

# FASHION AND TEXTILES

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Paper 6130/01  
Written

## Key messages

To gain full potential marks it is essential that candidates read the questions carefully before answering. To gain higher marks candidates need to be able to apply and evaluate their knowledge and understanding of the subject. It is important that candidates understand that fibres and fabrics are not the same thing.

## General comments

Answers were neatly presented, and handwriting was good. Diagrams were labelled clearly. There was evidence of some candidates summarising their thoughts at the end of their answers to evaluation questions.

## Comments on specific questions

### **Section A**

#### **Question 1**

The majority of candidates answered all items in this question.

- (a) (i) Generally well answered.
- (ii) Most answers offered performance characteristics of fibres rather than the suitability of poplin fabric for the coat.
- (iii) Well answered.
- (iv) Most answers suggested polyester or nylon. Many did not go on to give correct reasons for their choice of synthetic fibre. A significant number of responses incorrectly gave regenerated fibres.
- (v) Many answers incorrectly gave fibres instead of fabrics. Most candidates got one mark for understanding that a fabric for a winter coat should be warm to wear.
- (b) (i) Almost all answers given were correct.
- (ii) Answered very well.
- (iii) Most candidates got two marks for writing machine stitched and hand stitched.
- (c) (i) Well answered with only a small number of answers giving a fabric instead of a fibre.
- (ii) Generally well answered with most candidates being able to identify at least three ways in which lining would improve the quality of the coat.
- (d) Most answered pocket correctly and some knew seam/princess line seam.
- (e) Most answers correctly identified three or more cutting tools.
- (f) (i) This question was not answered well because candidates did not appear to understand the term 'process'. Correct answers were mainly about tacking a seam to hold two fabrics together before stitching. Many candidates focused on the word accuracy and answered incorrectly that tacking could be used as a guide before stitching. This is not a process.

(ii) Most candidates gave a clear explanation of how to work tacking stitches. Diagrams were generally clear and labelled.

(g) Most answers given were about safety wear for workers and night time safety garments.

### **Section B**

#### **Question 2**

This was the least popular question but was answered well.

(a) (i) Most answers were correct.

(ii) Most answers explained the process for obtaining linen fibres even if the exact terms for processes were not known.

(b) Few answers got full marks for this question. There were some innovative but incorrect answers. The most common answer was zigzag stitch.

(c) Answers generally showed a poor knowledge of the characteristics of fabrics made from linen fibres. Only the most obvious characteristics such as durable and strong were widely known. Answers did not acknowledge that linen fabrics crease very easily.

(d) Answers demonstrated limited knowledge of methods of controlling fullness and answers did not consider whether of gathering is suitable for linen fabrics. Most candidates simply stated what they knew about controlling fullness with very few candidates offering any evaluation.

#### **Question 3**

This was the most popular question on the paper and was well answered.

(a) (i) Well answered

(ii) A good range of correct answers were given.

(b) Most answers achieved two marks with zip and buttons being the most popular answers.

(c) Generally well answered with most candidates getting full marks. Some suggested that the method of adding colour had to be for the shopping bag and incorrectly gave silk painting when they had suggested a cotton fabric for the bag.

(d) Most candidates were able to suggest two appropriate methods of making the side seams for a shopping bag. Some candidates gave the obvious advantages of the seams they identified but only a small number of candidates were able to offer an evaluation of the two methods. A minority of candidates just explained how to construct the seams

(e) Few candidates made any reference to the fact that their bag design was for a small storage bag. Many attractive evening bags were sketched and a number of candidates just copied and decorated the bag shown in Fig. 3.1 on the paper. As a result few candidates achieved more than 4 marks for this question.

#### **Question 4**

This was the second most popular question on the paper and was mostly well answered.

(a) Most candidates got two marks for explaining the use of the straight grain line and the 'to fold' symbol. The meaning/uses of notches and dots was only understood by a small number of candidates.

(b) Most candidates gave reasons for pressing seams and the finished garment. Few were able to explain why darts and collars and cuffs should be pressed.

- (c) Candidates were most confident in explaining one off production and its advantages. Some candidates confused batch and mass production but those who considered batch production were able to make a good comparison. Most answers focused on the context of a dress for a special occasion.
- (d) Many candidates compared readymade clothes with made to measure clothes made at home. Some candidates gave some good answers with the advantages and disadvantages of various ways to buy a dress for a special occasion.

### Question 5

This was the third most popular question and was generally answered well.

- (a) (i) Few candidates appeared to know how to make felt.
  - (ii) Well answered.
  - (iii) Most answers identified two appropriate embroidery stitches.
- (b) Most answers demonstrated only basic and obvious differences between hand and machine embroidery. Hand embroidery was better known than machine embroidery. A number of answers referred incorrectly to the pain and discomfort caused when hand embroidering.
- (c) Many candidates wrote about manufacturing instead of designing. Correct answers mainly referred to saving time, the ease of making changes and increased accuracy. Answers were generally not well structured and organised.

### Question 6

- (a) Most candidates were able to offer some of the stages of making pleats but answers were often disorganised and candidates sometimes struggled to explain how the fabric is folded.
- (b) Most candidates who understood the question were able to get 3 or 4 marks. A small number of candidates incorrectly gave various care instructions in their answers.
- (c) Most candidates answered with a list of ways to recycle clothing. Few considered repairing clothes in their answers. Few answers referred to the negative impact of fashion on the environment. Marks were mainly in the middle and lower bands because answers did not contain any evaluation.
- (d) Many answers to this question were not well organised and simply set out limited knowledge of fibres and yarns.

# FASHION AND TEXTILES

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Paper 6130/02  
Coursework

## **Key messages**

- The overall standard and presentation of coursework was good.
- The standard of the fashion items was much higher than that of the folders.
- The use of decorative techniques and stitches in appropriate places results in higher marks.
- The most successful coursework included evidence of creativity and experimental work.
- Candidates have responded with interest and enthusiasm to coursework.
- It is recommended that the 6130 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.

The great thing about this syllabus is that it allows candidates to take ownership over their coursework by encouraging creative design skills and experimental work. The work submitted showed enthusiasm and commitment from the candidates. Centres would greatly benefit from reading the CIE Coursework Guidance Notes, they are a valuable source of information and should be followed closely. The example project outline (which can be found on page 14 of the coursework guidance notes) is particularly helpful in giving suggestions on what should be included within each section of the coursework.

Predominantly, Summary Coursework Assessment Forms were appropriately completed with marks recorded and totaled accurately, which is to be commended. Inclusion of annotation illustrating how the teacher allocated the marks is strongly recommended and is particularly helpful in the moderation of the fashion items. The Individual Candidate Record Form is a useful document which helps the moderator to understand where a centre has allocated the marking criteria, thus allowing for more accurate feedback to centres. It is beneficial to the moderator when centres use this form.

## **Comments on Specific Sections**

### ***Folders***

The standard of work found in folders was good, and for the most part well-presented in A4 format. Please avoid the use of big bulky cardboard folders. Candidates predominantly produced logical and well-organised folders. Many candidates had effectively word processed the text and had included one or two photographs of the finished garments. Most centres are to be commended on the amount of work produced for the folder, which has been realistic in terms of the amount. It is highly recommended that candidates avoid spending unnecessary time on decorating folders as this has no mark value.

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

Investigations were a strength of the learners with many gaining full marks. Candidates that did well researched into the main points of the task including sketches based on the study of a fashion designer. There is still concern that some centres are including irrelevant work, for example, information on the history of fashion, costing, care labels and colour schemes. Care needs to be taken here. As a guideline, research could be limited to two or three A4 pages.

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

This section encourages creativity and allows the candidates to develop design ideas inspired by their research. Candidates need to produce a range of creative and original ideas using appropriate strategies and techniques. It is good practice to include creative experimental work such as appropriate decorative techniques linked to the research. There were many excellent examples of experimental work including testing and trialling decorative techniques such as batik, printing, embroidery, and tie dye.

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

Sufficient and detailed planning of the key stages was not always evident in the folder to support awarding of higher marks. Typically, candidates produced detailed and logical plans; however, decisions and choices for fabrics, pattern alterations, layout and components were not always fully justified. Marks were compromised if candidates did not provide sufficient evidence of planning in advance of the making process.

### ***Fashion Items***

Fashion items were mostly finished to a very good standard, many demonstrating high quality workmanship and a wide variety of fabrics and processes. It is pleasing that most candidates were able to complete a garment and accessory. Higher marks could be awarded to candidates who submitted more technical fashion items which allowed the candidate to demonstrate a really high standard of workmanship on a variety of processes, for example, jackets. Higher attaining candidates should be guided towards making such items.

Many candidates had used decorative techniques (executed successfully) enabling these candidates to demonstrate creativity. It was pleasing to see a wide variety of decorative techniques: screen printing, batik, silk painting, hand embroidery stitches, block printing, stencilling, machine embroidery, ribbons and the addition of trims. To allow candidates to demonstrate a wide variety of skills it is recommended that the two fashion items are made from fabrics which have different weights and handling properties. Fabrics such as cotton and polyester gabardine, cotton denim, cotton gingham and printed cotton cambric are suitable and easy to handle. Candidates who have a higher level of ability may be recommended to use fabrics with more difficult handling properties, e.g., polyester satin and silk. In general candidates made a suitable choice of fabric and notions for the style of fashion item. The most successful candidates were able to demonstrate excellent machining, hand-sewing, with neat finishes shown on zips and buttonholes, well positioned sleeves, collars and cuffs alongside some outstanding decorative work. Very good examples of piping along seam edges and pockets were seen. Seams were generally even with some very skilful neatening evidenced. Fashion items showed evidence of careful pressing during construction and of the final item.

Marks were compromised when garments were unfinished, over handled, marked, presented with tacking left in, uneven and tight seams; loose, broken and uneven stitching.

### ***Evaluation of final item***

The most successful candidates were able to write an assessment of the strengths and weaknesses of their finished fashion items and included comments on, how the finished item relates back to the task title and the choice of components in relation to the fabrics used and the style of the item.

### ***Communication and presentation***

It was very pleasing to see the folders of evidence well presented with subject specific terminology being used correctly throughout.

Overall, the standard of work was good and it was pleasing to see that candidates have worked hard and enjoyed their Fashion and Textiles course. Looking ahead, I hope to see candidates take the same confident and creative approach to their folder work as they do to their fashion garments. Candidates have the potential to develop their fashion drawing skills and demonstrate experimental decorative techniques. Centres are to be commended for their commitment and hard work. Thank you.

# FASHION AND TEXTILES

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Paper 6130/03  
Coursework

## Key Messages

- The most successful coursework included evidence of creativity and experimental work.
- The use of decorative techniques in appropriate places can make more successful projects.
- A wide range of **different** skills/processes should be shown in the two items.
- It is important for centres to note that the Coursework Summary Mark Sheet **and** Coursework Assessment Form must be sent with the coursework.

## Popular project choices:

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

## General Comments

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.

Where fashion items are large/fragile it can be more suitable to include a set of accurate photographs than posting the fashion items. Photographs should be good quality, highlight and zoom in on construction and decorative details as well as front and back views.

Centres label work with care including, Centre number, name of Candidate and Candidate number, however work should be removed from heavy ring binders and be securely fastened together. 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.

Summary Coursework Assessment Forms were appropriately completed with marks recorded and totaled accurately. Inclusion of annotation illustrating how the teacher allocated the marks is strongly recommended and is particularly helpful in the moderation of the fashion items. The Coursework Summary Marksheet is a useful document which helps the moderator to understand where a centre has allocated the marking criteria, thus allowing for more accurate feedback to centres. It is beneficial to the moderator when centres identify fashion item one and two.

Principally, Centres have interpreted the marking criteria accurately, applying the marks appropriately and fairly for the fashion items. However, it has been necessary in some instances, this series, to make adjustments to bring candidates' marks for the folders in line with the agreed International Standard. Most mark adjustments were required in the 'Development of design proposal and decision for final idea' and 'Plan of Work' sections. Assessors were generous in their marking of these sections.



## **Comments on specific sections**

### ***Folders***

Candidates predominantly produced logical and well-organised folders. Many candidates had effectively word processed the text in A4 format and had included at least one or two photographs of the finished items. Most Centres are to be commended on the realistic amount of work produced for the folder. It is recommended that folders have soft covers and A4 size is more appropriate than heavy A3 folders.

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

Successful candidates researched into the main points of the task including sketches based on their investigations. Research should be inspirational and lead into the generation of a range of creative design ideas. Candidates should be encouraged to link research to a theme or task title. Themed research helps to focus candidates on sourcing relevant information that inspires design ideas and development. Centres should avoid including irrelevant work, for example, information on colour, the history of fashion and care labels. Care needs to be taken here. Two or three A4 pages of relevant information and imagery is a guideline of the amount of work required for this section.

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

It was a concern to see that this section was, in general, the least well executed area of the folder. The quality and variety of sketching and range of methods used were not particularly inspired by research or polished. Candidates need to produce a range of original ideas using appropriate strategies and techniques. Creative skills are to be encouraged. In some Centres candidates were awarded very high marks yet failed to produce an adequate range of original and creative design ideas. The quality of sketches 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. CAD software is being used successfully by a growing number of centres. The most successful candidates included creative experimental work such as samples of appropriate decorative techniques linked to research and sketches. Many Centres are missing opportunities to develop designs by experimenting with decorative techniques such as fabric manipulation, quilting, batik, embroidery, printing and tie dye. As a guide, candidates should be encouraged to include three types of experimental samples which lead to final design decisions. Candidates should give a clear indication as to why they have chosen their final design idea. The inclusion of a prototype to model the final design helped to secure the higher marks for this section.

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

The majority of candidates presented a logical plan. For candidates to achieve the highest mark band plans move beyond a basic list of steps to a detailed plan of work for their final design proposal including reasons for choices of fabrics, pattern alterations, layout and components to be used. Sufficient and detailed planning of the key stages was not always evident in the folder to support higher marks awarded. Many Centres continue to include a cost breakdown which is not required. Marks were compromised if candidates did not provide sufficient evidence of planning in advance of the making process.

### ***Fashion Items***

Centres are most successful in this section. In general, the marks awarded by the Centres for the manufacture of fashion items matched the Assessment Criteria. Many high quality fashion items have been seen this session that were worthy of very high marks, demonstrating high quality workmanship and a wide variety of processes. Most candidates were able to complete a garment and accessory; very few unfinished fashion items were seen. The most successful candidates submitted more technical fashion items which allowed the candidate to demonstrate a really high standard of workmanship on a wide variety of processes, for example, jackets and flamboyant dresses.

Higher marks could also be awarded where candidates had used a variety of decorative techniques such as tie dye, applique, printing, silk painting, hand embroidery stitches, machine embroidery, beading and batik. By including successfully executed decorative techniques candidates can demonstrate creativity. A greater number of centres are experimenting with a range of decorative work, and this is to be encouraged. It is recommended that the two fashion items are made from very different fabrics, of different appearance, weights and handling properties, thus allowing candidates to demonstrate a wider variety of skills. Marks can be compromised if the same fabric is used for both fashion items. Fabrics such as cotton and polyester

gabardine, cotton denim, cotton gingham and printed cotton cambric are suitable and easy to handle. Candidates who have a higher level of ability may be recommended to use fabrics with more difficult handling properties, e.g., polyester satin, and silk. Centres are good at guiding candidates to make suitable choices of fabric and notions for the style of fashion item. The most successful candidates were able to demonstrate excellent machine and hand-sewing, with neat finishes shown on zips and buttonholes, well positioned sleeves, collars and cuffs alongside some outstanding quilting, batik, silk painting and tie dye. Professional looking examples of piping along seam edges and pockets were seen. Seams were generally even with some very skilful neatening evidenced. It is evident that candidates are aware of the importance of careful pressing during construction and of the final item.

It is noticeable that when candidates choose to make a scarf or belt, they must ensure that their final design enables them to demonstrate a wide range of different skills to what they have already evidenced in their other fashion item. Care must be taken to avoid awarding high marks for fashion accessories such as scarfs or belts which fail to display a wide variety of accurately worked processes and techniques, including effective and appropriate decorative work.

Low marks were awarded where garments and accessories showed limited skills on a small number of processes, were unfinished, over handled, marked, showed uneven and tight seams; loose, broken and uneven stitching. Accurate insertion of zips posed a challenge to many candidates.

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 final item***

There were some strong evaluations of finished items. These were characterised by the fact that the evaluations were closely tied to the final item and how the item relates back to the task. The most successful candidates included comments on how the final item relates back to the task title and were able to write a detailed assessment of the strengths and weaknesses of their completed final item. In addition, they were able to make critical judgements about their choice of components in relation to the fabrics used and style of the finished item. Weaker evaluations tended to focus largely on writing a summary of the project and made limited critical evaluations on the use of fabrics, components, decorative processes or pressing. Care must be taken to avoid awarding marks for an evaluation of the manufacturing processes carried out and problems encountered.