer.

(d) (i) A minority of candidates correctly answered facing.

(ii) About half of the answers correctly identified top stitching or running stitch. Machine stitching was not accepted.

- (iii) This question was answered well with most candidates able to correctly identify two appropriate pockets and give reasons for their choices. A faced hip pocket would not be appropriate for the style of dress in Fig.1.1.
- (e) Almost all candidates gave a correct response to this question.
- (f) Some candidates did not appear to understand what an applique was and offered embroidery or printing designs. Most candidates achieved 4 marks.
- (g) Many candidates gained full marks for this question. Stitching line was not known by a number of candidates.
- (h)(i) Candidates demonstrated a good knowledge of seam types with most getting full marks.
- (ii) To get marks for this question candidates had to include stitch width and length in their answers.
- (i) Almost all candidates were able to correctly identify two methods of applying colour to fabric.
- (j) (i) Most candidates showed a good understanding of how reflective textiles work.
- (ii) Almost all candidates were able to name one use for reflective textiles. A small number of responses suggested uses that were not textiles (e.g. car reflectors).
- (k) Many candidates gave fastenings which were not suitable for a baby garment.
- (l) Almost all candidates knew chain stitch. Few answers correctly identified fly stitch. Some answers were random names of embroidery stitches.

Section B

Question 2

This question was the second most popular and was answered well by the majority of candidates.

- (a)(i) This answer was known by most candidates.
- (ii) This was generally answered well. Some responses mixed up silk fibre with other fibres. A few answers suggested that the cocoons were put in hot water just to kill the silkworm.
- (b) Most answers correctly named a fabric that could be made from silk fibres.
- (c) Candidates answered with at least one correct fibre.
- (d) There were a variety of responses to this question. Few candidates achieved full marks. A lot of answers offered a list of properties of silk fibres but did not relate them to luxury garments or offer any evaluation. There were also some very good responses.
- (e) This question was answered well. Most candidates identified three chemical finishes and were able to suggest appropriate benefits of using them. A small number of answers incorrectly suggested anti mildew finishes (which do not exist) and shrink resistant finish for wool which would be applied to the fibre or yarn, not to the fabric.

Question 3

This question was the third most popular question. All candidates attempted every part of the question.

- (a) Most candidates were able to access 3 marks for this question.
- (b) Marks were mainly given for marking out the design, stitching the beads/sequins down securely and use of matching thread. A surprising number of responses incorrectly suggested using glue to attach beads and sequins.

- (c) Many responses did not apply knowledge about fabric selection to a wedding dress. A wedding dress does not need to be durable or washable, for example. Accessories and room décor would be chosen to complement the dress, not the other way round.
- (d) Some candidates gave thoughtful answers, understanding that a wedding dress is a special garment that may be of sentimental value or of use to those getting married who could not afford a new dress. Remaking or dyeing the dress to make it suitable for other occasions were also appropriate answers. Some responses did not consider that it is a wedding dress that is being recycled. These answers suggested cutting up the dress for cleaning rags or to make rugs. The fabric of a wedding dress is extremely unlikely to be suitable for either of these recycling suggestions. To achieve high marks responses needed to include points of evaluation.

Question 4

This was the most popular question and was well answered.

- (a) Feed dog and presser foot were known by most candidates. Some candidates could explain the function of the take up lever. Few responses showed understanding of what the stop motion knob is used for.
- (b) A range of answers were given with most candidates gaining 3 marks.
- (c) Most candidates were able to discuss the factors specific to purchasing a sewing machine. Many incorrect answers given were about general consumer guidance for shopping such as buying a well-known brand or ensuring there is a warranty. Colour is not a relevant factor to consider.
- (d) Most candidates were familiar with woven/non-woven and iron-on/sewn and some were able to evaluate the interfacings described. Some answers were confused, giving iron on and fusible as different types of interfacing.

Question 5

This question was the second least popular.

- (a) Most candidates achieved 1 mark for a well finished garment. A few candidates mentioned the importance for quality control/assurance.
- (b) Responses were variable with most answers identifying four retail outlets. Other answers were vague or did not refer to retail outlets.
- (c) Few candidates understood that they needed to consider the type of work or specific requirements for a work jacket.
- (d) Responses did not appear to demonstrate understanding of what a hem is on a work jacket and many answers were confused, often explaining types of seam. When hems were discussed, it was in general terms explaining how to make a hem, without considering their suitability for a jacket.
- (e) Most answers described stiffened waistbands and elasticated waists. Candidates need to understand that evaluation is required in order to achieve high marks.

Question 6

This question was chosen by the smallest number of candidates.

- (a) (i) The majority of candidates answered correctly with raglan.
- (ii) Most candidates answered correctly that a raglan sleeve gives freedom of movement.
- (iii) Few responses gained full marks for this question. They were mostly able to say the order in which the side seams, hems and neckline should be completed.

- (b)** This was answered quite well, and candidates demonstrated knowledge about CAM and its advantages. Candidates need to understand the difference between CAD and CAM. This did not seem to be fully understood.
- (c)** Responses indicated that this topic was not fully understood. Answers tended to be vague and to be about dyeing in general. A few candidates answered that dying at the yarn stage allowed patterns to be woven in fabric and that dyeing at the fabric or garment stage allowed for pattern to be added e.g. as tie dye.

FASHION AND TEXTILES

Paper 6130/03

Coursework

Key Messages

- The most successful coursework included evidence of creativity and experimental work.
- The use of decorative techniques can result in higher marks.
- Focused research should lead to a range of appropriate initial design ideas which are then developed through practical experiments into a final design. Successful learners were able to fully examine research and draw conclusions from design developments to make informed decisions about their final design proposal. Learners who made decisions too early compromised on ideas evolving and creativity.
- A wide range of different skills/processes should be shown in the two fashion items.
- It is recommended that the garment made for Item 1 is made to fit the learner – this should include a pattern alteration/adaptation – details of how this was carried out should be included in the planning section of the folder.
- It is recommended that the syllabus is followed carefully, as it has specific details of the amount and standard of work expected both in folders and on fashion items.

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.

Administration of the coursework is generally good. In some centres, there were transcription errors of marks from the Coursework Summary Form to the MS1, care needs to be taken here. These were corrected during the moderation process.

For each learner in the sample, centres need to submit their work with copies of completed Individual Candidate Record Forms. The centre needs to also include the Mark Sheet for the component and the Coursework Assessment Summary Form (CASF), completed with the marks for all learners entered for the series. It is helpful when centres identify, on the CASF, which column has been allocated for the practical mark and which for the folder mark. It can clear any uncertainty if the centre also names each column according to whether the marks relate to the fashion garment or accessory. It is most helpful to the moderation process when teachers provide supporting comments to indicate how/where credit has been given for each of the assessment criteria. This is particularly useful for the making of the products. Supporting comments can be written on the Individual Candidate Record Forms.

All fashion items and folders of supporting evidence should be clearly labelled with learner numbers as indicated in the guide to centres. In case packaging gets separated from fashion items, it is important that the fashion items themselves are each labelled (rather than, or as well as, any packaging). Excessive packaging is to be avoided. Packing the work of each learner separately is unnecessary and the extra work involved for the moderator can detract from the moderating process. For further information on compiling your sample and administration processes please refer to our public website: www.cambridgeinternational.org/samples. Enter your centre number and the relevant syllabus code and the appropriate information will be retrieved from the database for you.

Overall, the standard of work was good and always improving. 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.

The most successful centres are those which follow the CIE Coursework Guidance Notes found in the syllabus. The example project outline (which can be found on page 18) is also particularly helpful in giving suggestions on what should be included within each section of the coursework.

In general, assessors were generous in their marking of the folders and fashion items and need to look more carefully at the requirements for each assessment criteria and mark bands. Some centres had over-marked the coursework (particularly at the higher end) as marks were too generous. The marking criteria in the syllabus should be followed closely. In many cases, the marks for folders and fashion items were too high for the quality and standard of work presented. Sections most commonly overmarked were the Development of Design Proposal and Planning sections. Individualised feedback was given in the moderator's report. The quality of work produced by the learner should match the description within the band for the mark that is being awarded.

Looking ahead, the Principal Examiner hopes to see learners take a more confident and creative approach to fashion drawing and show more evidence of experimenting with decorative techniques both in folders and on fashion items.

Comments on specific sections

Folder

The requirements of the folder and marking criteria are outlined in the syllabus content.

Most centres are to be commended on the amount of work produced for the folder, which has been realistic in terms of the amount. A4 folders with soft covers are most appropriate and have proved to be more successful in managing learners' work expectations and in avoiding wasting paper. Folders which are word processed enable learners to improve presentation and present work more successfully. The task title or design brief should be clearly stated on the front of each folder. Any images and information copied from the internet should show sources.

Investigation of task, including research

Investigations were mostly thorough, relevant, and marked accurately. The most successful investigations were those that included an inspirational design theme. This approach helps focus their investigations and supports creativity and generation of design ideas. Including a visual analysis of existing, and relevant garments or accessories also supports this process. Learners should choose an inspirational designer with care. The most successful learners chose designers relevant to their task, design theme or a designer that specialised in an intended decorative technique. Copious notes on the history of a designer are to be avoided, as these do not inspire design ideas.

Research and inspirational images collected must also be fully examined to draw conclusions that help learners make informed decisions about their design intentions and ideas. It is good practice to include some pencil sketches demonstrating how the research could inspire the design process.

Learners who achieved the highest marks were able to select appropriate research and images that informed their initial design ideas and sketches. Investigations were analysed and demonstrated an understanding of how to move forward with the information collected.

As a guideline, research could be limited to three full A4 pages.

Development of design proposal and decision for final idea

Centres often find this section most difficult to mark, with a tendency to mark generously. The purpose of this section is to encourage learners to experiment, both with fashion drawings and practical sample making. The experimental developments should lead to decisions and choices about a final design proposal. Creativity is to be encouraged. The inclusion of a detailed front and back drawing of a final design proposal is essential for forward planning.

The most successful learners demonstrated creativity and imagination by exploring and generating a range of well presented, coloured design ideas inspired by their research images. Annotations demonstrated how the learner is considering how the designs could be manufactured including positioning of decorative techniques. It is pleasing to see centres moving away from producing sample tests of construction methods

to developing ideas through exploration and experimenting with decorative techniques such as fabric manipulation, quilting, batik, tie dye, embroidery and printing. In a few cases, learners had submitted samples which were not relevant to the product they were designing. Learners who were able to draw conclusions from their experimental development work, give justified reasons for the selection of their final design and demonstrate a creative flair were able to achieve the higher marks.

Lower ability learners may benefit from using fashion drawing templates which can be found for both garments and accessories on the internet. When using drawing templates, design features, colour and pattern should be added inspired by learners' investigations and design theme.

Plan of work for final idea

For the plan of work, details of the planned work need to be stated before the making begins, rather than recording the process afterwards. Marks were compromised if learners did not provide enough evidence of planning in advance of the making process. Reasons for choices and decisions should be fully justified; this was often omitted. Centres need to guide learners to approach this section according to the criteria description.

In the best centres the garment made for Item 1 is made to fit the learner. The highest marks are only available to learners who have included a pattern alteration/adaptation; details of how and why this was carried out should be included in this section.

Sufficient and detailed planning of the key stages was not always evident in the folder to support the higher marks awarded. Learners mostly produced logical plans. However, for the highest marks, planning must be detailed with decisions and choices for fabrics, pattern alterations, processes and components fully justified.

Evaluation of final item

Learners who performed well in this section focussed on evaluating the finished item, rather than writing a summary of what had been learnt or an account of processes with associated difficulties. Writing about problems encountered is not an expectation of this section, hence does not score well on the marking criteria. Learners should be encouraged and guided to evaluate by an assessment of the strengths and weaknesses of the finished item.

Evaluations with the highest marks included a review of how the item relates back to the task title, as well as a review of the quality of stitching, the appropriateness of fabric and components used, and the effectiveness of the decorative processes chosen. Sub-headings to break down the evaluation process can guide learners to better cover the assessment criteria and attain higher marks.

Fashion Items

Centres and learners are to be commended for the quality of their fashion items and congratulated on the care and the commitment involved in the construction of and decorative techniques displayed on their practical items.

Where marks had to be adjusted, centres had mostly marked too generously in the high mark band. Care must be taken that the standard of construction and finish match the marking criteria. Some fashion items had been awarded very high marks, yet there was evidence of only a good standard of construction and variable quality of finish. The marking criteria for the high band states that items must be of a high standard rather than a good standard. Fashion items must show evidence of a wide variety of accurately worked processes; decorative work used effectively and produced to a high standard.

Higher attaining candidates should be guided towards making more technical fashion items which allow the candidate to demonstrate a high standard of workmanship on a variety of processes, for example, jackets.

Where candidates had used decorative techniques these had been executed successfully enabling students to demonstrate creativity. This is an area which could be developed further by some centres. It is important that high achieving candidates are given the opportunity to demonstrate a range of decorative techniques such as: screen printing, batik, silk painting, hand embroidery stitches, machine embroidery, ribbons or the addition of a lace trim. This series saw a resurgence in the popularity of tie dye, with some very impressive and effective results.

A few learners had chosen to use difficult fabrics for their fashion garments such as satin, lace, net and jersey. These fabrics are difficult to handle and many of the items moderated had a low-quality finish yet were awarded generous marks. It is appreciated that sometimes there is little choice available to purchase locally, but where possible, fabrics which are listed in the syllabus content are recommended for use. This will allow learners to show their best work and achieve higher marks.

For the fashion accessory, backpacks and other bags were a popular and successful choice. A wide variety of processes and techniques could be demonstrated. It was pleasing to see some imaginative and creative use of decorative skills including quilting, batik, tie dye and beadwork. When designing and making a fashion accessory such as a scarf or belt, learners should be guided to include a variety of processes and techniques. In many cases, belts had been awarded very high marks, yet there was evidence of only a very limited range of techniques, processes and use of components. In a few cases, very simple items had been submitted with little or no decorative work. Reference should be made to the syllabus for suitable decorative techniques. A wide variety of accurately worked processes of a high standard must be evident to award marks from the high band.

Communication and presentation

It was very pleasing to see that most learners produced well-presented folders of evidence with subject specific terminology being used correctly throughout. Fewer learners are spending time on work of no mark value such as unnecessary decoration of pages and folders. Learners should be encouraged to make the most efficient use of each page with appropriate and relevant information clearly presented on each page. They should avoid overly large fonts, large headings and excessive use of paper/pages.