

A-LEVEL

DESIGN AND TECHNOLOGY:

PRODUCT DESIGN (TEXTILES)

TEXT3 Design and Manufacture
Mark scheme

2560
June 2014

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 Assessment Writer.

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.

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Mark Scheme

Question 1

0 1	<p>Select two designers from the 20th or 21st century whose designs were considered to be shocking at the time.</p> <p>For each designer:</p> <ul style="list-style-type: none"> • describe the garments associated with the designer • explain the reasons why these designs shocked people at the time • analyse how the designs influenced future fashions. <p><i>Shocking</i> should be interpreted as a style which was completely new and caused considerable disquiet at the time it was introduced. Answers should describe the style and may include fabrics, colours, and accessories. There should be some explanation to relate the garments to the attitudes and social or other issues of the time. Some explanation of how the shocking designs influenced other fashions and/or designers is expected. The examples given below serve to illustrate what is expected and are some of the most obvious designers and garments, but students will offer many more equally valid examples which must be given appropriate credit.</p> <p>Paul Poiret: his designs were built on the concept that the shape of women should be a natural stance, based on the way nature made them. He got rid of the constricting corsets such as the S-bend which had distorted women's figures for years. He introduced a range of designs in the early years of the 20th century, e.g. in 1911 his very narrow hobble skirts were so narrow at the hem that it was impossible for a woman to take a step of more than 5 – 7cm.</p> <p>Poiret was strongly influenced by the art and design of the Middle East and India and early in 1911 he introduced the Turkish skirt and the harem skirt which was a divided or trouser skirt, made short sensational appearances. For his Thousand and Second Night fancy dress ball of 1911, Poiret dressed his wife in a wired lampshade tunic over harem trousers. Although he claimed to have freed women from <i>the tyranny of the corset</i>, some of his more extreme outfits verged on fancy dress or stage costume and were thought to be outrageous by many women. His controversial and revolutionary ideas were to have a lasting effect on fashion. He also introduced the V neck, and blouses with this new neckline were referred to as <i>pneumonia blouses</i>. He was the 1st designer to introduce designer perfumes and cosmetics.</p>	(Max 2 x 14 marks)
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<table border="1"> <tr> <td data-bbox="113 306 172 344">0</td> <td data-bbox="172 306 236 344">1</td> </tr> </table>	0	1	<p>Chanel became a famous designer during the 1920s and established herself as an important and lasting influence on 20th Century fashion. She caught the changing mood of the time, helping to change the way status was shown through dress. Her speciality was the use of jersey fabrics (previously only used for men’s underwear) which she had made to her own designs and colours, and she used them in ways previously reserved for luxurious fabrics. What people at the top of the fashion trade found so shocking about Chanel was the way she introduced <i>good working class clothes</i> into polite society. But however simple her clothes might be, they always had an elegance which made everyone admire and copy them. Her clothes were designed on simple, easy to wear lines, bringing practicality and comfort to haute couture fashions. She was responsible for introducing the little black dress at a time when black was only worn for mourning, the 3-piece cardigan suit, cheap costume jewellery and accessories. These are still fashionable today.</p> <p>The very short skirts of the 1920s worn by Flappers caused a sensation at the time. The fashionable ideal for women in the early post-war years was young and girlish with an adolescent figure. Mannerisms and poses also changed: women stood with the pelvis pushed slightly forward, shoulders hunched and one hand resting on the hip, giving a slightly concave look to the chest and torso. The new, modern ideas on dress and behaviour were not shared by everybody; many people were very conservative in outlook. By the mid twenties, many fashionable young women were using cosmetics freely and sometimes rather crudely. Shorter skirts and the use of cosmetics continued to influence fashions throughout the 20th century and were related to women’s increasingly equal status in the world.</p> <p>Schiaparelli was one of the best known designers of the 1930s. Her designs were very extrovert and used bold and unusual colour combinations such as emerald green with bright blue, or strong cerise pink, which became known as Schiaparelli’s shocking pink. She knew many of the modern artists of the time and some of the unusual embroidery on her dress and jacket bodices was clearly influenced by the surrealistic art of the time, particularly that of Salvador Dali, eg the Lobster dress (1937) and the shoe hat. Many of her collections had crazy themes, featuring circuses or theatrical military or police-style uniforms; fashions which were well ahead of their time and questioned what was <i>normal</i>. Her <i>dare to be different</i> approach to fashion and trompe de l’oeil fashions have been taken up by many designers since, including Westwood and Marc Jacobs.</p>		
0	1				

0 1	<p>(cont)</p> <p>Dior's New Look at the end of WW2 in 1947 produced shocked and hostile reactions. His designs changed fashion from head to toe; breasts were more exaggerated than they had been since the early 1990s and, together with a small waist and full skirt, they gave a more feminine, rounded silhouette. Constructing undergarments were needed; special bras to lift the breasts, boned corselettes called <i>waspies</i> to minimise the waist. The New Look produced shocked and hostile reactions. The early months of 1947 had seen some of the coldest weather ever known, there were shortages of fuel and people had died from cold; power cuts, rationing and shortages had never been so severe. Dior's models, waiting to be photographed near to a food market had their clothes torn from them by angry women trying to find enough food for their families. In Britain, the Government seriously considered banning the production of the new styles and people were asked to boycott the new fashions for patriotic reasons. The very feminine dresses were a stark contrast to the more masculine styles of the war years and it seemed that Dior wanted to send women back into domesticity after they had worked for the war effort. The <i>New Look style</i> influenced dress styles throughout the 1950s.</p> <p>André Courrèges' autumn 1964 collection caused a sensation – it was the most dramatic couture change since Dior's <i>New Look</i>. The Courrèges designs were stark and modern but also exciting; they looked to the future and were a reflection of the great interest in space exploration during the 1960s. He formally introduced the mini skirt to the fashion world – it was the most important fashion development of the decade.</p> <p>Mary Quant's designs (1960s) overturned the traditional emphasis on grooming and elegant, ladylike fashions. Her childlike fashions were short and in youthful colours of purple, mustard and ginger. Her skirts were shorter than any that had been seen before and led to universal wearing of tights instead of stockings.</p> <p>Yves St Laurent attracted worldwide attention with his Mondrian collection (1965), based on the simple shift dress style which became a fashion staple. His Nude Look garments made from transparent fabrics were considered scandalous in the 1960s. He used black before it became a trend and turned fashion on its head with masculine style garments for women – his 1966 tuxedo is a look that is regularly re-interpreted today.</p> <p>Vivienne Westwood introduced many controversial designs during the 1970s and 1980s, including Punk fashions. Clothes were usually in black or strong colours with black. Loose T-shirts had messages or slogans printed on them, and jackets and trousers were in matt or sheen cotton or sometimes in</p>		
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0 1	<p>leather or leather-look fabrics. Bondage trousers, were joined together at the back with loose dangling straps; lengths finished well above the ankle to show bright socks and high-laced leather or rubber combat boots. Both sexes wore similar outfits but girls sometimes wore miniskirts with brightly coloured footless tights and pointed-toe stiletto heeled shoes. Hair was short and spiky all over or cropped at the sides with a high standing tuft of hair which went from the back to the front of the head in North America Indian style. The hair was also dyed bright startling colours. Some more outrageous individuals also wore safety pins through their nose or ears. Her work influenced other designers, including Alexander McQueen in producing avant-garde designs that question traditional values</p> <p>Rei Kawakubo (Comme des Garçons) produced designs that challenged pre-conceived ideas of fashion as an elitist haute couture activity and perfection in the 1980s. Her experimental cutting, unconventional methods and distressed fabrics are referred to as deconstruction – the opposite of constructing garments. These techniques are still evident in today's fashions.</p> <p>Yohji Yamamoto was known for his radical vision and outstanding cutting skills, designing garments which blurred gender categories and made a feature of asymmetrical styles. Many of his designs are in the colour black and use experimental textiles. His first collection shown in Paris in 1981 caused an outcry and was dubbed Hiroshima Chic. Breaking with the established trends, he dressed his models in black, asymmetrical garments worn with flat shoes and white make-up. His radical new approach to fashion is still evident today in different cuts and forms.</p> <p>Jean-Paul Gaultier challenged the traditional high-chic French designs with his radical and provocative ideas. He showed underwear as outerwear and bondage styles (Madonna's corset with conical cups in 1989), dressed men in women's clothes (skirts for men in 1985, corsets for men in 1997), and designed menswear influenced by gay culture.</p> <p>Marc Jacobs developed Grunge Fashions (1991) which although short-lived, led to the desire for a new realism in fashion.</p> <p>Alexander McQueen was notorious for his tailoring and outrageous designs including his Highland Rape collection in tartan and tattered lace (1995), bumster trousers (1996). His catwalk shows were slick but sometimes aggressive visual spectacles.</p>		
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(cont)

0 1	No answer worthy of credit	<i>(0 marks)</i>	
(cont)	<p>Low mark range Basic information with evidence of only simplistic understanding of the designer's work and why it was considered shocking. Student will give very limited information and will not understand the impact of the design. There will be many inaccuracies and confusion. Sentences and paragraphs may not always be well connected and there will be a number of grammatical, punctuation and spelling errors.</p> <p>Mid mark range Student shows some knowledge and understanding of the way in which the selected designer shocked with the new fashions. The design selected will be described with some accuracy and detail, especially at the top end of the mark range. There will be a number of relevant points about the attitudes and social issues of the time although there will be a lack of detail. There are likely to be some inaccuracies and misunderstandings, especially at the lower end of the range. Straightforward ideas are expressed reasonably clearly if not always fluently. There will be some grammatical, punctuation and spelling errors.</p> <p>High mark range Student shows detailed knowledge and understanding of how the selected designer shocked the public and impacted on fashions. There will be clear and accurate information about the attitudes and influences of the time and some explanation of the impact of the design on future fashions, especially at the top end of the mark range. The information will be detailed and accurate. Complex ideas will be expressed clearly and fluently with few, if any, errors of grammar, punctuation and spelling.</p> <p>2 different designers, 14 marks each.</p>	<p><i>(1 – 5 marks)</i></p> <p><i>(6 – 10 marks)</i></p> <p><i>(11 – 14 marks)</i></p>	<p>(28 marks)</p>

<p>0 3</p>	<p><i>Look at the selection of garments shown on the insert sheet. Use notes and sketches to show your idea for one new garment that can be made from them. You do not need to use every garment. You may use one new component.</i></p> <p>The design should be original and use the old garments creatively. How and where the materials have been re-used should be explained, together with information about style features and other information as appropriate. It is not expected that all of the materials will be used in the creation of a new garment.</p> <p>No answer worthy of credit.</p> <p>Low mark range Basic simplistic ideas which may not use the garments effectively. There will be a lack of originality and clear information about what is intended and some aspects may be inappropriate. Communication will show some weakness.</p> <p>Mid mark range Sound ideas with elements of originality and which use the garments to good effect. There may be some lack of clarity, especially at the lower end of the mark range. Communication skills will be sufficient to clearly convey what is intended with labelling to indicate which garments have been used where, style features and other information as appropriate.</p> <p>High mark range A clear, detailed, original and interesting design which makes effective use of the old garments. Communication skills will clearly convey what is intended with detailed labelling to indicate which garments have been used where, style features and other information as appropriate.</p>	<p><i>(0 marks)</i></p> <p><i>(0 – 4 marks)</i></p> <p><i>(5 – 8 marks)</i></p> <p><i>(9 – 12 marks)</i></p>	<p>(12 marks)</p>
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<p>0 4</p>	<p><i>Describe the ways that modern manufacturing technology and modern methods of working can help textile manufacturers to be more environmentally friendly.</i></p> <p>The use of computers and automated processes has had a big impact on reducing waste and energy. E.g. the use of CAD when developing ideas uses less paper, computerised pattern drafting systems allow basic shapes and existing patterns to be stored and reused, and patterns can often be sent direct to the cutting machines so paper is saved. Virtual prototyping saves fabric and energy. Computerised layplans reduce fabric waste. JIT systems manufacture products as they are needed so fewer unwanted products are made. They reduce the need for storage and its associated energy usage. Modern packaging and delivery methods mean garments are ready to go direct to the shop floor without the need for ironing. Garment dyeing of basic garments according to demand reduces waste if unpopular colours do not sell. Dope dyeing of synthetic fibres reduces water usage and dye effluent. Modern technologies also include the development of new and green fibres such as Tencel, recycled PET plastics used in polyester manufacture.</p> <p>No answer worthy of credit</p> <p>Low mark range Limited response with little or no detail about modern manufacture. Answer may be focused on the environment or social issues rather than specific manufacturing methods. There will be a lack of clarity and accuracy.</p> <p>Mid mark range Some information about manufacturing methods but a lack of detail and breadth. Information will generally be accurate and relevant.</p> <p>High mark range Detailed information and very accurate references given about a number of different methods. A very good understanding is evident in response.</p>	<p><i>(0 marks)</i></p> <p><i>(1 – 2 marks)</i></p> <p><i>(3 – 5 marks)</i></p> <p><i>(6 – 8 marks)</i></p>	<p>(8 marks)</p>
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Question 3

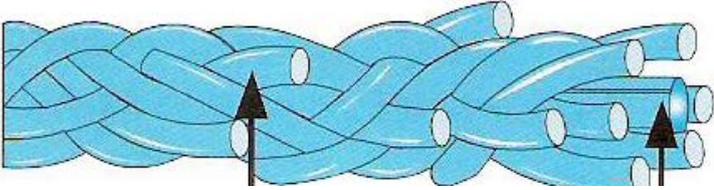
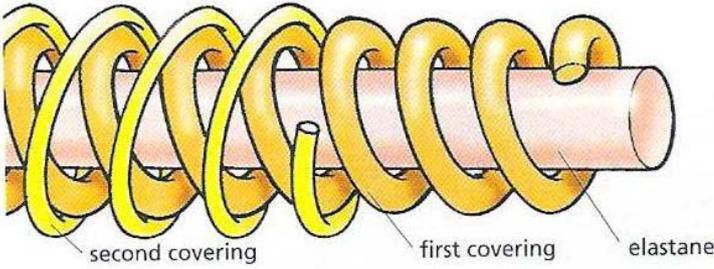
<p>0 5</p>	<p><i>For many people shopping is a major leisure activity. Selling in the right retail environment is important to make sure that a new product will attract buyers.</i></p> <p><i>Critically evaluate four of the following types of retail outlet in terms of the experience they provide for shoppers wanting to buy fashion products:</i></p> <ul style="list-style-type: none"> • <i>department stores</i> • <i>factory outlets</i> • <i>internet sites</i> • <i>market stalls</i> • <i>chain stores</i> • <i>boutiques.</i> <p>Department stores Plus points: Offer many different types of products, may have different concessions to extend range of goods on offer, have a range of additional facilities such as restaurants, may offer loyalty cards, credit cards, good visual presentation of products, knowledgeable staff in the different departments, usually good/high quality products.</p> <p>Drawbacks: May not offer much individuality, especially as ranges may be the same as in other shops/stores in a group, often dated or over-formal atmosphere, shops may be busy, large and confusing, may be more expensive than other outlets.</p> <p>Factory outlets Plus points: Offer low cost fashionable products, often in a <i>village</i> environment with many different types of retailers and/or entertainment, will probably offer free parking.</p> <p>Drawbacks: May not offer the full range of products, products may be <i>seconds</i> or discontinued lines, may need to drive some distance if outlet is not local.</p> <p>Internet sites Plus points: Offer many different types of products, products may be sold at a discount, goods are delivered, can shop at any time, special offers/discounts via e-mail, shop from home, search options make it easy to find product by colour/type, virtual changing rooms.</p> <p>Drawbacks: Cannot see or try on products before purchase, may need to wait in for delivery or collect from local depot, usually additional delivery costs, may be difficult to return unsuitable goods, need to have a credit card, may be subjected to <i>internet fraud</i>.</p>	<p>(Max 4 x 5 marks)</p>
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<table border="1" style="display: inline-table; margin-right: 10px;"> <tr> <td style="padding: 2px 5px;">0</td> <td style="padding: 2px 5px;">5</td> </tr> </table> <p>(cont)</p>	0	5	<p>Market stalls Plus points: Goods sold at reduced prices, may be possible to buy vintage or specialist or locally made products at certain markets, may be able to negotiate on price, often a pleasant atmosphere, can compare with other nearby stalls.</p> <p>Drawbacks: May not be possible to try clothes on before buying, may be damaged or <i>seconds</i>, may not be easy to return/exchange unsuitable goods, goods may be counterfeit, goods may not be displayed well, may be unpleasant in wet or windy conditions.</p> <p>Chain stores Plus points: Offer many different types of products, may be cheaper than other outlets, some have additional facilities such as restaurants, may offer loyalty cards, credit cards, often exchange without asking questions, cater for a wide range of ages and sizes, usually good quality goods, many branches in different towns.</p> <p>Drawbacks: May not offer much individuality, especially as ranges will be sold all over the country, styles may not be high fashion, can be expensive in relation to quality.</p> <p>Boutiques Plus points: Offer high fashion and individual products, may specialise in certain products, offer personal service, maybe able to undertake alterations, often high quality/high prices.</p> <p>Drawbacks: Will probably be more expensive than other outlets, may carry only limited size and style ranges, small runs of products may not be able to be re-ordered, will not have additional facilities, often a destination shop with no others nearby with which to make comparisons, may be <i>pushy</i> sales staff.</p> <p>Marks awarded as follows:</p> <ul style="list-style-type: none"> • No answer worthy of credit • Limited response with little evaluation. Points may be repetitive or opposites of each other. • Good range of positive and negative points, especially at top end of range. Information will be varied and show evidence of understanding of differences between the various outlets. • <p>5 marks for each of 4 different outlets.</p>	<p>(0 marks)</p> <p>(1 – 2 marks)</p> <p>(3 – 5 marks)</p>	<p>(20 marks)</p>
0	5				

<table border="1"> <tr> <td data-bbox="113 306 177 344">0</td> <td data-bbox="177 306 245 344">6</td> </tr> </table>	0	6	<p><i>Explain how developing a brand name can benefit a fashion designer or a fashion company. Give examples in your answer.</i></p>		<p>(Max 8 marks)</p>
0	6				
	<p>Helps promote products and encourage loyalty of clients. Some consumers enjoy conspicuous consumption and buy brand names to impress others which adds to revenue for designer/company. May add value to future designs and products. Brand may become a household name and recognised internationally, leading to products becoming a <i>must-have</i> and high volume sales around the world. Brand names are registered allowing exclusive use for the designer/company. Certain products may be associated with the brand. Often a range of products under the brand <i>umbrella</i>. Notoriety in relation to marketing or other may further enhance the brand's standing with consumers. There are many examples of designers and companies, and their products.</p>				
	<p>No answer worthy of credit</p>	<p>(0 marks)</p>			
	<p>Low mark range Limited response with little understanding of a brand name can Benefit a designer or company. Few relevant examples to illustrate points made.</p>	<p>(1- 3 marks)</p>			
	<p>Mid mark range A more detailed response with some good understanding of a range of benefits. There will be a range of examples to illustrate points made. There may be slight confusion and inaccuracy, especially at the lower end of the mark range.</p>	<p>(4 - 6 marks)</p>			
	<p>High mark range Detailed information and a very clear understanding of the benefits of a brand name. Relevant, wide ranging and accurate examples clearly explained.</p>	<p>(7 - 8 marks)</p>	<p>(8 marks)</p>		

0 8	<p><i>Explain the benefits that texturing has on the yarns and the fabrics made from them.</i></p> <p>Yarns made from synthetic fibres are generally smooth, especially filament yarns. They lack texture and are poor insulators.</p> <p>Yarns can be given texture and bulk to make them more interesting, and/or to help them hold more air so that they will be better insulators. The fine tubes created in and between textured yarns help them to carry water, or become more able to wick moisture. Texturing allows for slight <i>give</i> in the yarns.</p> <p>No answer worthy of credit</p> <p>Low mark range Superficial understanding of the advantages given by texturing processes with some inaccuracies in explanation.</p> <p>Mid mark range Some understanding of the benefits although there will be some inaccuracies and/or misunderstanding. There may be some examples given to illustrate points but may not be most relevant.</p> <p>High mark range An in-depth answer, detailed and accurate references to the effects of texturing on yarns. There will be some relevant examples to illustrate points made.</p>	<p>(0 marks)</p> <p>(1 – 2 marks)</p> <p>(3 – 4 marks)</p> <p>(5 – 6 marks)</p>	<p>(Max 6 marks)</p> <p>(6 marks)</p>
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<table border="1" style="width: 100%; height: 100%;"> <tr> <td style="width: 50%; text-align: center;">0</td> <td style="width: 50%; text-align: center;">9</td> </tr> </table>	0	9	<p>Describe two fancy yarns and the effect that each fancy yarn has on fabrics made from them.</p> <p>Fancy yarns give texture and interesting effects to fabrics. They have irregularities and other effects added to the length of the yarn, and can be made from any fibre in either continuous filament or staple form.</p> <p>Some of the most common fancy yarns are:</p> <p>Slub yarn: This is usually made spinning thicker and thinner sections of yarn at irregular intervals.</p> <p>This yarn gives a fabric a similar texture and appearance to linen or wild silk.</p> <p>Bouclé or loop yarn: These yarns have looped projections and are used to make bouclé fabrics which have a textured bumpy feel</p> <p>Chenille yarn: This has fibres projecting from all round a central core of threads, produced by weaving an open net-type fabric which is cut afterwards</p> <p>Chenille fabrics are soft and bulky.</p> <p>Metal yarns: Most metal effect yarns are made by sandwiching sheets of aluminium foil between sheets of clear plastic film. The laminate is then cut up into a flat, ribbon like yarn. It is possible to use other metals such as gold and silver to make yarns, but these are very expensive and rarely used. These yarns give a shimmer and shine to fabrics made with them.</p> <p>Marks awarded as follows:</p> <ul style="list-style-type: none"> • No answer worthy of credit • Limited information about the yarn, there will be some inaccuracy and lack of detail. A lack of clarity about the effect on fabric. • Clear information about the yarn with accurate knowledge about the effect on fabric. <p>2 yarns, 4 marks each.</p>	<p style="text-align: right;"><i>(0 marks)</i></p> <p style="text-align: right;"><i>(1 – 2 marks)</i></p> <p style="text-align: right;"><i>(3 – 4 marks)</i></p>	<p style="text-align: right;"><i>(Max 2 x 4 marks)</i></p> <p style="text-align: right;">(8 marks)</p>
0	9				

<p>1 0</p>	<p>Yarns which contain elastane fibres are usually corespun. Explain why these yarns need to be corespun.</p> <p>Describe one method of corespinning elastane with viscose/polyamide.</p> <p>Elastane fibres cannot be cut into staple form and need to be stretched as they are spun into a yarn. To maintain the stretch qualities Elastane is very stretchy and needs to be corespun with other fibres for stability. Elastane fibres are very fine and need the support of other fibres in the yarn.</p> <p>Any 2 appropriate reasons, 1 mark each</p> <p>There are two main methods of corespinning.</p>  <p>Polyamide/viscose sheath Elastane Core</p> <p>Twisting a sheath of fibres round the core of elastane fibre. The stretched elastane fibre is covered by a sheath of viscose and polyamide fibres.</p> <p>Covering the stretched elastane fibre with strands of viscose and polyamide filament yarns.</p> <p>The strands are wrapped in opposite directions to balance the yarn</p>  <p>second covering first covering elastane</p>	<p>(1 mark) (1 mark) (1 mark) (1 mark)</p> <p>(Max 2 marks)</p>	<p>(Max 6 marks)</p>
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<table border="1"> <tr> <td data-bbox="113 304 177 344">1</td> <td data-bbox="177 304 245 344">0</td> </tr> </table>	1	0	<p>Marks awarded as follows:</p> <ul style="list-style-type: none"> • No answer worthy of credit. • Limited information about the method, there will be some inaccuracy and lack of detail. Information may be confused. • Clear and accurate information about the yarn formation. 	(0 marks)	(1 – 2 marks)	(3 – 4 marks)	(6 marks)
1	0						
(cont)							

Question 5

<table border="1"> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">1</td> </tr> </table>	1	1	<p><i>Garments need to be shaped so that they fit the human figure. Name three different ways that fabric can be given shape so that it fits a human figure.</i></p> <p>E.g. darts, curved seams, pleats, tucks, gathers, smocking, shirring. Do not accept elastic, shoulder pads, godets.</p> <p>Any 3 appropriate methods, 1 mark each.</p>		<p><i>(Max 3 marks)</i></p> <p>(3 marks)</p>
1	1				
<table border="1"> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">2</td> </tr> </table>	1	2	<p><i>Sketch a design for an original fashion dress which:</i></p> <ul style="list-style-type: none"> • <i>uses two different ways of shaping</i> • <i>has at least one fastening.</i> <p><i>Show the front and back views of your design and label it to indicate:</i></p> <ul style="list-style-type: none"> • <i>the front and back views of your design</i> • <i>the two shaping methods used</i> • <i>the fabric and components to be used.</i> <p>Marks awarded as follows: No answer worthy of credit</p> <p>Weak ideas which lack clarity about what is intended and how they meet the specification. There will be a number of omissions and the design may not be very original or use the most appropriate fabric or shaping method.</p> <p>Idea is adequate and information will be sufficient to indicate what is intended. There will be an attempt to show an original and interesting design, and the shaping will be appropriate, especially at the top end of the mark range. Fabrics and components will be suited to the design although there will possibly be some lack of information and/or accuracy.</p> <p>Clearly presented and well explained design which is original and uses shaping effectively. Components and fabrics will be appropriate for the design and accurately described. Must be fabrics, not just fibres for 7/8 marks.</p>	<p><i>(0 marks)</i></p> <p><i>(1 – 2 marks)</i></p> <p><i>(3 – 5 marks)</i></p> <p><i>(6 – 8 marks)</i></p>	<p><i>(Max 8 marks)</i></p> <p>(8 marks)</p>
1	2				

<table border="1" style="display: inline-table;"> <tr> <td style="padding: 2px 10px;">1</td> <td style="padding: 2px 10px;">3</td> </tr> </table>	1	3	<p><i>Using the basic blocks given on the insert sheet, develop a pattern for the dress you designed in part [12].</i></p> <p><i>Label the pattern pieces and show the pattern markings that you would use.</i></p> <p>The student should show:</p> <ul style="list-style-type: none"> ▪ How the blocks are to be manipulated to achieve the design shown ▪ The pattern markings ▪ The names of the pattern pieces. <p>Marks awarded as follows:</p> <ul style="list-style-type: none"> • No answer worthy of credit • Poor understanding of the adaptations needed with inaccurate and incomplete templates and markings presented. It will be difficult to follow the line of thought in adapting the blocks. • A good attempt to show the modifications needed to the basic blocks although there will be some confusion and inaccuracy. The templates presented may not be the most efficient but will make a reasonable copy of the design, especially at the top end of the mark range. There may be minor pieces missing or some lack of labelling/information. • Candidate provides a clear and largely accurate explanation of the modifications needed. The templates will be right for the design with only very minor omissions. Information will be detailed and labelling complete 	<p><i>(0 marks)</i></p> <p><i>(1 – 3 marks)</i></p> <p><i>(4 – 6 marks)</i></p> <p><i>(7 – 9 marks)</i></p>	<p>(Max 9 marks)</p> <p>(9 marks)</p>
1	3				

<table border="1"> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">4</td> </tr> </table>	1	4	<p><i>Explain why the fabric you named in [12] would be suitable for the style of dress you have designed.</i></p> <p>The choice of fabric should be related to the dress design shown. Points may refer to the need for drape, weight or construction in relation to style.</p> <ul style="list-style-type: none"> • No answer worthy of credit • Limited information about why the fabric would be appropriate, there will be some inaccuracy and lack of detail. Information may be confused. • Clear and detailed information to explain the fabric qualities in relation to the style shown. Points will be relevant and accurate 	<p style="text-align: center;">(0 marks)</p> <p style="text-align: center;">(1 – 2 marks)</p> <p style="text-align: center;">(3 – 4 marks)</p>	<p style="text-align: right;">(Max 4 marks)</p> <p style="text-align: right;">(4 marks)</p>
1	4				
<table border="1"> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">5</td> </tr> </table>	1	5	<p><i>Explain how you would produce one of the shaping methods you used on the dress you designed in part [12]. You may use diagrams.</i></p> <p>Student should explain the making of one of the shaping methods used in the design. This will include, as appropriate, marking of the fabric, stitching, finishing.</p> <p>Marks awarded as follows:</p> <ul style="list-style-type: none"> • No answer worthy of credit • Limited explanation of how the method is made with a lack of detail and accuracy. Information may be confused. • Clear and detailed explanation of the method, information will be accurate. 	<p style="text-align: center;">(0 marks)</p> <p style="text-align: center;">(1 – 2 marks)</p> <p style="text-align: center;">(3 – 4 marks)</p>	<p style="text-align: right;">(Max 4 marks)</p> <p style="text-align: right;">(4 marks)</p>
1	5				

Question 6

<table border="1"> <tr> <td data-bbox="113 374 177 412">1</td> <td data-bbox="177 374 244 412">6</td> </tr> </table>	1	6	<p><i>Analyse the need for the fabric finishes used on a variety of textile products.</i></p> <p><i>Include a wide range of relevant examples of fabrics and typical finishes to illustrate the points you make.</i></p> <p>Finishes can be mechanical, chemical or smart in order to make products more appropriate for intended use. Fabrics need to be fit for their intended use; this may include meeting performance codes set by BSI or other body. Many fibres used to make fabrics have disadvantages, e.g. cotton and viscose crease and shrink badly, cellulosic fibres are highly absorbent so absorb water-borne stains, wool shrinks when the scales become entangled. It is possible to cancel out some of these disadvantages by applying a fabric finish. An applied finish always costs money, so a manufacturer will need to think about how important it is to put a special finish on to a fabric depending on what it is to be used for.</p> <p>Some common fabric finishes are:</p> <ul style="list-style-type: none"> • shrink resistant; used on cotton and woollen fabrics • crease resistant/non-iron finish used on cotton, linen and viscose • flame retardant used on cotton, linen and viscose fabrics, and those intended for children’s nightwear or furnishings in public buildings • water-repellent used on fabrics for outdoor wear • stain repellent, e.g. Teflon • mercerisation of cotton fabrics to add strength and give a lustre. It also means that the cotton will be better at absorbing dyes • heat setting, using synthetic fibres, makes fabric crease and shrink resistant • a brushed finish produces a nap and traps air, e.g. on cotton fabrics, and makes a fabric softer, warmer to wear but more flammable • calendaring which produces a lustre, e.g. on cotton fabrics • beetling used on linen fabrics to give a lustre • antibacterial finish, e.g. on socks, which deodorises fabric • printing and laminating processes which produce colour effects, e.g. a light sensitive finish which changes colour as light intensity increases • microencapsulation for health and fun benefits • embossed finishes which may be temporary or more permanent using thermoplastic fibres • stone and sand washing, eg of denim to give softness and/or a distressed look. 	<p>(Max 14 marks)</p>
1	6			

1 6	No answer worthy of credit	<i>(0 marks)</i>	
(cont)	<p>Low mark range Basic information with evidence of only simplistic understanding of the need for finishes. Response will be couched in general terms with little detail of fibre properties which give the need for special finishes. Range of finishes and fabrics will be limited. There will be many inaccuracies and confusion. Sentences and paragraphs may not always be well connected and there will be a number of grammatical, punctuation and spelling errors.</p>	<i>(1 – 5 marks)</i>	
	<p>Mid mark range Student shows some knowledge and understanding of the fibre/fabric properties which give rise to the need for finishes. A number of finishes will be identified but may relate to similar fibre types, and these will be linked to shortcomings in the fibres. There are likely to be some inaccuracies and misunderstandings, especially at the lower end of the range. Straightforward ideas are expressed reasonably clearly if not always fluently. There will be some grammatical, punctuation and spelling errors.</p>	<i>(6 – 10 marks)</i>	
	<p>High mark range Student shows detailed knowledge and understanding of a range of different finishes and clearly explains why they are needed in relation to the fibre/fabric qualities and intended use. The information will be accurate. Complex ideas will be expressed clearly and fluently with few, if any, errors of grammar, punctuation and spelling.</p>	<i>(11 – 14 marks)</i>	(14 marks)

<p>1 7</p>	<p><i>Laminated and coated fabrics are popular for outdoor textile products.</i></p> <p><i>Explain the difference between a laminated fabric and a coated fabric. Give an example of each.</i></p> <p>A laminated fabric is made up of two or more layers. The layers are held together with an adhesive, or thermoplastic fibres which are heat set to fix the layers together. Typical laminated fabrics include Gore-Tex and Sympatex, lace fabrics backed by a woven fabric to give them stability.</p> <p>A coated fabric has a layer of polymer film to the surface of the base fabric. Typical fabrics include PVC coated cottons, and imitation leather fabrics.</p> <p>No answer worthy of credit</p> <p>Low mark range Limited and simplistic explanation with confusion between the 2 types of finish. Examples may well be inaccurate and not be specific.</p> <p>Mid mark range A basic distinction will be made but examples may not be accurate for both types of fabric. There may be a tendency to concentrate on one at the expense of the other.</p> <p>High mark range Accurate description and appropriate examples for both types of fabric. There will be a slight lack of detail at the lower end of the mark range.</p>	<p>(0 marks)</p> <p>(1 – 2 marks)</p> <p>(3 – 4 marks)</p> <p>(5 – 6 marks)</p>	<p>(16 marks)</p>
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<p>1 8</p>	<p><i>Describe how a typical laminated fabric can be breathable but can to keep a person dry in wet weather.</i></p> <div data-bbox="359 474 944 1205" data-label="Image"> </div> <p>Weatherproof laminates such as Gore-Tex® or Sympatex® are membrane systems which are able to keep out wind and rain but allow skin to breathe and stay dry. They are made up of 2 or 3 layers: the outer layer has tiny holes in it which make it micro-porous. The moisture from perspiration is in the form of a gas which is tiny droplets of water. These can pass through the tiny holes in the membrane layer. But water in the form of rain is made up of much bigger molecules which cannot pass through the micro-pores. The wind is also deflected from the outer layer as it cannot pass through the small holes. So perspiration can escape but rain and wind cannot enter – this makes the fabrics weatherproof.</p> <p>A diagram may be used to explain the system.</p>	<p>(Max 8 marks)</p>
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1	8	<p>No answer worthy of credit</p> <p><i>(0 marks)</i></p> <p>Low mark range Limited and simplistic response. Answer will tend to concentrate on the waterproof nature of the fabric rather than an explanation of the membrane system. There will be inaccurate and confused information.</p> <p><i>(1 – 2 marks)</i></p> <p>Mid mark range Some understanding shown with a good attempt to explain how the membrane system works, but there will be a lack of detail and some inaccuracy.</p> <p><i>(3 – 5 marks)</i></p> <p>High mark range A detailed and accurate explanation of the membrane system.</p> <p><i>(6 – 8 marks)</i></p>	(8 marks)
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