

# FASHION AND TEXTILES

---

Paper 6130/01  
Theory

## Key messages

Candidates demonstrated their knowledge across most aspects of the syllabus and showed a good understanding of textiles theory as well as practical processes. Candidates should take care to read all the items in a question before writing their answers. Candidates should also understand how to apply their knowledge of textiles to industrial production methods.

## General comments

Almost all scripts were well presented and easy to read. Questions were answered in the appropriate spaces and most candidates answered all the questions that were required. All candidates attempted **Section A** and produced a wide range of responses. Candidates should remember that the number of marks indicated in brackets [ ] at the end of each question gives an indication of the amount of information needed to gain full marks for that question. This is especially important for questions in **Section B**. Candidates should also be made aware that if a question specifically asks for information about a fabric, their answer should relate to properties or characteristics of the fabric and not those of fibres.

## Comments on specific questions

### **Section A**

Candidates responded well to questions in *this section*. The majority of candidates attempted all the questions.

### **Question 1**

- (a) (i) A majority of candidates were able to identify the construction method and feel/handle of cotton denim fabric. A small number of candidates were able to describe the appearance of the fabric.
- (ii) This question was correctly answered by most candidates, with the most common answers being “strong” and “hardwearing/durable”.
- (iii) Most candidates correctly related their answers to the fact that children’s clothes tend to be exposed to more dirt and spillages than adult clothes.
- (iv) Candidates demonstrated knowledge of a wide range of fabrics but did not always select a fabric that would be suitable for the dungarees or for a child to wear.
- (v) Well answered by most candidates.
- (b) (i) Candidates showed a wide knowledge of fabrics and generally selected an appropriate fabric for the pocket facing. A small number of candidates incorrectly suggested interfacing.
- (ii) This question was answered well with most candidates labelling the symbols.
- (iii) This question asked candidates to make a pattern alteration on the paper pattern. A number of candidates described how to alter the completed dungarees instead of the paper pattern and the majority described how to lengthen or shorten the trouser leg instead of how to make it narrower.

- (iv) Few candidates were able to suggest more than one piece of equipment needed for placing the pattern on the fabric and attaching the pattern. Scissors were incorrectly suggested by many candidates.
- (c) (i) The majority of candidates achieved one mark for buttons with a range of other fastenings not found on the dungarees being suggested for the second fastening.
  - (ii) Almost all candidates understood that suitable fastenings for a child's dungarees should be easy for a child to use.
- (d) (i) This question was not answered well. Some candidates knew straight stitch, and a few knew that the stitch needed to be longer, but the correct stitch width was not known. A number of candidates responded with "zigzag stitch".
  - (ii) This question was answered well, showing that candidates understand what top stitching is and how it is used, even if they are unsure about how to do top stitching using a sewing machine [(d)(i)].
- (e) A significant number of candidates seemed to misunderstand the question and gave answers either about making tailor's tacks or about assembling the entire dungarees. Those who referred to the making of the straps generally gained more credit.
- (f) This was well answered by most candidates showing a good understanding of how to use leftover denim fabric. A very small number of responses suggested inappropriate uses for cotton denim or stated products that could be made with denim fabric more generally.
- (g) (i) Most responses were either batch or mass production, with over half correctly stating batch production. A small number of candidates gave answers such as computer-assisted manufacturing (CAM) which is not a production method.
  - (ii) Marks were awarded for a correct definition of the production method identified in response to **Question 1(g)(i)**. Few candidates knew enough about production methods to gain full credit.

## Section B

### Question 2

This was the least popular question.

- (a) (i) Many candidates responded with a description of cotton fibre instead of the construction method for towelling fabric. Those who described the fabric generally understood that cotton is a woven fabric with loops.
  - (ii) The majority of responses referred to the fibre. A small number of candidates gave an explanation of how velvet fabric is constructed.
- (b) (i) Candidates generally showed that they knew that viscose velvet is absorbent and some went on to gain full marks by saying that the fabric dyes well.
  - (ii) Only a very small number of candidates showed that they understood what mildew is and how it affects viscose velvet.
  - (iii) Most candidates understood that viscose velvet burns easily.
- (c) Responses to this question did not demonstrate detailed knowledge of how to care for cotton towelling that was necessary for most credit.

### Question 3

This was the most popular question, with candidates giving confident and knowledgeable responses to all parts of the question.

- (a) Candidates sketched excellent, well labelled designs which generally included all the features required in the question.
- (b) Most candidates gained full marks for this question as they had a good understanding of the dyeing process.
- (c) The majority of responses showed that candidates understood that dye can harm wildlife or that dye should not go straight into rivers and the sea. Few candidates were able to make additional points to gain more credit for the question.
- (d) This question was answered well. Candidates offered various methods for preparing and attaching a waistband to a skirt. A number of candidates described preparing the waistband in detail and more successful candidates explained how to attach the waistband to the skirt. Diagrams were used well to support answers.

### Question 4

This question was popular, but candidates generally did not gain high marks for their answers.

- (a) Many candidates answered this question incorrectly with information on how to make a flat felled seam, which is not the same as a double machine stitched seam, and would not in any case be suitable to use as a side seam for trousers.
- (b) (i) This question was answered well but candidates who did not show the stitch on the faced hip pocket did not get full credit.  
(ii) This question was answered well but candidates were required to show the stitch on the faced hip pocket. Other candidates drew the stitch but did not explain how the stitch was made.
- (c) Most of the responses either referred to general electrical safety rules, or to classroom rules, e.g. one person to a machine, keep away from the needle etc.

### Question 5

This question was not very popular but candidates who answered it appeared to have a good understanding of textile terms.

- (a) Candidates understood water repellent finishes and were able to relate them to a change in fabric absorbency and to give appropriate examples.
- (b) Most candidates were able to give at least a brief description of how reflective textiles work and to give appropriate examples of their uses.
- (c) This question was not answered as well as the other parts of **Question 5**. A small number of candidates described how felt is made and most were able to suggest an example of how felt is used.
- (d) There were a wide range of responses to this question, but few candidates were able to give enough information to gain full credit.
- (e) Most candidates could give the meaning of elastane, although some described it as a fabric finish. A good range of examples of uses and trade names were given.

### Question 6

This question was popular and generally answered well.

- (a) This question was answered well, with many candidates gaining full marks.
- (b)(i) Most candidates gained two marks for this question by naming the type of block used and explaining how they would cut the block. Many candidates went on to describe how to carry out the printing process and were not given credit as this was not required by the question.
  - (ii) This was answered well.
  - (iii) Few candidates were successful in providing sufficient detail for this question.
- (c) This question was not answered well, with many candidates describing how to put their design on a hand-held foam roller. Some candidates were able to offer some understanding of how roller printing is carried out, but few described how they could modify their designs to make them suitable for roller printing.

# FASHION AND TEXTILES

---

Paper 6130/03  
Coursework

## Key messages

- The chosen task or design brief should be clearly stated on the front of each folder.
- It is helpful to encourage candidates to organise folders according to the criteria areas.
- The quality of work produced by the candidate should match the description within the band for the mark that is being awarded. For fashion items, teachers should provide brief supporting comments to indicate which criteria have been met on the Coursework Summary Mark sheet. Supporting comments for the assessment of folders should be provided on Individual Candidate Record Cards (ICRCs). Comments linked to the assessment criteria, justifying how marks have been awarded for fashion items are particularly helpful to the moderator.
- The most successful coursework included evidence of creativity and experimental work. A major aim of this syllabus is to stimulate and sustain an interest in the creative use of fashion and textiles.

## **Popular project choices:**

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

## General comments

Centres are to ensure that they make close reference to the present syllabus available on the Cambridge International website when teaching and assessing candidate's work. Centres can benefit greatly from following the *CIE Coursework Guidance Notes* found in the syllabus. The example project outline on p.16 is particularly helpful in giving suggestions on what should be included within each section of the coursework.

Centres are requested to avoid the use of big and bulky folders: soft A4 folders are sufficient. To facilitate an effective moderation process, centres should avoid individually packaging the work from each candidate as this makes it difficult for the moderator to inspect the work. Candidates are to be encouraged to take ownership over their coursework, stimulating an enjoyment in the creative use of textiles. However, the inclusion of enhanced and highly decorated backgrounds in folder work can distract from the work, making it difficult to decipher the content.

The majority of centres are to be commended for their accurate administration of Coursework Summary Mark sheets and Individual Candidate Record Cards. It is pleasing to report that very few arithmetical errors were made. Candidate's work is labelled with care, including centre number, candidate's name and number, the item number and mark awarded. The Coursework Summary Mark sheet is a useful document which helps the moderator to understand where a centre has allocated the marking criteria, thus allowing for more accurate feedback to centres. It is beneficial to the moderator when centres identify fashion item one and two. Inclusion of comments illustrating how the teacher allocated the marks is strongly recommended and is particularly helpful in the moderation of the fashion items.

There is variation in how well centres have interpreted the marking criteria. It has been necessary, in some instances this series, to make adjustments to bring candidate's marks in line with the International Standard. Nevertheless, a number of centres are to be congratulated on applying marks appropriately and fairly across all criteria areas. Where adjustments have been made, this is as a result of misinterpretation of the marking criteria or a lack of evidence to justify the marks submitted. It has been noticeable this series that the section, "Development of design proposal for item and decision for final idea" causes the most problems for centres, both in terms of interpreting the criteria and assessment.

## Comments on specific tasks

### **Folders**

The standard of work found in folders was generally good. It is pleasing to observe that candidates take pride over the presentation of work. Although not a requirement, many candidates had effectively word processed the text in A4 format and had included at least one or two photographs of the finished items. The example project outline (found on p.16 of the syllabus) provides a guide to the number of A4 pages required for each section. Most centres are to be commended on the realistic amount of work produced for the folder. **The chosen task or design brief should be clearly stated on the front of each folder.**

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

It is helpful to candidates to identify an inspirational design theme, e.g. the seaside, natural forms, etc. within their task title. Research must be relevant to their task and inspire candidates' design intentions. Candidates should be encouraged to avoid including copious notes that do not help them to make informed decisions about their design ideas. For example, information on the history of a designer will not help candidates to generate design ideas; however images of garments/accessories designed by a chosen fashion designer can inspire candidates in their own fashion designing. Successful candidates included a detailed and informed personal investigation and analysis of the task. It is good practice for candidates to include some initial quick sketches to demonstrate how they have been inspired by researching into a design theme and fashion designer. The information collected must be fully examined and the conclusions drawn should help candidates make informed decisions about their design intentions and ideas. Some centres had spent too much time on research, which lacked thorough conclusions.

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

It has been noticeable this series that candidates are answering this section better, although it is still one of the areas causing the most problems for centres. Creative skills and an experimental approach are to be encouraged in this section.

Successful candidates were able to:

- produce a range of fashion sketches showing placement of decorative techniques.
- demonstrate creativity.
- demonstrate clear links between research, design ideas and development.
- provide practical evidence of experimental work on a variety of relevant processes, both construction and decorative.
- make decisions for their final idea based on the results of experimental work.

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

In the best centres, detailed evidence of the planning required **before making** the garment was given. Candidates should be advised against writing a plan retrospectively. Marks were compromised if candidates did not provide sufficient evidence of planning in advance of the making process.

It is recommended that the garment made for item 1 is made to fit the candidate – this should include a pattern alteration/adaption. Details of why and how the alteration was carried out should be included in the planning for the fashion garment.

Candidates that did well in this criteria area have included:

- A detailed illustration of the fashion item showing construction information and required pattern pieces.
- Reasons for choice of fabrics, pattern alterations, layout, decorative techniques and components to be used etc.
- A detailed, logical plan of how the fashion item will be constructed and decorated, showing realistic timings.

### **Evaluation of final item**

The majority of centres completed the evaluation with more confidence this year. However, it is important to note that the evaluation is of the **final item** rather than a summary of what had been learnt, or a list of problems encountered during the making of the item. Candidates should be encouraged to evaluate by an assessment of the strengths and weaknesses of the finished item. Sufficient and detailed assessment of the strengths and weaknesses of the finished item was not always evident in the folders to support the marks awarded. Care must be taken to avoid awarding marks for an evaluation of the manufacturing processes carried out and problems encountered.

Successfully candidates wrote evaluations which:

- Were closely tied to the final item and how the item relates back to the task.
- Judged the appropriateness and effectiveness of all chosen processes and techniques used on the finished item.
- Made personal judgements on the overall appearance and pressing of the final item.

### **Communication and presentation**

The majority of candidates have communicated well, with thoughtfully produced folders that have been a pleasure to moderate.

### **Fashion Items**

Once again, centres complete this section with most success. It was pleasing that, in general, the marks awarded by the centres for the manufacture of fashion items matched the Assessment Criteria. Overall the standard of fashion items, and in particular, fashion garments, was very good demonstrating high quality workmanship and a wide variety of processes.

The most successful fashion items included creative and professional standard decorative work such as screen printing, batik, hand and machine embroidery, silk painting and quilting. High quality fashion items also showed evidence of an excellent standard of construction including evidence of pressing throughout. Professional looking examples of piping along seam edges and pockets were seen as well as excellent machine and hand worked stitches, accurate control of fullness through darts and pleats. High achieving candidates should be guided towards making more complex items which allow them to demonstrate their expertise.

It is a requirement for candidates to make one fashion garment and one fashion accessory. The two items allow candidates to demonstrate different construction and decorative skills on a variety of fabrics. Care should therefore be taken that candidates choose to make items from different fabrics that can demonstrate a wide range of different skills/processes. A list of suitable skills/processes are to be selected from the syllabus content (application of colour, processes and decoration and embellishment). In general, centres guided candidates to make a suitable choice of fabric and notions for the style of garment or accessory.

It is important that candidates, especially the high achieving ones, are given the opportunity to demonstrate a range of decorative and embellishment techniques such as: tie dye, batik, silk painting, printing, hand and machine embroidery, applique, quilting and the use of trimmings. This is particularly important when candidates choose to make an accessory, such as a scarf, with limited construction processes required. By including successfully executed decorative techniques, candidates can also demonstrate creativity and achieve higher marks. It is encouraging that this series has shown that a greater number of centres are experimenting with a range of decorative work and this is to be further encouraged. A wide variety of accurately worked processes, as well as effective decorative work produced to a high standard, must be evident to award marks from the high band. Care must be taken to avoid awarding high marks for fashion accessories, such as scarfs or belts, which fail to display a wide variety of skills.

Marks were compromised when fashion items were: unfinished, over handled, marked, presented with tacking left in; no evidence of pressing; uneven gathers; uneven or tight seams; loose; broken and uneven stitching.