

# FASHION AND TEXTILES

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Paper 6130/01  
Written

## **Key messages**

To answer all questions well, candidates need to be able to apply and evaluate knowledge and understanding.

## **General comments**

Most candidates answered questions fully and responses were given clearly.

## **Comments on specific questions**

### **Section A**

#### **Question 1**

The majority of candidates answered all parts of this question.

- (a) (i) Most candidates were able to describe lawn fabric.
- (ii) This question was answered well.
- (iii) Most candidates answered this question well.
- (iv) A significant number of candidates did not give reasons for their choice of fibre, but simply listed the performance characteristics. The performance characteristics had to relate to the context of the needs of children to gain a mark. For example, "I chose cotton because it is a washable fibre and children's clothes have to be washed frequently as children get dirty when they play".
- (b) The most common answers were zips and buttons. Few candidates got full marks as the reasons given for buttons often did not consider the context of the question, i.e. that the fastening was for the back of a child's dress.
- (c) (i) Most candidates answered correctly with set in sleeve, and some also offered an appropriate sleeve style. Raglan sleeve was an incorrect answer as changes to the dress to insert a raglan sleeve are not possible without changing the style completely.
- (ii) Most candidates got 3 or 4 marks for this question. Some candidates stitched the first turning and then stitched the finished hem as well. Only one mark was given for stitching the hem. A few candidates described how to make a seam.
- (iv) There were some good answers to this question. A few candidates misunderstood and drew a dress showing where a pocket would be placed but with no detail about the design. Sketches were labelled well.
- (d) (i) This question was answered well with most candidates understanding how reflective textiles work.
- (ii) This was often answered well but there were some repetitive answers that gained only one mark.

- (e) Most candidates offered several methods of recycling with some suggesting ways to repair the clothes.
- (f) Few candidates gained full marks for this question. The tracing wheel was only identified by a small number of candidates.
- (g) This question was answered well.

## **Section B**

### **Question 2**

- (a) (i) This was answered very well by all candidates.
  - (ii) Most candidates received full marks.
  - (iii) This was answered correctly by most candidates.
- (b) Many candidates did not consider the performance characteristics of wool when answering this question and gave inappropriate finishes such as crease resistance.
- (c) Most candidates were able to state some performance characteristics of wool. Few were able to offer a reasoned discussion about the performance characteristics of wool.
- (d) Answers were generally good and candidates showed an understanding of the reasons for blending synthetic fibres with wool to make socks.

### **Question 3**

- (a) (i) Only stronger responses achieved full marks for this question.
  - (ii) Most candidates got 1 mark for binding.
- (b) This was generally answered well. Marks were not given for choosing a colour of sewing machine to match the room, or for making sure there was a long flex.
- (c) Only stronger responses included evidence of being able to apply knowledge of fibres, fabrics and components to the factors that would influence the symbols on the care label.

### **Question 4**

- (a) (i) Some candidates got only one mark because the same method was repeated three times. i.e. using string or elastic bands in three different ways.
  - (ii) This question was answered well. Some candidates went into a lot of unnecessary detail about the tie dye method. Most candidates understood that salt is required to fix the dye.
- (b) The question was not answered well. Many candidates did not consider who would wear the T-shirt, where the T-shirt would be worn, when the T-shirt would be worn, and why the T-shirt would be worn. Instead, candidates quoted the performance characteristics of fibres used to make T-shirts.
- (c) This was answered well showing that candidates understood why mass production would be used to make plain white T-shirts.

### **Question 5**

- (a) This question was usually answered well with some small variations in the methods used to shorten the paper pattern for a shirt sleeve.
- (b) This question was answered well.

- (c) Few candidates gained more than 4 marks for this question because they suggested roller printing as one of the methods to compare. Roller printing is an industrial method of printing. The question asked for a comparison of two traditional methods of hand printing. Some candidates thought batik was a printing method.
- (d) This was generally answered well with candidates demonstrating a good understanding of interfacings used in garment production.

#### Question 6

- (a) (i) Most candidates answered with wool or cotton. No regenerated fibres were identified as being sustainable.
- (ii) Most candidates did not answer this question well.
- (iii) Most candidates gained 2 marks.
- (b) Candidates generally understood that the images could be used for various techniques such as appliqué. Some answers suggested using CAD to develop the images. Few candidates offered any discussion or reasons for their choices.
- (c) Most candidates were able to identify and describe two mechanical finishes, brushing and calendaring, but few offered any evaluation.

# FASHION AND TEXTILES

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<p><b>Paper 6130/03</b> <b>Coursework</b></p>
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## **Key messages**

- 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.
- Candidates should 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 Individual Candidate Record Card. 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 the sample and administration processes 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 and/or fragile it can be more suitable to include a set of accurate photographs rather than posting the fashion items. Photographs should be good quality and should highlight and zoom in on construction and decorative details as well as front and back views. Guidance can be provided in such circumstances.

A few centres produced over and above the expected quantity of work. In such cases, centres should be reminded that the coursework component has an equal weighting of 50% with the written paper. As a guideline, an equivalent amount of time should be spent in preparing candidates for their written exam. It is recommended that the Coursework Guidance Notes, found in the syllabus document, 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 is particularly helpful and a good guide for planning the coursework lessons.

Soft, secure A4 folders are most suitable for folder work. Heavy A3 folders are best avoided as candidates tend to spend additional time presenting work on the page that has no mark value. When A3 folders are used candidates 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.

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 more difficult for the work to be inspected.

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 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, including research***

Centres should encourage candidates to investigate an inspirational design theme to help generate creative design ideas. In this section, care should be taken to only include information that will help to generate design ideas. For example, facts about a butterfly's habitat is less inspirational than annotated images of butterflies explaining how a candidate could use the image as a starting point for designing an appliqué logo. Candidates that did well researched the main points of the task including the needs and preferences of an end user, investigating existing products like those which they intended to make, and an inspirational design theme. If a fashion designer is researched, candidates must be guided towards only including information that will direct their design intentions. Annotated images of similar products/decorative techniques to which the candidate intends to make, designed by a chosen fashion designer, are appropriate and inspiring for generating design ideas. Lengthy notes on the history of fashion designers did not help candidates to make informed design decisions. As a guideline, research should be limited to two or three A4 pages.

### ***Development of design/item proposal and decision for final ideas***

The section was often marked too generously. In awarding marks, assessors need to pay close attention to the descriptors within each of the mark bands, particularly the words in the higher-mark band. This section was the most challenging for centres and this was mainly due to the limited use of creativity and experimental textile work.

Candidates 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 were inspired by their research. If a design theme, for example, the seaside, is researched, stronger candidates used these researched images to trial seaside inspired appliqué/batik/embroidery/block printing samples. The samples were then analysed, and decisions recorded on a final design.

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 could have been improved with the use of fashion drawing templates (for both garments and accessories). A wide variety of these are available free on the internet and provide a good starting point for improving the quality of sketches.

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

### ***Plan of practical work including decisions of resources to be used for final ideas***

Candidates who were most successful in this section included a final design with written evidence of why they had chosen a particular fabric, decorative/construction technique, pattern adaption, components, and fastenings. A basic list of steps for manufacturing does not score highly on the marking criteria grid. The most successful candidates wrote detailed plans that could be followed by another person and justified their final decisions and choices. Retrospective plans should be avoided and marks were compromised if candidates did not provide sufficient evidence of planning in advance of the making process. Candidates who wrote a retrospective log of what they had done and when they did it did not score highly in this section. A diary of making is not a requirement for this syllabus.

### ***Completed textile item***

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 enabled candidates to achieve the highest marks. Inclusion of a wide range of accurately produced decorative processes helped candidates to access the higher-mark band. Fashion items showed attention to detail with evidence of careful pressing during construction and of the final item. All candidates had completed their fashion items.

Impressive fashion garments showed 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 demonstrated 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 unusual details such as pom poms and tassels added to the overall appeal and originality.

Generally, centres marked fashion items accurately. If marks had to be amended, it was usually for overmarking 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. Higher marks could be awarded to candidates who submit more technical fashion items which allowed them to demonstrate a high standard of workmanship on a variety of processes, for example, jackets. Stronger candidates should be guided towards making such items.

Teacher annotation in this section showing how marks were awarded was helpful in demonstrating the marking process.

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

Evaluations that scored high marks demonstrated candidates' ability to make a critical assessment on the strengths and weaknesses of the finished fashion item rather than the manufacturing processes. Centres should advise candidates 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 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 candidates also referred to how well the finished fashion item linked to the chosen design task. Weak evaluations were generally a description of what candidates had done and how they did it.

### ***Communication (use of subject-specific terminology)***

Folders of evidence were well presented with subject-specific terminology used correctly throughout. Candidates should be encouraged to make the most efficient use of each page with appropriate and relevant information clearly presented. They should avoid overly large fonts, large headings, large charts, and excessive use of paper/pages. The presentation of drawings of fashion items could have been improved by using drawing templates widely available free on the internet.