

# FASHION AND TEXTILES

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Paper 6130/01  
Theory

## Key messages

- The most successful responses achieved higher marks and showed an understanding of the difference between the properties of fibres and those of fabrics. Many candidates did not achieve higher marks, because they identified a fibre when a question was asking to identify a fabric. Performance characteristics of fibres were often confused with general properties of fibres and fabrics.

## General comments

The majority of responses were neatly presented and easily read. Diagrams were generally neat and well labelled. Majority of the candidates answered all the questions required and items in **Section B** requiring longer answers were well answered.

## Comments on specific questions

### *Section A*

#### **Question 1**

- (a) (i) Many candidate responses identified a fibre instead of a suitable fabric, e.g. cotton.
- (ii) Candidate responses generally focused on fibre properties instead of giving reasons for the fabric choice.
- (iii) Most of the candidates achieved three marks for naming warp and weft and explaining that they interlaced. Detail showing the construction of a selvedge was required for full marks. Diagrams were good.
- (iv) This question was answered well.
- (v) Many candidate responses gave fabric qualities, such as comfortable or lightweight, instead of the performance characteristics of fibres required by the question.
- (b) (i) This question was answered correctly by most of the candidates
- (ii) Most of the candidate responses offered at least two methods used to neaten a plain seam.
- (c) (i) Some candidate responses wrote about deciding on the length of the zip rather than the suitability of the zip for the fabric, style and colour of the dress.
- (ii) Many responses were not clear. A few candidate responses showed an understanding of all the processes, but most did not list the processes in the correct order.
- (d) (i) Many candidate responses used inappropriate stitches in their designs. Some sketches were not neat.
- (ii) Candidate responses showed knowledge of CAD, but some did not relate it to design development. A few responses gave information about how to use a computerised embroidery machine.

- (e) The majority of the responses showed an understanding that eco labelling indicates that a product is 'environmentally friendly', but a few gave enough detail to gain full marks for this question. Some candidate responses gave information about care labels.
- (f) (i) A few candidates understood the term 'sustainable textiles', with some suggesting it meant products that would last a long time.
  - (ii) Despite poor responses to **Question 1(f)(i)** this question was answered well with candidate responses offering correct examples. A very small number of responses suggested synthetic fibres.

## Section B

### Question 2

- (a) (i) Majority of the candidate responses showed knowledge that silk comes from a silkworm.
  - (ii) Most of the candidate responses showed an understanding that silk comes from a cocoon spun by the silkworm, but a few explained how the silk was obtained from the cocoon.
- (b) A few responses showed familiarity with crepe fabric.
- (c) (i) This question was answered well.
  - (ii) Some candidate responses showed an understanding of the term 'performance characteristic' and achieved good marks. Many responses did not attempt a comparison, but simply gave a list of properties of silk and viscose fibres.
- (d) There were some good answers to this question. Some candidate responses gave size as one of the considerations for choosing a pattern.

### Question 3

Overall, candidates who answered this question gave good answers to all parts of the question.

- (a) (i) Responses to this question were good and generally supported by clear diagrams.
  - (ii) Most of the candidate responses explained clearly how to join a crossway strip.
- (b) This question was answered well, and candidate responses demonstrated the knowledge of both types of binding.
- (c) Candidate responses showed the knowledge of many suitable sleeves. Some responses gave information about sleeves not suited to the shift dress in the paper, e.g. raglan and kimono.

### Question 4

Not many candidates answered this question.

- (a) (i) A few candidate responses showed an understanding of all the processes involved in silk painting. Some wrote about screen printing.
  - (ii) Most of the candidates achieved full marks for this question.
- (b) This question was not answered well, because candidate responses did not consider the type of fabric being used and gave information about hems regardless of their suitability. The most successful responses were for a slipped stitched hem and a machined hem.
- (c) A few candidates showed a sufficient understanding of interfacings to achieve marks in the higher band. Most of the responses discussed different weights of fabric and reasons for using interfacing.

### Question 5

- (a) Majority of the candidate responses did not show an understanding of the term 'bonded web fabric'. Most achieved one mark for identifying Vilene interfacing as an example of a bonded web fabric.
- (b) (i) Most of the responses to this question were correct.  
(ii) A few candidate responses explained how to make the casing, but most achieved marks for explaining how the elastic is threaded through a casing and then finished off.
- (c) This question was answered well with most candidate responses describing in-seam and patch pockets and giving reasons for using them in the elastic waisted trousers.
- (d) Although candidate responses showed knowledge of some of the advantages of blending polyester and cotton fibres, most of the answers were generally not structured well enough to achieve marks in the higher band.

#### Question 6

- (a) (i) Candidate responses offered interesting designs which were generally neatly drawn and clearly labelled.  
(ii) The majority of the candidates suggested a suitable fabric. Some responses identified a fibre instead of a fabric, e.g. cotton.  
(iii) A few candidate responses stated the correct reasons for choosing the fabric named in **6(a)(i)**.
- (b) This question was answered very well with most of the candidate responses showing a good understanding of one-off production and the advantages and disadvantages of using it.
- (c) This question was generally answered well with most of the candidate responses demonstrating knowledge of both types of mechanical finish. Some candidate responses incorrectly offered finishes such as crease resistance or flame resistance.

# FASHION AND TEXTILES

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Paper 6130/03  
Coursework

## Key messages

- The most successful coursework showed creativity and experimental work.
- The use of decorative techniques and stitches in appropriate places allowed for the higher band marks to be achieved.
- Syllabus should be followed carefully, as it includes the specific details of the amount and standard of work expected both, in folders, and in fashion items.
- Candidates should be encouraged to develop initial design ideas through focused research, investigations, sketches and practical experiments. Successful candidates fully examined and drew conclusions from the information collected to make informed decisions about their final design proposal. Candidates who made decisions too early, compromised on evolving ideas and creativity.
- A wide range of different skills and processes should be shown in the two fashion items.
- The garment made for item 1 should be made to fit the candidate – this should include a pattern alteration or adaptation – details of how this was carried out should be included in the planning section of the folder.

## General comments

The report to centres is an important document where issues raised from moderation are highlighted and suggestions for improvement are given. It is recommended that all staff responsible for the delivery of this qualification read this document thoroughly.

Administration of the coursework was generally good. Care should be taken when transcribing marks from the Coursework Summary Form to the MS1. Transcription errors were corrected during the moderation process.

Excessive packaging should be avoided when posting coursework. Packing the work of each learner separately is unnecessary and the extra work involved can detract attention from the moderating process.

For each candidate centres must submit their work and the marks on the ICRC. Centres also must 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. Centres should identify, on the CASF, which section has been allocated for the practical mark and which for the folder mark. All fashion items and folders of supporting evidence should be clearly labelled with candidate numbers as indicated in the guide to centres. For further information on compiling the sample and administration processes please refer to our public website: [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples). Enter the 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 further improvement was seen. The most successful centres followed the CIE Coursework Guidance Notes found in the syllabus. The example project outline (which can be found on page 18) is particularly helpful in giving suggestions on what should be included within each section of the coursework.

The marking criteria in the syllabus should be followed closely. The quality of work should match the description within the band for the mark that is being awarded for the Development of Design Proposal and Planning and other sections.

Centres should encourage teachers to provide supporting comments to indicate how and where credit has been given for each of the assessment criteria to support the moderation process. This is particularly useful

for the making of the products. Supporting comments can be written on the individual candidate record cards.

Candidates should be encouraged to take a more confident and creative approach to fashion drawing and experiment more with decorative techniques both in folders and on fashion items.

### **Comments on specific sections**

#### **Folder**

Most of the centres submitted a good amount of work for the folder. A4 folders with soft covers were the most appropriate. A few centres submitted A3 folders which were heavy and unnecessary. Folders which are Word processed enable candidates 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. The requirements of the folder and marking criteria are outlined in the syllabus content.

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

Candidates should be encouraged to investigate their task and analyse it before stating details of the item they will be making. The following are the examples of irrelevant work that does not need to be included: information on the history of fashion, costing, care labels and colour schemes. As a guideline, research could be limited to two or three A4 pages. Candidates must choose an inspirational designer carefully, and the most successful candidates 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 should be avoided as they do not inspire design ideas.

The most successful candidates achieved the highest marks by selecting appropriate research and images that informed their initial design ideas and sketches.

For full marks in this section candidate responses must analyse the investigations and demonstrate an understanding of how to move forward with the information collected.

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

The purpose of this section is to encourage candidates to experiment, both with fashion drawings, and practical sample making. The experimental developments should lead to final decisions and choices about a final design proposal. Creativity is to be encouraged. There were a few folders which had a good range of fashion drawings, annotated to show design thinking. Annotations should demonstrate how the candidate is considering manufacture of the designs including the positioning of decorative techniques. The less successful candidates may benefit from using fashion drawing templates which can be found for both garments and accessories on the internet.

The most successful candidates demonstrated creativity and imagination by exploring and generating design ideas inspired by their research images. Most of the candidates produced samples of construction methods. To help achieve the highest marks it is beneficial for candidates to have the opportunity to develop designs through practical experimentation of decorative techniques such as fabric manipulation, quilting, batik, embroidery, printing and tie dye.

Candidates who drew conclusions from their experimental development work, gave justified reasons for the selection of their final design and demonstrated a creative flair, and therefore achieved higher marks. The inclusion of a detailed front and back drawing of a final design proposal is essential for forward planning.

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

Details of the planned work must be stated before making begins, rather than recording the process afterwards. Marks were not achieved if candidates did not provide enough evidence of planning in advance of the making process. Reasons for choices and decisions should be fully justified.

The most successful garments made for item 1 were made to fit the candidate. The highest marks are only achieved by the candidates who included a pattern alteration or adaptation. Details of how and why this was carried out should be included in this section.

## **Evaluation of final item**

The most successful evaluations 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 the fabric used, and the effectiveness of the decorative processes chosen. A detailed assessment of the strengths and weaknesses of the finished item is required.

Some candidates wrote mainly about the problems they had in the making of their fashion items. This approach does not achieve high marks based on the marking criteria.

## **Fashion Items**

The most popular garments submitted included dresses, shorts, and skirts.

The standard of construction and finish should match the marking criteria. Some fashion items had been awarded very high marks without the evidence of an outstanding standard of construction and with a variable quality of finish. The marking criteria for the high band marks states that items must be of a high standard rather than a good standard. Fashion items must show a wide variety of accurately worked processes; decorative work used effectively and be produced to a high standard.

Higher achieving 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.

Candidates who used decorative techniques executed them successfully and demonstrated creativity. The high achieving candidates should be given the opportunity to demonstrate good decorative techniques such as screen printing, batik, silk painting, hand embroidery stitches, machine embroidery, ribbons or the addition of a lace trim.

A few candidates chose 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 still achieved high marks. Sometimes fabrics are not available to purchase locally, but where possible, fabrics which are listed in the syllabus content are recommended for use. This would allow candidates 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 were demonstrated. Some imaginative and creative use of decorative skills was shown including quilting, batik, tie-dye and beadwork. When designing a fashion accessory such as a scarf or belt, candidates should be encouraged to include a variety of processes and techniques. In a few cases, very simple items were submitted with little or no decorative work. Reference should be made to the syllabus for suitable decorative techniques. The decisions for choices should be arrived at by the sampling techniques as part of the development work. In a few cases, candidates submitted samples which were not relevant to the product they were making.

## **Communication and presentation**

Most of the candidates produced well-presented folders of evidence with subject specific terminology being used correctly throughout.