

# FASHION AND TEXTILES

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Paper 6130/01  
Theory

## Key messages

To gain full potential marks it is essential that candidates read the questions carefully before answering. There were instances of candidates losing marks because they misunderstood a question. For example, in **Question 3(a)** many candidates wrote about how to make a bag instead of how to quilt fabric. Many candidates did not appear to understand that a question asking for evaluation requires more than just recall of facts.

## General comments

The majority of candidates answered all questions in **Section A** and attempted to answer three questions in **Section B**. Handwriting was generally clear and legible with questions being answered in the space available on the paper. A number of candidates referred to the way in which fibres conduct heat. This is not in the syllabus and is not a required response to questions about the properties or performance characteristics of fibres or fabrics. The insulation offered by some fibres may be considered as a property.

## Comments on specific questions

### **Section A**

#### **Question 1**

This question was answered in full by most candidates.

- (a) (i) Most candidates did not appear to understand what a blended fibre or yarn was and answered with the name of a single fibre.
- (ii) Most responses showed a lack of understanding of the question. Answers sometimes appeared random and did not relate to blended fibres or yarns or their suitability to make the fabric for the shirt.
- (iii) Those candidates who understood the question answered well. Others simply listed properties of fabrics such as must be textured or said that the size or width of the fabric must be considered.
- (b) (i) The majority of candidates correctly identified buttons as one component of the shirt, but few were able to identify the second component, interfacing. Many guessed at collars and cuffs so perhaps did not understand the meaning of the term components.
- (ii) This was well answered with candidates correctly suggesting a patch pocket.
- (c) (i) Those candidates who read the question carefully answered correctly that more fabric would be needed. Some responses referred to the availability, cost and quality of the fabric.
- (ii) Candidates mainly answered correctly that darts could be used to make the shirt more fitted. Some candidates responded with ways of controlling fullness such as tucks, gathers and easing.

- (iii) Almost all candidates misread the question and explained how to shorten a sleeve using the lengthening and shortening lines so were not able to gain more than one or two marks. Many suggested making the alteration directly on the garment rather than on the paper pattern. The question asked for short sleeves, not shortened sleeves.
- (d) (i) As the question asked candidates to identify the **type** of hem on the shirt those who responded 'hem' did not receive a mark. Most answers gave a correct type of hem.
  - (ii) Poorly answered by candidates who did not know what a French seam is. Most candidates gained one or two marks for explaining how to make a seam or how to start making a French seam. Those who could identify a French seam answered well.
  - (iii) This was well answered.
- (e) Generally correctly answered.
- (f) Most candidates gained full marks for neat and appropriate labelled sketches of their designs. A few lost a mark as they did not show an opening/fastening for the shorts or because they sketched a pair of trousers.
- (g) Most candidates were able to give two causes for the thread breaking when sewing. The reasons for a needle breaking were also known well. Few candidates could offer reasons for missed stitches. Sewing too fast was incorrectly given by many candidates.
- (h) Few candidates gained more than two marks for this question. The most common correct answers were about using a thimble and the correct ways to store pins or needles.
- (i) (i) Well answered by the majority of candidates.
  - (ii) The most common answers were about the different direction of knitting and the use of one yarn or multiple yarns.

## Section B

### Question 2

This question was attempted by relatively few candidates.

- (a) (i) Very few candidates were able to identify a raw material from which nylon is made.
  - (ii) Candidates were able to identify a range of fabrics some of which could be constructed from nylon fibre.
- (b) Some candidates were able to offer a detailed and accurate response to this question. The majority gave information about textile production from plants in general and gained one or two marks for picking and cleaning.
- (c) While many candidates were able to list performance characteristics of nylon and cotton, a comparison was not always offered. Some candidates offered properties of fibres rather than performance characteristics, e.g. crease resistance, dull fabric,
- (d) Most candidates achieved marks in the middle or lower band. Responses lacked the detail about woven interfacing and the cost-saving benefits of using iron-on interfacing; this was needed to gain marks in the higher band.

### Question 3

A popular question.

- (a) (i) Candidates generally achieved full marks for this question. Designs were usually appropriate for a quilted evening bag and were neatly drawn and well labelled.

- (ii) Quite a few candidates lost marks because they misunderstood the question and described how to make the bag instead of how to quilt the fabric for the bag. Some candidates incorrectly identified interfacing as the middle layer instead of wadding or batting. Foam was accepted as the middle layer.
- (b) A range of advantages and disadvantages of using quilted fabric were identified by candidates, enabling them to gain marks in the low and mid bands. Few candidates gained marks for justification of the information given.
- (c) Not well answered, as many answers included fastenings, which (while they are components) are not usually a form of embellishment. Those candidates who suggested one or two decorative components were unable to describe how or why they would embellish the bag, saying for example, 'I could use beads as they would be look good'. Some candidates focused on the word 'embellishment' and included printing and other decorative techniques that did not involve the use of components so did not get marks. There was virtually no attempt at evaluating the use of components for embellishment.

#### Question 4

A popular question.

- (a) A good knowledge of pressing equipment was demonstrated, with most candidates gaining at least 3 marks.
- (b)(i) Once again, many candidates lost marks because they wrote about Computer Aided Design instead of Computer Aided Manufacture. Correct answers were generally about lay plans, computerised cutting out of fabric and the use of computerised embroidery machines.
- (ii) Many candidates repeated the answer given for **4(b)(i)** and did not attempt an evaluation. There were some excellent answers showing a good understanding of the advantages and disadvantages of using CAM in factory production of garments.
- (c) There were some good answers showing a good understanding of the environmental issues about textile waste. Unfortunately some candidates were unable to apply their knowledge to the garment production context of the question and offered responses about how consumers could recycle unwanted garments. For example patchwork was a popular answer which is not an appropriate way for a manufacturer to dispose of textile waste. Other candidates incorrectly wrote about the safe disposal of waste from dyeing fabrics.

#### Question 5

A popular question.

- (a)(i) Generally well answered, with candidates showing a good understanding of how to do silk painting.
- (ii) Well answered by those candidates who answered **5(a)(i)** correctly.
- (b)(i) Most candidates were able to identify an appropriate edge finish for a silk scarf. Zig zag and overlocking were not valid answers.
- (ii) Candidates who gave zig zag or overlocking in response to **5(b)(i)** were still able to gain marks for correctly explaining how to carry out these processes.
- (c) Top band marks were only awarded if candidates offered an evaluation of both methods of resist dyeing. Most candidates knew about tie dyeing methods and some also described batik.
- (d) Comparisons lacked the depth needed to gain full marks, but answers did show an understanding of how the use of different fibres affects the characteristics of scarves.

### Question 6

This question was the least popular on the paper and was not well answered.

- (a) (i) Candidates did not seem to understand what a faced waistline skirt is, so could not explain the order of work to make it.
  - (ii) Not well answered.
- (b) Simple and obvious comparisons between the two skirts were made, but answers lacked the depth to gain high marks. Candidates were able to explain some advantages of an elastic-waisted skirt.
- (c) Some candidates produced thoughtful designs and gained marks in the low or mid band.

# FASHION AND TEXTILES

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Paper 6130/02  
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.
- The task title or design brief should be clearly stated on the front of each folder.
- Research should be a starting point for developing a range of design ideas.
- Learners are to be encouraged to include evidence of creativity and experimental work.
- A wide range of **different** skills/processes should be shown in the two fashion items.

## General comments

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 files should be clearly labelled with candidate numbers as indicated in the guide to centres. Assessors should 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. Supporting comments for the fashion items is especially helpful to aid accurate moderation. For further information on compiling your sample and administration processes please refer to our public website: [www.cambridgeinternational.org/samples](http://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.

Packaging of coursework is best kept to a minimum. Centres are asked to avoid packaging the work from each candidate in individual packages that make it difficult for the Moderator to inspect the work, thus facilitating a more effective completion of the moderation process.

Soft, secure A4 folders prove to be most suitable for folder work. Hard A3 folders are to be avoided. Learners should be encouraged to make the most efficient use of paper with appropriate and relevant information clearly presented on each page. They should avoid overly large fonts, large headings and excessive pages.

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. The example project outline within the syllabus is particularly helpful and a good guide for planning the coursework lessons.

A suggested list of task titles can be found in the coursework guidance notes. The most popular tasks this series were:

- 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.

## Comments on specific sections

### **INVESTIGATION OF TASK (INCLUDES RESEARCH)**

Learners that did well researched into the main points of the task including; the needs and preferences of an end user, existing products like those which they intended to make, and an inspirational design theme. Mood boards were effective in providing inspiration for design ideas and decorative details.

If a fashion designer is researched, learners must be guided towards only including information that will guide their design intentions. Annotated images of similar products/decorative techniques to which the learner intends to make, designed by a chosen fashion designer, are appropriate and inspiring for generating design ideas. Copious notes on the history of fashion designers, colour wheels or care labels do not help learners to make informed design decisions. As a guideline, research could be limited to two or three A4 pages.

### ***DEVELOPMENT OF DESIGN PROPOSAL FOR ITEM AND DECISION FOR FINAL IDEA***

Many centres are now having success in this section with many learners fully understanding how to develop their design ideas by creating experimental samples, trialling and testing the best methods for constructing a 3D garment/accessory and experimenting how decorative details could be added.

Learners who did well produced a wide range of different fashion drawings and experimented with a range of possible decorative/construction processes and techniques. They then went on to justify their reasons for final choices of design, decorative and construction techniques. Fashion drawings were of a high standard and inspired by their research. If a design theme, for example, the seaside is researched, the most able learners would use these researched images to trial seaside inspired appliqué/batik/embroidery/block printing samples. The samples would then be analysed, and decisions would be recorded on a final design.

Where learners draft their own patterns/pattern adaptations marks should be awarded in this section. Drafting a pattern is evidence of developing a design proposal.

The section, 'Development of Design Proposal' was often marked too generously. In awarding marks, assessors need to pay close attention to the descriptions within each of the mark bands, particularly the words in the higher mark band.

Less successful developments included only one or two basic line drawings of similar fashion items and lacked a variety of experimental textile work to illustrate how the design ideas could be developed. Drawings and sketches should be coloured and annotated to explain final decisions. The quality of design ideas can be improved with the use of fashion drawing templates (for both garments and accessories). A wide variety of which are available free on the internet and provide a good starting point for improving the quality of sketches.

Centres should encourage learners to be unique and experimental in their coursework. The highest marks were accessed by the learners who demonstrated individual flair and creativity through fashion drawings and making experimental samples of possible decorative techniques and construction processes.

### ***PLAN OF PRACTICAL WORK INCLUDING DECISIONS OF RESOURCES TO BE USED FOR FINAL IDEA***

Planning, this session, generally required more depth. Learners need to move beyond a basic list of steps for manufacturing to a more detailed plan of action and time schedule. To successfully plan the manufacture of a final design learners must provide evidence of why they have chosen a particular fabric, decorative/construction technique, pattern adaptation, components, and fastenings. The most successful learners wrote detailed plans that could be followed by a third party and justified their final decisions and choices. Retrospective plans are to be avoided and marks were compromised if learners did not provide sufficient evidence of planning in advance of the making process. Learners who wrote a retrospective log of what they had done and when did not score highly in this section.

### ***FASHION ITEMS***

Centres and learners should be congratulated on the care and the commitment involved in the construction of their practical items. The fashion items were once again a strength with many outstanding garments and accessories being manufactured. The range of decorative processes used by centres is impressive and enables learners to demonstrate a wide range of skills as well as showing individuality and creativity.

The most successful fashion items were dresses made for a special occasion and holiday bags. A combination of high workmanship, creativity, and flair alongside a high standard of construction and finish on all processes and techniques enables learners to achieve the highest marks. Inclusion of a wide range of, accurately produced decorative processes helped learners to access the higher mark band. Fashion items showed attention to detail with evidence of careful pressing during construction and of the final item.

Impressive fashion garments evidenced excellent machining, hand-sewing, with neat finishes shown on zips and buttonholes, well positioned sleeves, collars and cuffs alongside some outstanding decorative work. Very good examples of piping along seam edges and pockets were seen. Seams were generally even with some very skilful neatening. It is recommended that the garment made for item 1 is made to fit the candidate.

Outstanding and creative holiday bags showed off skills such as tie dye, batik, quilting, reverse applique, methods of hand printing, machine and hand embroidery. Individual bag patterns were created, including pockets, zips, and other fastenings. The use of braiding, ribbon, and quirky details such as pom poms and tassels added to the overall appeal and originality.

Where learners have chosen to, 'Design and make a belt which uses recycled materials or ribbon and beads for decoration' care needs to be taken that the design and manufacture of the belt involves a wide enough variety of processes and techniques to allow learners to access marks in the higher mark band. If this task is chosen a good starting point would be to tie dye or batik the base fabric then add a variety of surface decoration techniques on top in order to build on a variety of skills. Detachable small belt purses, like a bum bag, could be made to increase the technical complexity of the belt construction.

Higher marks could be awarded to candidates who submitted more technical fashion items which allowed them to demonstrate a high standard of workmanship on a variety of processes, for example, jackets. Higher attaining candidates should be guided towards making such items. Generally, fashion items showed evidence of a wide variety of accurately worked processes; very effective decorative work produced to a good and high standard. Undervaluing the assessment criteria for the marking of fashion items is sometimes evident. Any incomplete fashion items were marked correctly within the low mark band.

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.

### ***EVALUATION OF FINISHED ITEM***

Evaluations that scored high marks demonstrated a learner's ability to make a critical assessment on the strengths and weaknesses of the finished fashion item rather than the manufacturing processes. Centres are to advise learners against writing an evaluation which is an account of the problems/difficulties encountered during the manufacturing processes. The evaluation should be of the finished item rather than an account of the learner's making activities. Comments about the chosen fabric, processes and techniques should refer to how well suited these choices were for the finished item. The highest marks were given when learners also referred to how well the finished fashion item linked to the chosen design task. Weak evaluations were generally a description of what learners had done and how, this approach compromised marks.

### ***COMMUNICATION AND PRESENTATION (USE OF SUBJECT-SPECIFIC TERMINOLOGY)***

Many folders of evidence were well presented with subject specific terminology being used correctly throughout. 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, large charts, and excessive use of paper/pages. The presentation of drawings of fashion items can be improved by using drawing templates widely available free on the internet.



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Paper 6130/03  
Coursework

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### ***DEVELOPMENT OF DESIGN PROPOSAL FOR ITEM AND DECISION FOR FINAL IDEA***

The section, 'Development of Design Proposal' was often marked too generously. In awarding marks, assessors need to pay close attention to the descriptions within each of the mark bands, particularly the words in the higher mark band. This section proves to be the most challenging for centres which was mainly down to the limited use of creativity and experimental textile work.

Learners who did well produced a wide range of different fashion drawings and experimented with a range of possible decorative/construction processes and techniques. They then went on to justify their reasons for final choices of design, decorative and construction techniques. Fashion drawings were of a high standard and inspired by their research. If a design theme, for example, the seaside is researched, the most able learners would use these researched images to trial seaside inspired appliqué/batik/embroidery/block printing samples. The samples would then be analysed, and decisions would be recorded on a final design.

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### ***FASHION ITEMS***

Generally fashion garments were finished to a higher standard than the fashion accessory. It is advisable to allocate time evenly between making both fashion items.

The most successful fashion items were dresses made for a special occasion and holiday bags. A combination of high workmanship, creativity, and flair alongside a high standard of construction and finish on all processes and techniques enables learners to achieve the highest marks. Inclusion of a wide range of, accurately produced decorative processes helped learners to access the higher mark band. Fashion items showed attention to detail with evidence of careful pressing during construction and of the final item.

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Generally, centres were marking fashion items accurately. If marks had to be amended it was usually for over marking fashion items that showed only a good range of techniques chosen from the syllabus rather than a wide variety of accurately worked processes and techniques. Any incomplete fashion items were marked correctly within the low mark band. Higher marks could be awarded to candidates who submitted more technical fashion items which allowed them to demonstrate a high standard of workmanship on a variety of processes, for example, jackets. Higher attaining candidates should be guided towards making such items.

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