



A-level
**DESIGN AND TECHNOLOGY:
FASHION AND TEXTILES**
7562/2

Paper 2 Designing and Making Principles

Mark scheme

June 2020

Version: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

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Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Glossary for maths

If a student uses a method which is not explicitly covered by the mark scheme the same principles of marking should be applied. Credit should be given to any valid methods. Examiners should seek advice from their senior examiner if in any doubt.

[a, b]	Accept values between a and b inclusive.
For π	Accept values in the range [3.14, 3.142]
Their	Accept an answer from the candidate if it has been inaccurately calculated but is subsequently used in a further stage of the question.

Questions which do not ask students to show working

As a general principle, a correct response is awarded full marks.

Qu	Part	Marking Guidance	Total marks	AO								
01	1	<p>Compare and contrast the decorative techniques applied to the denim garments in Figure 1 and Figure 2.</p> <table border="1" data-bbox="320 472 1214 1451"> <tr> <td data-bbox="320 472 459 770">5–6 marks</td> <td data-bbox="459 472 1214 770">Detailed analysis of the decorative techniques applied to the denim in both figures. Thorough evaluation of the similarities and differences between the decorative techniques of the denim shirt in Figure 1 compared and contrasted to those added to the denim waistcoat in Figure 2. Accurate information about the decorative techniques. At the top end of the mark band reference will be made to most of the different techniques.</td> </tr> <tr> <td data-bbox="320 770 459 1068">3–4 marks</td> <td data-bbox="459 770 1214 1068">Good analysis of some of the decorative techniques applied to the denim in both figures. Some evaluation of the similarities and differences between the decorative techniques applied to the denim shirt in Figure 1 compared and contrasted to those added to the denim waistcoat in Figure 2. At the lower end of the mark band the response may focus more on one of the denim items.</td> </tr> <tr> <td data-bbox="320 1068 459 1366">1–2 marks</td> <td data-bbox="459 1068 1214 1366">Limited information concerning the decorative techniques applied to the denim in one or both figures. Basic analysis and evaluation of the similarities and differences between the decorative techniques in Figure 1 compared and contrasted to those added to the denim in Figure 2. There may be some confusion or inaccurate information about the decorative techniques.</td> </tr> <tr> <td data-bbox="320 1366 459 1451">0 marks</td> <td data-bbox="459 1366 1214 1451">No response worthy of credit.</td> </tr> </table> <p>Indicative content:</p> <ul data-bbox="320 1554 1214 2072" style="list-style-type: none"> • denim in Figure 1 is stone/sand washed whereas in Figure 2 denim is bleached/discharge dyed • denim is embroidered in Figure 1 whereas in Figure 2 there is no embroidery, only top stitching/stitches to construct garment/flat felled seams • press stud/popper fastenings though decorative, are all functional in Figure 1 whilst in Figure 2 multiple studs are attached to the denim to enhance/embellish it, studs are used aesthetically to attach panels and there are traditional denim functional/decorative stud fastenings at the waistband to alter fit • decorative seam stitching/flat fell seam/top stitch is seen in both figures although Figure 1 also has decorative double line of stitching on pockets • Figure 2 has printed panels attached whereas there are no print techniques in Figure 1 	5–6 marks	Detailed analysis of the decorative techniques applied to the denim in both figures. Thorough evaluation of the similarities and differences between the decorative techniques of the denim shirt in Figure 1 compared and contrasted to those added to the denim waistcoat in Figure 2 . Accurate information about the decorative techniques. At the top end of the mark band reference will be made to most of the different techniques.	3–4 marks	Good analysis of some of the decorative techniques applied to the denim in both figures. Some evaluation of the similarities and differences between the decorative techniques applied to the denim shirt in Figure 1 compared and contrasted to those added to the denim waistcoat in Figure 2 . At the lower end of the mark band the response may focus more on one of the denim items.	1–2 marks	Limited information concerning the decorative techniques applied to the denim in one or both figures. Basic analysis and evaluation of the similarities and differences between the decorative techniques in Figure 1 compared and contrasted to those added to the denim in Figure 2 . There may be some confusion or inaccurate information about the decorative techniques.	0 marks	No response worthy of credit.	6 marks	AO3 1a AO3 1b
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		<ul style="list-style-type: none"> • Figure 1 is produced commercially whereas Figure 2 might be customised by the garment user. <p>Award any other valid responses.</p>		
01	2	<p>Identify three different ways in which automated manufacturing could be used to manufacture parts of the denim shirt in Figure 1.</p> <p>Any 3 different appropriate ways, 1 mark each.</p> <p>Indicative content:</p> <p>Automated manufacturing could be used for:</p> <ul style="list-style-type: none"> • automatic cutting out from lay plan • embroidery • stitching of seams • placement and stitching of pockets • applying poppers/studs • collar/cuff placement and stitching. <p>Award any other valid responses.</p>	3 marks	AO4 2a

Qu	Part	Marking Guidance	Total marks	AO								
01	3	<p>Analyse and evaluate the properties and characteristics of a shirt made from cotton denim.</p> <table border="1" data-bbox="320 472 1214 1279"> <tr> <td data-bbox="320 472 459 734">5–6 marks</td> <td data-bbox="459 472 1214 734">Detailed analysis and evaluation of the properties and characteristics of a shirt made from cotton denim. Largely accurate and relevant information about points relating to use of both cotton and denim fabric in a shirt. A wide range of different points from the indicative content will be clearly explained, especially at the top end of the mark band.</td> </tr> <tr> <td data-bbox="320 734 459 969">3–4 marks</td> <td data-bbox="459 734 1214 969">Good analysis and some evaluation of the properties and characteristics of a shirt made from cotton denim. Some accurate and relevant information about points relating to use of both cotton and denim fabric in a shirt. At the lower end of the mark band there may be less information relating to either cotton or to denim fabric.</td> </tr> <tr> <td data-bbox="320 969 459 1205">1–2 marks</td> <td data-bbox="459 969 1214 1205">Limited information concerning the properties and characteristics of a shirt made from cotton denim. Basic analysis and little evaluation of cotton or denim fabric. Lack of accuracy or relevance of information. At the lower end of the mark band little or no reference will be made to a shirt.</td> </tr> <tr> <td data-bbox="320 1205 459 1279">0 marks</td> <td data-bbox="459 1205 1214 1279">No response worthy of credit.</td> </tr> </table> <p>Indicative content:</p> <ul data-bbox="320 1384 1214 2007" style="list-style-type: none"> • cotton is strong and in addition the structure of the denim weave gives strength and firmness to the fabric so shirt would be durable and hard wearing • possible enhancement of fabric as cotton is absorbent and strong so shirt could be enhanced using a wide range of decorative techniques • diagonal twill weave design could give shirt fabric a surface pattern colour effect if reverse side of fabric was used as right side • shirt would not be subject to static electricity • shirt made from cotton denim may show the dirt less compared to plain weave due to the less even surface of denim/twill weave • light-weight denim is cool to wear as cotton fibre is not a thermal insulator • cotton denim does not have a lustre as cotton does not reflect light so shirt fabric would not be shiny • cotton denim can be stiff, shrink easily and crease badly, however the shirt fabric could be finished to given beneficial characteristics and properties for a shirt 	5–6 marks	Detailed analysis and evaluation of the properties and characteristics of a shirt made from cotton denim. Largely accurate and relevant information about points relating to use of both cotton and denim fabric in a shirt. A wide range of different points from the indicative content will be clearly explained, especially at the top end of the mark band.	3–4 marks	Good analysis and some evaluation of the properties and characteristics of a shirt made from cotton denim. Some accurate and relevant information about points relating to use of both cotton and denim fabric in a shirt. At the lower end of the mark band there may be less information relating to either cotton or to denim fabric.	1–2 marks	Limited information concerning the properties and characteristics of a shirt made from cotton denim. Basic analysis and little evaluation of cotton or denim fabric. Lack of accuracy or relevance of information. At the lower end of the mark band little or no reference will be made to a shirt.	0 marks	No response worthy of credit.	6 marks	AO3 1a AO3 1b
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	<ul style="list-style-type: none">• cotton denim can be washed and ironed at high temperatures without damage although shirt would be heavy when wet and slow to dry.• if cotton denim shirt is pre-used/vintage then areas that have been rubbed during wear lose some colour and worn patches can form. This characteristic can be mimicked in new shirts by stone or bio washing to create decorative effect.• cotton denim has no stretch and can be restrictive to wear but stretch can be given by adding elastane to fibre content. <p>Award any other valid responses.</p>		
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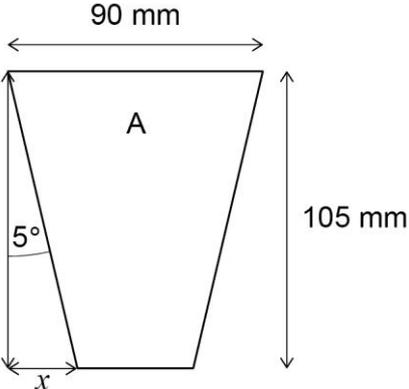
Qu	Part	Marking Guidance	Total marks	AO								
02	1	<p>Discuss the social influences on the design style of the Chanel suit in Figure 3.</p> <table border="1" data-bbox="320 472 1214 1272"> <tr> <td data-bbox="320 472 459 734">5–6 marks</td> <td data-bbox="459 472 1214 734">Detailed discussion of most aspects of the design style of the Chanel suit. Detailed explanation of the social influences on the design style of the Chanel suit demonstrating an in-depth understanding of social influences. There may be some minor irrelevant points but this will not detract from the overall quality of the response.</td> </tr> <tr> <td data-bbox="320 734 459 965">3–4 marks</td> <td data-bbox="459 734 1214 965">Good discussion of the design style of the Chanel suit with reference to the main elements of the design. Some good explanation of the social influences on the design style of the Chanel suit with an understanding of some of the social influences but may lack precise detail.</td> </tr> <tr> <td data-bbox="320 965 459 1196">1–2 marks</td> <td data-bbox="459 965 1214 1196">Basic discussion of the design style of the Chanel suit. Limited explanation of the social influences on the design style of the Chanel suit with little understanding of the social influences. At the lower end of the mark band there may be little or no reference to social influences.</td> </tr> <tr> <td data-bbox="320 1196 459 1272">0 marks</td> <td data-bbox="459 1196 1214 1272">No response worthy of credit.</td> </tr> </table> <p>Indicative content:</p> <ul data-bbox="320 1384 1214 2056" style="list-style-type: none"> • The First World War took many men out of the workforce and women stepped in to do factory work which would usually be assigned to men. Women also joined the war time voluntary services. Both work options involved uniforms which dictated the design of workwear and influenced fashion; this was driven by social change. • This social change influenced the styling of women’s clothing during the war as women needed functional, practical clothing styles which blurred the differences between social classes. Workplace clothing continued to influence fashion styles after the war. • Shorter skirt lengths with fullness to allow freedom of movement were more in line with the role women aspired to and were leading in society. The Chanel suit has a skirt that is just below the knee with pleats at the side. This short length, that revealed the leg, had not been seen before but reflected changes in the role and status of women in society. • Simpler styles reflected the social changes taking place in the 1920s as women took a more active role in society and strove to be independent and gain equal rights with men. The jacket style 	5–6 marks	Detailed discussion of most aspects of the design style of the Chanel suit. Detailed explanation of the social influences on the design style of the Chanel suit demonstrating an in-depth understanding of social influences. There may be some minor irrelevant points but this will not detract from the overall quality of the response.	3–4 marks	Good discussion of the design style of the Chanel suit with reference to the main elements of the design. Some good explanation of the social influences on the design style of the Chanel suit with an understanding of some of the social influences but may lack precise detail.	1–2 marks	Basic discussion of the design style of the Chanel suit. Limited explanation of the social influences on the design style of the Chanel suit with little understanding of the social influences. At the lower end of the mark band there may be little or no reference to social influences.	0 marks	No response worthy of credit.	6 marks	AO3 1a AO3 1b
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		<p>of the Chanel suit has an androgynous look in line with the garconne/boyish shape fashion silhouette. The waist is low with emphasis at the hip.</p> <ul style="list-style-type: none"> • There is no elaborate trimming or decorative work on the Chanel suit. This plain, simple approach is in line with social change as many people lived in post-war poverty during the 1920s because countries were struggling to rebuild their economies. Frills, flounces and elaborate styling was not in tune with the modern times. • As women sought emancipation there was a focus on creating the fashion silhouette through tailoring similar to menswear rather than corsetry which was associated with exaggerating feminine curves of women’s bodies. • Some women had more opportunity to play sports such as tennis and there is a sporting influence in the pleats of the skirt. <p>Award any other valid responses.</p>		
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02	2	<p>Compare and contrast the design features of the Chanel suits in Figure 4 and Figure 5.</p> <table border="1"> <tr> <td>5–6 marks</td> <td>Detailed analysis of both Chanel suits. Accurate information about many of the design features of the jackets and skirts. Detailed comparing and contrasting to pick out specific elements of the design features.</td> </tr> <tr> <td>3–4 marks</td> <td>Good analysis of both Chanel suits. Some information about the design features. Both suits are compared and contrasted. At the lower end of the mark band there may be less information regarding one of the suits or response may only concern comparing and contrasting the jackets or only the skirts.</td> </tr> <tr> <td>1–2 marks</td> <td>Basic analysis of the Chanel suits. Limited understanding of the design features. Little comparing and contrasting to pick out few design elements. At the lower end of the mark band there may be reference to only one of the suits.</td> </tr> <tr> <td>0 marks</td> <td>No response worthy of credit.</td> </tr> </table> <p>Indicative content:</p> <p>Similarities</p> <p>Both:</p> <ul style="list-style-type: none"> • suits are white with black contrasting trim • suits have 2 pockets/patch pockets on the jacket front • jackets are collarless • jackets have a boxy style • jackets have long/wrist length sleeves 	5–6 marks	Detailed analysis of both Chanel suits. Accurate information about many of the design features of the jackets and skirts. Detailed comparing and contrasting to pick out specific elements of the design features.	3–4 marks	Good analysis of both Chanel suits. Some information about the design features. Both suits are compared and contrasted. At the lower end of the mark band there may be less information regarding one of the suits or response may only concern comparing and contrasting the jackets or only the skirts.	1–2 marks	Basic analysis of the Chanel suits. Limited understanding of the design features. Little comparing and contrasting to pick out few design elements. At the lower end of the mark band there may be reference to only one of the suits.	0 marks	No response worthy of credit.	6 marks	AO3 1a AO3 1b
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	<ul style="list-style-type: none"> • suits have knee-length skirts. <p>Differences</p> <ul style="list-style-type: none"> • Figure 5 jacket has additional trim at top of sleeve. • Figure 4 jacket is a shorter length than Figure 5 jacket. • Fabric edges in the Figure 5 suit are frayed whilst the Figure 4 suit fabric edges are trimmed/bound. • Figure 4 jacket has trim circling cuff edge and trim with two buttons at cuff from cuff edge to mid arm, whilst Figure 5 jacket has no buttons, just a line of trim circling cuff edge. • White buttons on Figure 4 jacket but black buttons on Figure 5 suit. • Figure 4 skirt is pleated and has an A line whereas Figure 5 skirt is a pencil/straight skirt style with no pleats. • Figure 5 skirt has a trim around the hem whereas Figure 4 skirt has no trim at hem. • Jacket in Figure 4 is single-breasted with one column of 5 buttons to fasten jacket at front whereas the jacket in Figure 5 is double breasted with two columns of 6 buttons. • Figure 4 pockets are placed at the chest whereas those in Figure 5 are at waist height. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO
02	3	<p>The type of fabric used in Chanel clothing immediately after 1918 was previously known for its use in men’s underwear.</p> <p>Name and describe the fabric.</p> <p>1 mark for fabric name. 1 mark for each point to describe jersey fabric, up to a maximum of 2 marks.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • name of fabric – jersey/single or double jersey/stockinette/interlock • weft knitted with one yarn travelling the width of the fabric • interlocking rows of loops of yarn • neutral colours such as white, black, beige • wool, or blends of wool, silk or cotton fibres used in jersey fabric. <p>Properties also may be given:</p> <ul style="list-style-type: none"> • drapes well • resistant to creasing • durable • elastic/stretchy • warm and insulating • breathability • strong/resistant to tearing. <p>Award any other valid responses.</p> <p>Answers may include a diagram, award credit for appropriate points.</p>	3 marks	AO4 2a

Qu	Part	Marking Guidance	Total marks	AO
03		<p>Look at the appliqué design in Figure 6. The four pieces labelled A are identical in shape.</p> <p>Calculate the area of the blue square appliqué piece B.</p> <p>Give your answer in mm².</p> <p>As a general principle, a correct response is awarded full marks.</p> <p>Indicative content: Find out length x</p>  <p>$\tan 5^\circ = \frac{x}{105}$</p> <p>Or</p> <p>$\tan 85^\circ = \frac{105}{x}$</p> <p>$x = 105 \times \tan 5^\circ = 9.1863$</p> <p>Or</p> <p>$x = \frac{105}{\tan 85} = 9.1863$ 1 mark</p> <p>One side of square = 90 – (2 × 9.1863) = 90 – 18.3726 = [71.6, 71.7] 1 mark</p>	4 marks	AO4 2c

		<p>Area of appliqué square = 71.6274×71.6274 1 mark</p> <p>= 5130 mm^2 1 mark</p> <p>4th Mark must be accurate value</p> <p>Award any other valid methods of working out the answer.</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
04		<p>Explain how toiles and prototypes are used to trial and develop new fashion and textile products.</p> <table border="1" data-bbox="320 472 1214 1480"> <tr> <td data-bbox="320 472 459 801">5–6 marks</td> <td data-bbox="459 472 1214 801">Detailed knowledge and understanding of how toiles and prototypes are used to trial and develop fashion and textile products. Thorough explanation with a range of accurate information about using toiles and prototypes in the context of trialling and developing fashion and textile products. Differentiation between toiles and prototypes. There may be some minor irrelevant points but this will not detract from the overall quality of the response.</td> </tr> <tr> <td data-bbox="320 801 459 1106">3–4 marks</td> <td data-bbox="459 801 1214 1106">Good knowledge and understanding of how toiles and prototypes are used to trial and develop fashion and textile products. Some explanation about using toiles and prototypes in the context of trialling and developing fashion and textile products. There may be some differentiation between toiles and prototypes. At the lower end of the mark band information may concern only testing or developing.</td> </tr> <tr> <td data-bbox="320 1106 459 1406">1–2 marks</td> <td data-bbox="459 1106 1214 1406">Basic knowledge and understanding of how toiles and prototypes are used to trial or develop fashion and textile products. Limited explanation about using toiles and prototypes in the context of trialling or developing fashion and textile products. Little or no differentiation between toiles and prototypes. There may be some confusion about ways of testing or developing products with little information offered.</td> </tr> <tr> <td data-bbox="320 1406 459 1480">0 marks</td> <td data-bbox="459 1406 1214 1480">No response worthy of credit.</td> </tr> </table> <p>Indicative content:</p> <ul data-bbox="320 1592 1214 2033" style="list-style-type: none"> • designers use toiles to test whether a product design will work by making a mock-up or trial product in calico or plain fabric which is similar in weight and handle but cheaper than the intended fabric • the toile can then be used or worn to see if the design will be successful and what changes are required to improve the product • the toile tests the 3D construction of the product, the pattern, the fit, the proportions, the drape and the shaping of the product • the toile does not include the colour, pattern or textural effects that the final fabric and decorative elements will add • any alterations can be drawn directly onto the toile to show where the pattern needs to be amended • prototypes are the initial or first versions of the product design either as very early concepts or more developed products 	5–6 marks	Detailed knowledge and understanding of how toiles and prototypes are used to trial and develop fashion and textile products. Thorough explanation with a range of accurate information about using toiles and prototypes in the context of trialling and developing fashion and textile products. Differentiation between toiles and prototypes. There may be some minor irrelevant points but this will not detract from the overall quality of the response.	3–4 marks	Good knowledge and understanding of how toiles and prototypes are used to trial and develop fashion and textile products. Some explanation about using toiles and prototypes in the context of trialling and developing fashion and textile products. There may be some differentiation between toiles and prototypes. At the lower end of the mark band information may concern only testing or developing.	1–2 marks	Basic knowledge and understanding of how toiles and prototypes are used to trial or develop fashion and textile products. Limited explanation about using toiles and prototypes in the context of trialling or developing fashion and textile products. Little or no differentiation between toiles and prototypes. There may be some confusion about ways of testing or developing products with little information offered.	0 marks	No response worthy of credit.	6 marks	AO4 2c
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0 marks	No response worthy of credit.											

		<ul style="list-style-type: none"> • a prototype or series of prototypes help a designer or product developer to trial the design and use of intended fabrics, components and techniques • the prototype is displayed/used and feedback from experts, co-workers or consumer panels/focus groups/target market is sought in order to further develop and refine the product design according to needs, wants and opinions of the intended user • position/scale of decoration may be tested by drawing decoration design onto toile or pinning decoration onto toile • prototypes are used to refine the fit and improve ease of movement • prototype may be used to find out and plan order of production. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
05		<p>Explain how designers and manufacturers respond to consumer demand for ethical and sustainable fashion and textile products.</p> <table border="1" data-bbox="320 472 1214 1585"> <tr> <td data-bbox="320 472 459 875">7–9 marks</td> <td data-bbox="459 472 1214 875">Detailed understanding of how designers and manufacturers respond to consumer demand for ethical and sustainable fashion and textile products. Describes the key aspects of ethical and sustainable designing and manufacturing. Demonstrates understanding of how designers and manufacturers respond to this demand. At the top end of the mark band the sourcing of materials, the methods of processing and the use of energy may be referenced. There may be some minor irrelevant points but this will not detract from the overall quality of the response.</td> </tr> <tr> <td data-bbox="320 875 459 1173">4–6 marks</td> <td data-bbox="459 875 1214 1173">Good understanding of how designers and manufacturers respond to consumer demand for ethical and sustainable fashion and textile products. Describes some of the key aspects of ethical and sustainable designing and manufacturing. Some understanding of how designers and manufacturers respond to this demand. At the lower end of the mark band there may only be a few points but these might be in some detail.</td> </tr> <tr> <td data-bbox="320 1173 459 1509">1–3 marks</td> <td data-bbox="459 1173 1214 1509">Basic understanding of how designers and manufacturers respond to consumer demand for ethical and sustainable fashion and textile products. Limited understanding of what is meant by ethical and sustainable designing and manufacturing. Little understanding of how designers and manufacturers respond to this demand. There may be some confusion about what is meant by ethical and sustainable fashion and textile products.</td> </tr> <tr> <td data-bbox="320 1509 459 1585">0 marks</td> <td data-bbox="459 1509 1214 1585">No response worthy of credit.</td> </tr> </table> <p>Indicative content:</p> <p>Designers</p> <ul data-bbox="320 1765 1214 2078" style="list-style-type: none"> • Consider the sustainability of fabrics and components when selecting them for use in product design and source them ethically and locally to reduce product miles and carbon footprint. • Choose ethical sources of materials such as Fair Trade and organic materials, and try to source them nearer to the site of manufacturing to reduce transportation. • Specify synthetic alternatives to fur and leather and ahimsa, peace or cruelty-free silk instead of standard silk where the silk moth is killed during silk production. This is in consideration of 	7–9 marks	Detailed understanding of how designers and manufacturers respond to consumer demand for ethical and sustainable fashion and textile products. Describes the key aspects of ethical and sustainable designing and manufacturing. Demonstrates understanding of how designers and manufacturers respond to this demand. At the top end of the mark band the sourcing of materials, the methods of processing and the use of energy may be referenced. There may be some minor irrelevant points but this will not detract from the overall quality of the response.	4–6 marks	Good understanding of how designers and manufacturers respond to consumer demand for ethical and sustainable fashion and textile products. Describes some of the key aspects of ethical and sustainable designing and manufacturing. Some understanding of how designers and manufacturers respond to this demand. At the lower end of the mark band there may only be a few points but these might be in some detail.	1–3 marks	Basic understanding of how designers and manufacturers respond to consumer demand for ethical and sustainable fashion and textile products. Limited understanding of what is meant by ethical and sustainable designing and manufacturing. Little understanding of how designers and manufacturers respond to this demand. There may be some confusion about what is meant by ethical and sustainable fashion and textile products.	0 marks	No response worthy of credit.	9 marks	AO4 2b
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0 marks	No response worthy of credit.											

		<p>animal welfare and the preferences of those consumers seeking sustainable and ethical products.</p> <ul style="list-style-type: none"> • Avoid designing fast fashion items that respond to constant changes in fashion by designing products that are intended to last a long time such as more classic items and those with higher quality. • Design products from recycled materials and that can themselves be recycled at the end of their useful life to lessen the amount of fashion and textile products that end up in landfill. • Consider the product lifecycle from cradle to grave of the product they are designing and include ways of extending the span of the lifecycle. • Select PET polyester made from recycled plastic bottles or recycled polyester rather than from raw materials such as petrochemicals. • Specify synthetic fibres that can be coloured prior to spinning to save on cleaning, dyeing and applying finishes to fabric prior to colouring which use toxic chemicals, water and energy. • Select digitally printed fabric which is a cleaner method of printing than more traditional methods. • Specify organic fibres such as organic cotton and organic wool to ensure that toxic chemical fertilisers, herbicides and pesticides are not used in crop growing or animal husbandry. This prevents workers from getting ill due to contact with toxic chemicals and prevents traces of chemicals in end product that may be harmful to consumers. • Choose Fair Trade materials, so as not to exploit workers or employ children but to provide safe and fair working conditions with fair payment. • Select sustainable fibres which have been produced without intensive farming and deforestation. • Replace cotton with hemp, which is less demanding on resources than cotton, and is a more sustainable choice of fibre. • Specify modern sustainable regenerated fibres in place of cotton. • Specify sustainably grown and bio-degradable Ingeo in place of polyester or Econyl® made from recycled fishing nets to replace nylon. • Design products with low temperature wash requirement or easy-care fabric with faster drying to save energy. • Specify stain resistant finishes or self-cleaning fabrics using nanotechnology to reduce the need for cleaning. <p>Manufacturers</p> <ul style="list-style-type: none"> • Manufacturers consider the processes involved in production and the impact of them on the workforce, local communities and the environment. • Manufacturers consider the use of energy, water and toxic chemicals involved in textile processing and select sustainable methods of production. • Place of manufacturing is as near to market as possible to reduce use of transport and the resulting carbon emissions, and more 		
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		<p>efficient and less polluting transportation such as lorries that use biofuels are selected.</p> <ul style="list-style-type: none"> • Manufacturers provide sustainable employment opportunities for employees for a positive impact on communities. • Manufacturers put measures in place to prevent pollution of waterways, drinking water, air and land from processing textiles. • Manufacturers use new technology to reduce wastage and conserve resources such as using CAM for lay planning or seamless manufacture. <ul style="list-style-type: none"> • Designers and manufacturers use less packaging or packaging that is made from recycled materials and that can be recycled. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
06		<p>Analyse and evaluate why new generation lyocells are better for the environment than cotton.</p> <table border="1" data-bbox="320 472 1214 1312"> <tr> <td data-bbox="320 472 459 703">5–6 marks</td> <td data-bbox="459 472 1214 703">Detailed analysis and evaluation of why new generation lyocells are better for the environment than cotton. Includes key points about processing new generation lyocells in a closed loop system. There may be some minor irrelevant points but this will not detract from the overall quality of the response.</td> </tr> <tr> <td data-bbox="320 703 459 969">3–4 marks</td> <td data-bbox="459 703 1214 969">Good analysis and evaluation of why new generation lyocells are better for the environment than cotton. Some information concerning processing new generation lyocells in a closed loop system. At the lower end of the mark band few comparisons will be made between new generation lyocells and cotton production.</td> </tr> <tr> <td data-bbox="320 969 459 1236">1–2 marks</td> <td data-bbox="459 969 1214 1236">Basic analysis and evaluation of why new generation lyocells are better for the environment than cotton. Limited information concerning processing new generation lyocells in a closed loop system. Little or no information about environmental issues concerned with cotton production. There may be some confusion about what is meant by the term new generation lyocells.</td> </tr> <tr> <td data-bbox="320 1236 459 1312">0 marks</td> <td data-bbox="459 1236 1214 1312">No response worthy of credit.</td> </tr> </table> <p>Indicative content:</p> <ul data-bbox="320 1417 1214 2029" style="list-style-type: none"> • cotton production uses vast amounts of water and land to grow the cotton crop whereas new generation lyocells are produced sustainably • growing cotton has a high impact on people and the environment whereas new generation lyocells are produced from wood pulp harvested from sustainably managed forests • new generation lyocells are produced in a closed loop system which means that nearly all the chemicals used in processing are filtered out of the wood pulp solution and reused • toxic chemicals used in standard cotton production end up in the soil and waterways • pollution of water and land is an environmental issue in the production of cotton whereas effluent from new generation lyocells is non-hazardous • organic cotton is produced without use of toxic artificial fertilisers, herbicides, pesticides and insecticides and so is more sustainable than standard cotton however there are still issues related to land use and water consumption 	5–6 marks	Detailed analysis and evaluation of why new generation lyocells are better for the environment than cotton. Includes key points about processing new generation lyocells in a closed loop system. There may be some minor irrelevant points but this will not detract from the overall quality of the response.	3–4 marks	Good analysis and evaluation of why new generation lyocells are better for the environment than cotton. Some information concerning processing new generation lyocells in a closed loop system. At the lower end of the mark band few comparisons will be made between new generation lyocells and cotton production.	1–2 marks	Basic analysis and evaluation of why new generation lyocells are better for the environment than cotton. Limited information concerning processing new generation lyocells in a closed loop system. Little or no information about environmental issues concerned with cotton production. There may be some confusion about what is meant by the term new generation lyocells.	0 marks	No response worthy of credit.	6 marks	AO3 1a AO3 1b
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0 marks	No response worthy of credit.											

		<ul style="list-style-type: none">• both cotton and new generation lyocells are biodegradable and compostable so have less impact on the environment when disposed of compared to synthetic fibres• both cotton and new generation lyocells are recyclable• cotton is often blended with polyester and this makes it more difficult to recycle than pure cotton or new generation lyocells. <p>Award any other valid responses.</p>		
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<p>07</p>		<p>Explain the benefits of collaborative working when designing fashion and textile products for young children.</p>	<p>4 marks</p>	<p>AO4 2c</p>	
		<p>3–4 marks</p>			<p>Detailed knowledge and understanding of the benefits of collaborative working when designing fashion and textile products for young children. At the top end of the mark band there will be a variety of relevant benefits of collaborative working.</p>
		<p>1–2 marks</p>			<p>Some knowledge and understanding of the benefits of collaborative working when designing fashion and textile products for young children. At the lower end of the mark band the information will be generic with few relevant points about what is meant by collaborative working.</p>
		<p>0 marks</p>			<p>No response worthy of credit.</p>
<p>Indicative content:</p>					
<ul style="list-style-type: none"> • Feedback can be sought from a parent/child focus group, consumer panel, an end user of the product or from an expert such as a paediatrician or teacher at various stages of design development. This collaboration can be beneficial as the end product will meet the needs and wants of the parent/child more closely if feedback influences product development. • Fashion and textile designers with different skills can collaborate during designing sharing technical skills to extend the range of different skills and techniques included in the final product design. The benefit of this team approach is to make a children’s product with more interest and appeal. • Expert advice can be sought from those working with children to investigate design opportunities and to design a product that would be practical for children. The benefit is that a product for children could be developed that is specific to an identified need or want. • Collaboration between celebrities popular with children and fashion and textile designers can result in a new product design that will appeal to the existing celebrity fan base and make use of celebrity branding to promote sales. The benefit is producing a desirable product for an existing market. • Collaboration between designers and scientists can develop new materials and techniques that are beneficial to children or their parents such as those with interactive fun or educational features or easy-care fabrics making use of new technology. 					
<p>Award any other valid responses.</p>					

Qu	Part	Marking Guidance	Total marks	AO
08		<p>Explain what is meant by critical path analysis (CPA).</p> <p>Any 2 relevant points, 1 mark each.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • a management tool to work out the most efficient way of completing a task to meet deadlines • stages of manufacturing are listed in order and the time taken for each stage is analysed to find out the total time taken to make the product • the quickest way to complete the stages in the correct order is known as the critical path • a flow chart to record the method of production with time taken for each stage. <p>Award any other valid responses.</p>	2 marks	AO4 2b
09		<p>State the purpose of the European Eco label.</p> <p>1 mark for any valid point.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • to identify a product with excellent environmental standards • to promote a circular economy • to encourage manufacturers to make sustainable products in order to qualify to use the label • to raise environmental awareness of consumers and encourage them to buy sustainable products • to promote the design of products that are durable, easy to repair and can be recycled • to help reduce the environmental impact of fashion and textiles products <p>Award any other valid responses.</p>	1 mark	AO4 2a

Qu	Part	Marking Guidance	Total marks	AO								
10		<p>Explain how Art Nouveau influenced fashion design between 1890 and 1910.</p> <table border="1" data-bbox="320 472 1214 1379"> <tr> <td data-bbox="320 472 459 775">7–9 marks</td> <td data-bbox="459 472 1214 775">Detailed understanding of how Art Nouveau influenced fashion design between 1890 and 1910. Thorough explanation of the elements of Art Nouveau and how these key aspects influenced fashions. There may be some minor irrelevant points but this will not detract from the overall quality of the response. At the top end of the mark band a variety of design elements will be referenced.</td> </tr> <tr> <td data-bbox="320 775 459 1039">4–6 marks</td> <td data-bbox="459 775 1214 1039">Good understanding of how Art Nouveau influenced fashion design between 1890 and 1910. Some explanation of the elements of Art Nouveau and how these key aspects influenced fashions. At the lower end of the mark band Information may only concern pattern from natural forms or only the fashion silhouette but there will be some detail in the response.</td> </tr> <tr> <td data-bbox="320 1039 459 1303">1–3 marks</td> <td data-bbox="459 1039 1214 1303">Basic understanding of how Art Nouveau influenced fashion design between 1890 and 1910. Limited explanation of the elements of Art Nouveau and how these key aspects influenced fashions. Little or no information about fashions of the time. There may be some confusion regarding what is meant by the term Art Nouveau.</td> </tr> <tr> <td data-bbox="320 1303 459 1379">0 marks</td> <td data-bbox="459 1303 1214 1379">No response worthy of credit.</td> </tr> </table> <p>Indicative content:</p> <ul data-bbox="320 1487 1214 2029" style="list-style-type: none"> • Art Nouveau is organic curvaceous flowing lines, inspired by natural plant forms, influenced fashion styles and designs on fabric between 1890 and 1910. • Natural forms appeared on fabrics in stylised versions of flowers, plant tendrils, insect wings such as those of dragonflies and butterflies. • Outlined shapes and patterns were key aspects of Art Nouveau designs. • Art Nouveau gave an elegant, fresh modern look to fashion different to what had gone before. • Art Nouveau influenced fabric and components to feature detailed extravagant ornamental designs, panels and motifs, often asymmetric in form. • Popular colours, influenced by Art Nouveau, included subtle rich and deep colours such as mustard, ruby, olive, brown, violet and blue. 	7–9 marks	Detailed understanding of how Art Nouveau influenced fashion design between 1890 and 1910. Thorough explanation of the elements of Art Nouveau and how these key aspects influenced fashions. There may be some minor irrelevant points but this will not detract from the overall quality of the response. At the top end of the mark band a variety of design elements will be referenced.	4–6 marks	Good understanding of how Art Nouveau influenced fashion design between 1890 and 1910. Some explanation of the elements of Art Nouveau and how these key aspects influenced fashions. At the lower end of the mark band Information may only concern pattern from natural forms or only the fashion silhouette but there will be some detail in the response.	1–3 marks	Basic understanding of how Art Nouveau influenced fashion design between 1890 and 1910. Limited explanation of the elements of Art Nouveau and how these key aspects influenced fashions. Little or no information about fashions of the time. There may be some confusion regarding what is meant by the term Art Nouveau.	0 marks	No response worthy of credit.	9 marks	AO4 2b
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	<ul style="list-style-type: none"> • Liberty of London Art Nouveau printed fabric designs were popular for fashion and accessories. Liberty's designs were derived from plants and flowers and featured organic, geometric shapes in muted colours. • The Art Nouveau style of women's clothing became less restrictive, lighter and more flowing, in tune with the move towards the emancipation of women. • Under the influence of Art Nouveau, the use of corsetry became less fashionable and tailored fashions became softer and more flowing, with brassieres replacing corsets. • Art Nouveau took inspiration from ancient classical and Japanese designs which influenced fashion. For example, the Japanese Kimono influenced dress styles such as those with full sleeves. • Luxurious use of gold and jewelled trims, panels, embellishments and embroidery on fashionable clothing and accessories reflected the relative wealth and prosperity of the era. • The fashion designer Poiret was a key designer of Art Nouveau fashion. His interest in oriental designs and costume design influenced fashion. • Straight tubular dresses with high waists and long skirts became the fashion silhouette of the times. • Classical styles with draped fabric were popular as were Poiret's Hobble skirts which shackled the legs together. • Art Nouveau influences from Ballet Russe (Russian ballet), Fortuny pleating, Lalique and Tiffany, pre-Raphaelite painters influenced fashion design. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO
11		<p>A manufacturer is developing the pattern template for a new fabric covered lightshade.</p> <p>The lightshade is made up of two circular sections.</p> <p>The scaling ratio of the diameters of each section of the lightshade is the same as the height.</p> <p>Calculate the total area of fabric needed to cover the sides of the lightshade.</p> <p>Give your answer in mm².</p> <p>As a general principle, a correct response is awarded full marks.</p> <p>Indicative content:</p> <p>Top section</p> $C = 2\pi r$ $= 2 \times [3.14, 3.142] \times 170$ $= [1067.6, 1068.28]$ <p style="text-align: right;">1 mark</p> <p>Or</p> $C = \pi D$ $= [3.14, 3.142] \times 340$ $= [1067.6, 1068.28]$ <p>Top section fabric piece</p> $= [1067.6, 1068.28] \times 150$ $= [160\ 140, 160\ 242] \text{ mm}^2$ <p style="text-align: right;">1 mark</p> <p>Lower section</p> <p>Find out radius of lower section (x)</p> $\frac{x}{170} = \frac{130}{150}$ $x = \frac{130}{150} \times 170 \text{ or } 147.33$ <p style="text-align: right;">1 mark</p>	6 marks	AO4 2c

	<p>Or</p> $\frac{170}{x} = \frac{150}{130}$ $x = \frac{130}{150} \times 170 = 147.33$ <p>Lower section</p> $C = 2\pi r$ $= 2 \times [3.14, 3.142] \times 147.33$ $= [925.253, 925.843]$ <p>Or</p> $C = \pi D$ $= [3.14, 3.142] \times 294.67 \text{ (or } 294.666\dots)$ $= [925.253, 925.843]$ <p>Lower section fabric piece</p> $= [925.253, 925.843] \times 130$ $= [120\,282, 120\,360] \text{ mm}^2$ <p>Total fabric for 2 lightshade sections</p> $= [160\,140, 160\,242] \text{ mm}^2 +$ $[120\,282, 120\,360] \text{ mm}^2$ $= [280\,422, 280\,602] \text{ mm}^2$ <p>Award any other valid methods of working out the answer.</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
12		<p>Describe the stages in the fashion cycle of a fad product.</p> <table border="1" data-bbox="320 439 1214 792"> <tr> <td data-bbox="320 439 459 528">3 marks</td> <td data-bbox="459 439 1214 528">Detailed knowledge of the stages in the fashion cycle of a fad product.</td> </tr> <tr> <td data-bbox="320 528 459 618">2 marks</td> <td data-bbox="459 528 1214 618">Some knowledge of the stages in the fashion cycle of a fad product.</td> </tr> <tr> <td data-bbox="320 618 459 707">1 mark</td> <td data-bbox="459 618 1214 707">Basic knowledge of the stages in the fashion cycle of a fad product.</td> </tr> <tr> <td data-bbox="320 707 459 792">0 marks</td> <td data-bbox="459 707 1214 792">No response worthy of credit.</td> </tr> </table> <p>Indicative content:</p> <ul style="list-style-type: none"> • the fashion cycle of a fad might start suddenly and unexpectedly • the fashion cycle is short-lived • there is a rapid growth in popularity of the fad product • after a short time eg weeks or months, there is a quick demise in the popularity of the fad product • at the start of a fad it may be spontaneous, home-styled, affordable and popular within a small group of people • towards the end of the fashion cycle the fad product may be produced commercially to meet wider consumer demand • the desire for the fad product rapidly declines and may end abruptly. <p>Answers may include a diagram, award credit for appropriate points.</p> <p>Award any other valid responses.</p>	3 marks	Detailed knowledge of the stages in the fashion cycle of a fad product.	2 marks	Some knowledge of the stages in the fashion cycle of a fad product.	1 mark	Basic knowledge of the stages in the fashion cycle of a fad product.	0 marks	No response worthy of credit.	3 marks	AO4 2a
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