Cambridge O Level

Cambridge Assessment International Education
Cambridge Ordinary Level

FASHION AND TEXTILES **6130/01**

Paper 1 **October/November 2018**

MARK SCHEME

Maximum Mark: 100

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5: Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).
GENERIC MARKING PRINCIPLE 6: Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Question	Answer	Marks	Guidance
1(a)(i)	**Polyester crepe is a suitable fabric for the tunic in Fig. 1.** **Describe polyester crepe fabric:**		
	Appearance: textured/irregular/crimped/uneven/crinkled/puckered	**1**	
	Handle: drapes well/rough/not smooth	**1**	
1(a)(ii)	**State the construction method used to make polyester crepe fabric.** Woven, plain weave, crepe weave, weaving	**1**	Not twill weave
1(a)(iii)	**Give two reasons why polyester crepe is a suitable fabric for the style of tunic in Fig. 1.** • Drapes well • Lightweight • washes easily/little or no ironing/easy care • fashion trend • inexpensive/cheap Any two correct answers = 2 marks	**2**	Must relate to style, not fribre properties.
1(a)(iv)	**Identify the group of fibres to which polyester belongs.** Synthetic	**1**	Not, made from petrochemical' or man-made.
1(a)(v)	**Identify one natural fibre that could be used to make a crepe fabric suitable for the style of tunic in Fig. 1. Give one reason for your choice.**		
	Name of fibre: Silk/wool/cotton (crepe)	**1**	Not linen or blends with synthetics
	Reasons: similar handle/appearance to polyester/more luxurious/warmer/more comfortable to wear/cool/breathable/environmental/sustainability considerations.	**1**	Not more expensive. Accept an example for handle. E.g. drapes well.

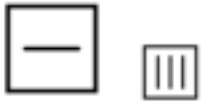
Question	Answer	Marks	Guidance
1(b)(i)	**The neckline opening of the tunic in figure 1 is finished with a facing. Name another other way to finish the neckline opening.** Continuous strip/bound/bias binding/crossway strip	**1**	
1(b)(ii)	**Identify a suitable side seam for the polyester crepe tunic in Fig. 1.** Flat open/plain seam/Flat felled seam/French seam/double machine stitched seam	**1**	

Question	Answer	Marks	Guidance
1(b)(iii)	**Explain, using notes and labelled diagrams, how to make the side seam identified in (b)(ii).**		
	Seam name: (flat) open seam/plain seam, flat felled seam	**1**	
	Accurate well labelled diagrams Flat open seam: • Place front and back together right sides facing, matching any notches or pattern markings • Pin and tack front and back together • Stitch seam (5/8”/1.5 cm from edge/on seam/fitting line) • Remove tacking/press seam open • Neaten edges Flat felled seam: • Place front and back together with wrong sides facing • Pin and tack the pieces together • Stitch seam (5/8”/1.5 cm from edge/on seam/fitting line) • Press seam open and then to one side • Trim the inner/under seam allowance to 3 mm/1/8” • Press under outer edge of seam allowance ¼” • Stitch the folded edge to the garment French seam: • Place front and back pieces together with wrong sides facing • Match any notches or pattern markings • Pin and tack together • Stitch seam 3/8”/10 mm from edge • Turn so right sides facing each other • trim seam allowance to 1/8”/3 mm • Stitch again on seam line.	**3**	

<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th><th>Guidance</th></tr>
<tr><td>1(b)(iii)</td><td>1 mark for accurate labelled diagrams, 1 mark for each correct step depending on the seam named to a maximum of 3 marks. Marks given for correct instructions for making the wrong seam.
Credit the longest series of correct steps.</td><td></td><td></td></tr>
<tr><td>1(b)(iv)</td><td>Garments are pressed during construction. State three stages at which the tunic in Fig.1. should be pressed. Give a reason for each answer.

<table><tr><th>Stages when pressing is needed</th><th>Reason</th></tr><tr><td>side/sleeve/shoulder seams</td><td>Make them flat before next stage</td></tr><tr><td>Armhole seam</td><td>To neaten/flatten
To press toward the seam/sleeve</td></tr><tr><td>sleeve/bottom hem</td><td>To assist in making/turning up/measuring hem before making hem.
To flatten after making hem</td></tr><tr><td>When applying facing to neckline</td><td>To attach interfacing/to neaten neckline after facing sewn in.
To ensure that the facing is accurately turned to the inside.</td></tr><tr><td>Darts</td><td>Press the darts downwards.
To ensure no puckers or folds on the right side</td></tr></table>
Any 3 correct responses for stages in this column Maximum 3. Any three correct reasons related to stages named in first column. Maximum 3 marks. No marks for reasons if the stage is not named or is incorrect. Only 1 mark for ‘to make flat’ if used for more than one reason without different explanation.</td><td>6</td><td>Darts; not pressed inward or up</td></tr>
</table>

Question	Answer	Marks	Guidance
1(b)(v)	**Describe how three different components could be used to decorate the tunic in Fig. 1. You may use labelled sketches or diagrams in your answer.** • Components could be braid, lace, ribbon, beads, sequins, embroidery thread and other trimmings. Buttons/zips if used decoratively. • Ways of using them could be: To trim hem/sleeve hem, to decorate neckline, all over the top, added to any specified area of the top 1 mark for each method of decoration using a component or way in which a component is used. Accept labelled diagrams if the information is communicated.	**3**	Must include the name of the component. Must be specific uses.

Question	Answer	Marks	Guidance
1(c)(i)	**All garments must have care labels. Sketch the correct care symbols found on the care label for the polyester crepe tunic in Fig.1.**		
	Washing care symbol  Accept temperatures up to 50 degrees C	**1**	Must be appropriate for polyester crepe.
	Iron care symbol  or 150 degrees C on iron instead of dots	**1**	Must be correct temperature
	Drying care symbols  dry flat  line dry  tumble dry (on low heat)  do not tumble dry 	**1**	
	1 mark for one correct symbol in each section		

Question	Answer	Marks	Guidance
1(c)(ii)	**The manufacturer will use batch production to make quantities of the tunic shown in Figure 1.** **Give two reasons for this choice of production method.** • Fashion garment so limited numbers needed • Batches of different colours can be made • Helps cash flow as only enough materials ordered/stocked for each batch • Flexible production – can change to other products as they are wanted. • Simple design easy to make in quantity	**2**	Not 'cheaper or faster'.
1(d)	**State three ways to recycle the tunic in Fig. 1.** • Give to a charity shop • Upcycle/use to decorate another garment/use the components • Pass on to a family member • Cut it up and use as rags/shred for mattress fillings/use for patchwork pieces • Make it into a different product e.g. bag, dress for child • Fibre to fibre recycling.	**3**	
1(e)(i)	**State three safety rules to follow when using and storing dyes.** • Store out of reach of children • Label containers • Wear protective gloves when using dyes • Wear protective face mask/goggles (when using powdered dyes) • Follow any safety instructions on the label • ventilation Any point = 1 mark. Maximum 3 marks	**3**	

Question	Answer	Marks	Guidance
1(e)(ii)	**Explain why care must be taken when disposing of water used to dye textiles.** Waste water from dying may contain toxic chemicals which can pollute water and soil causing harm to animals, fish, crops and or drinking water. 1 mark for each relevant point or two marks for one well explained point.	**2**	
1(f)(i)	**Explain the term micro-encapsulation.** Microencapsulation is used to incorporate slow release chemicals into fabrics to perform a range of functions. Particles of gas, liquids or solids are packaged within a polymer shell. They are released by contact. I mark for brief understanding. 2 marks for detailed explanation.	**2**	
1(f)(ii)	**Give two examples of how micro-encapsulation is used in textile products.** • Scents can be added to fabrics to prevent or mask bad smells. E.g. socks and sportswear • Anti-bacterial properties can be added e.g. cleaning cloths • Silver, iodine and other chemicals can be incorporated in wound dressings to help healing. • Mosquito/insect repellent can be included in outdoor wear. • Moisturised tights 1 mark for each example.	**2**	

Section B

Question	Answer	Marks	Guidance
2 (a)	**Explain the following terms:**		
	Filament fibres: long/continuous fibre (e.g. linen/silk/synthetic fibres)	**1**	
	Staple fibres: short hair-like fibres. (E.g. wool/cotton)	**1**	
2(b)	**Explain how to make yarn from sheep's wool.** • Fleece is shorn/cut from the animal. • Fleece are sorted and graded • The fleece/wool is scoured/cleaned • The fibres are combed repeatedly until smooth/carding/straighten fibres • The fibres are made into rovings ready for spinning • The fibres are spun/twisted [into yarn/knitting wool/weaving yarn] 1 mark for each correct process. Maximum 4 marks	**4**	

Question	Answer	Marks	Guidance
2(c)	**Explain the following performance characteristics of wool:** **Washability**: • Care needed to wash wool unless it has been treated to make it easy care. • Wool shrinks easily when washed. • Takes a long time to dry. **Moth resistance:** • Wool is susceptible to attack by moths which can make holes in fabric causing it to weaken/ladder. • Can be treated with a chemical finish to make it moth proof. **Elasticity:** • Has good stretch and resilience so suitable for knitted garments. • Comfortable to wear because of elasticity. • Does not crease easily. Max. 2 marks for each property.	**6**	

Question	Answer	Marks	Guidance
2(d)	**Discuss the differences between three construction methods used to make fabrics from wool. Give examples of garments or fashion accessories that could be made from the different wool fabrics.** **Weaving:** made by interlacing warp and weft. Yarns are used. Strong, versatile, can be dense or loose weave, can be made by machine or hand, little stretch, has bias stretch, many different weaves that can be patterned or textured. Frays easily. E.g. skirt **Knitting:** made of interlocking loops. Two types – weft and warp. Yarns are used Weft Knitting - where the loops run horizontally and interlock with rows above and below. Can be made by hand or machine. Single jersey. *[Warp knitting – Always done by machine. The loops run vertically and are linked to the loops on either side. Uses filament yarns mainly so not used for wool.]* High elasticity and stretch, Loops retain warmth, can be made by hand without power (environment), can be machine knitted flat or in tubes, variety of machine knitted fabrics including rib fabrics, jerseys, pique, sports shirts etc. Ladders easily if a loop is broken, edges can curl, may lose its shape easily. By hand is time consuming E.g. Sweater **Felt:** Made by treating wool fibres with heat/moisture/alkaline chemicals. The fibres shrink and the scales on the fibres felt/join together. Knitted woollen fabric can be felted. Also needle felt where a web of fibre is punched with (hot) barbed needles. Wool felt can be moulded into shapes such as hats/slippers, good insulator, doesn't fray, can be made from recycled wool. Weak fabric, no stretch. E.g. Hat 7–8 marks Very good/excellent attempt, demonstrates detailed knowledge of all differences between all construction methods and gives a good range of relevant examples. Shows a high level of skill in selection of appropriate examples to illustrate the answer. Very good organisation of answer with skilled use of technical textile terms.	**8**	**Warp knitting is incorrect.**

Question	Answer	Marks	Guidance
2(d)	4–6 marks Good attempt, wide knowledge of differences between two construction methods or less detailed knowledge of all three methods, selects some relevant examples, shows knowledge of technical textile terms with good organisation and presentation skills. 1–3 marks Valid, satisfactory attempt, fair knowledge of one or more construction methods. May explain one difference. Competent selection of an example. Moderate organisation with possible use of technical textile terms.		

Question	Answer	Marks	Guidance
3(a)(i)	**The skirt in Fig. 2 has a stiffened waistband. Identify a different method of finishing a skirt waist. State one advantage of this finish.**		
	Elasticated waistband/drawstring Faced waistband/bias bound waistband	**1**	**Credit advantages of incorrectly named waistband.**
	Advantages: Easier to sew/no zip to fit, easy to put on/take off, comfortable to wear, easy fit. Adjustable, no visible waistband/neat.	**1**	
3(a)(ii)	**Identify two different pockets suitable for the skirt in Fig. 2.** Patch pockets, (in-)seam pockets, faced hip pocket, faced waist pocket. Accept any appropriate pocket. I mark for each correctly named pocket. Maximum 2 marks	**2**	

Question	Answer	Marks	Guidance
3(b)	**Explain, using notes and labelled diagrams, the correct order of work to insert a zip into the centre back seam of the skirt shown in Fig.2.** Centred, lapped, concealed. Accept any appropriate method. • Neaten edges of opening/seam before fitting zip. • Stitch CB seam to mark at base of zip/waist with right sides facing • Press seam open • Pin/tack zip in place • Attach zipper foot to sewing machine/set up machine to stitch zip • Remove pins and stitch on right or wrong side as appropriate • Detail about appropriate stitching line. E.g. close to edge of zip/on stitching line • Detail about stitching to bottom of zip, turning and stitching other side/keeping zip open/closed. • Securing top/bottom of zip tapes 1 mark for each correct process in correct order. Credit longest sequence in correct order and any labelled diagrams that convey the meaning Max 5 if no diagrams.	**6**	**Not open ended zip or fly front** **Mark order of work positively and reward best sequence**
3(c)(i)	**Draw and label an original design for an embroidered pattern to go on the skirt in Fig. 2. You must label any colour used in your design** • Name of embroidery stitch(es) shown and labelled. • Good quality clear drawing and design • Colours labelled or indicated/further named embroidery stitches 1 mark for each.	**3**	

Question	Answer	Marks	Guidance
3(c)(ii)	**Show the position of the design on the skirt.** • Pattern shown in appropriate position on the skirt. An appropriate position would be around the waist, hem, highlighting the seam or arranged appropriately on the front. Do not credit any design having no impact e.g. a very small image placed in the centre of the skirt.	**1**	

Question	Answer	Marks	Guidance
3(d)	**Compare the advantages of using CAD, with traditional design methods, to create and develop an embroidery design to go on a skirt.** CAD Advantages: • Images can be scanned to use for designs • Designs can be changed quickly/saves time • Images can be easily enlarged/accurate details • Can try out different layouts of the design • Virtual pictures of the embroidery can be tried on the skirt • Can easily try different colourways • Wide range of colours • Design can be transferred directly to an embroidery machine. • Good for environment as paper not wasted • Designs can be stored and easily recalled. • Designs can easily be sent to customers/manufacturer by email • Accurate to make repeat designs/develop • Saves paper Traditional design methods advantages • More labour intensive • Don't need IT skills/use software • Don't need expensive equipment/software • Need traditional passed on skills • Cultural issues • Unique because hand drawn 5–6 marks Very good/excellent attempt, demonstrates detailed knowledge of how Computer Aided Design and traditional design can be used to both create and develop embroidery designs/patterns. Shows a high level of skill in comparing appropriate advantages of each method and relevant examples to illustrate the answer. Very good organisation of answer with skilled use of technical textile terms.	**6**	Not less expensive.

Question	Answer	Marks	Guidance
3(d)	3–4 marks Good attempt, wide knowledge of how to create and/or develop an embroidery design/pattern using CAD and traditional methods. Selects most advantages of creating or developing designs using CAD or traditional methods, shows knowledge of technical textile terms with good organisation and presentation skills. May give one or two relevant examples. 1–2 marks Valid, satisfactory attempt, fair knowledge of Computer Aided Design or traditional design. Competent selection of some relevant advantages. Moderate organisation with possible use of technical textile terms. May give an example.		

Question	Answer	Marks	Guidance
4(a)(i)	**Sketch and label the front and back views of a summer top. The top should have short raglan sleeves.** • Correctly drawn/labelled raglan sleeve • Short sleeves • Both front and back views shown and labelled. 1 mark for each correct and labelled feature. Max. 2 marks for clear but unlabelled drawing.	**3**	
4(a)(ii)	**Identify one suitable knitted fabric for the top in 4(a)(i)** Tricot, jersey, (named) warp knit fabrics	**1**	Not fibres. Check other named fabrics e.g. raschel etc.

Question	Answer	Marks	Guidance
4(a)(iii)	**Give three reasons why the fabric named in 4(a)(ii) is suitable for the summer top.** Stretchy/elastic so comfortable Thin/lightweight so cool to wear Warp knits keep their shape Single jerseys inexpensive to make Any appropriate reason related to the named fabric 1 mark for each correct point.	**3**	Reasons must relate to fabrics not fibres. Credit correct answers for wrong fabric but not for a fibre.
4(b)	**Explain how to lengthen the front pattern for the summer top in 4(a)(i) to make a dress. You may use labelled diagrams to support your answer.** • Use lengthen lines/draw a line at right angles to grain line • Cut the pattern along the lengthen line • Measure and mark the length to be added (on separate paper) • Attach the inserted paper to the original pattern • Draw lines down the side cutting lines to make an appropriate shape. 1 marks for each correct point. Max 3 mark if pattern lengthened at hem: • Measure and mark length to be added • Attach paper • Draw in new side lines	**5**	Must relate to pattern

Question	Answer	Marks	Guidance
4(c)	**Compare the different hem finishes that could be used when making garments. Give examples of fabrics and styles to support your answer.** Single hems, double hems, bound hems, faced hem, narrow machine stitched hem, rolled hem, blind/invisible hem, fused hem, top stitched hem. Hand or machine stitched hems/crossway facing. Factors: weight/texture of fabric, style of garment, sheer fabrics, style/appearance of the garment design, type of garment, cost of garment, inexpensive garments will have quick and easy hem finishes, one off production will have hand finishes, coats and tailored items have invisible hems, availability of machines/accessories, skill of worker. E.g. bias skirt may have rolled hem or narrow hem. Could be hand finished. Single hems may have to be neatened to prevent fraying. Double hem can improve drape. Narrow hem only suitable for light weight fabrics. 7–8 marks Very good/excellent attempt, demonstrates detailed knowledge of four or more different hem finishes and the reasons for choosing them. Shows a high level of skill in selection of appropriate examples of garments and fabrics to illustrate the answer. Very good organisation of answer with skilled use of technical textile terms. 4–6 marks Good attempt, wide knowledge of at least three hem finishes or less detailed knowledge of more hem finishes. Selects appropriate examples of garments and fabrics and shows knowledge of technical textile terms with good organisation and presentation skills. 1–3 marks Valid, satisfactory attempt, fair knowledge of one or more hem finishes. Competent selection of some relevant examples of garments and/or fabrics. Moderate organisation with some use of technical textile terms.	**8**	

Question	Answer	Marks	Guidance
5(a)(i)	**State one use for each of the following machine stitches:**		
	1 **Zig-zag stitch:** Neatening edge/seam/hem, decoration/embroidery/buttonholes, joining fabrics,	**1**	
	2 **Overlocking stitch:** Neatening edges, joining fabrics together	**1**	
	3 **Free machining:** Decorative/embroidery, quilting.	**1**	
5(a)(ii)	**Explain how to do zig-zag stitch on a sewing machine.** • Change machine settings to zig-zag • Set appropriate stitch length and stitch width e.g. 3,3 • Check correct foot so needle can move from side to side • Put presser foot down and sew. 1 mark for each correct process	**4**	
5(b)(i)	**Identify the production method used to make a unique dress for a special occasion.** One off/job/individual/bespoke	**1**	

Question	Answer	Marks	Guidance
5(b)(ii)	**State four ways the production method named in 5(b)(i) is different from other production methods.** • Only one garment made at a time • Labour intensive/time consuming • May need very skilled workers • Costs more to produce/very expensive • Not made in factory • Garment may contain a lot of hand stitching/embellishment • Use expensive/exclusive fabrics • High quality • Made to measure 1 mark for each correct point. Maximum 4 marks	**4**	If incorrect production method in [b][i] credit correct points in [b][ii]

Question	Answer	Marks	Guidance
5(c)	**Discuss the factors to consider when selecting a pattern, fabrics and components for a dress to be worn at a special occasion. Give reasons and examples to support your answers.** • Who will wear the dress? • The age of the wearer • What style suits the wearer • Does the dress need to be easy to put on e.g. disabled wearer? • What is in fashion • Where will the dress be worn? Will it be indoors or outside? • What season will the dress be worn in? • Will the dress be worn in warm or cold weather? • Is the occasion formal or casual, is there a dress code? • At what time of day will the dress be worn • The budget available to spend on the dress • What colours to choose • Are there any social, religious or cultural considerations on the style and colours to be used? E.g. certain parts of the body to be covered • Availability of fabrics and components • Skills of the dressmaker – embellishment/ease of construction • Does it need to be easy care? Is dry cleanable fabric acceptable? • Does the fabric suit the pattern chosen? Colour/weight/handle/design • Components must match the fabric • Availability of equipment and tools to make the dress e.g. buttonhole attachment on sewing machine • Pattern is appropriate size. 7–8 marks Very good/excellent attempt, demonstrates detailed understanding of an extensive range of relevant factors in the choice and selection of patterns, fabrics and components. Shows a high level of skill in selection of appropriate information. Very good organisation and presentation with skilled use of technical textile terms. Relevant examples are used to support the answer.	**8**	**Not fibre qualities**

Question	Answer	Marks	Guidance
5(c)	4–6 marks Good attempt, wide knowledge of factors to consider when choosing patterns, fabrics or components. Selects mostly relevant information to support choices. May consider only two aspects of the question. Shows knowledge of technical textile terms with good organisation and presentation skills. 1–3 marks Valid, satisfactory attempt, fair knowledge of the factors in the selection of patterns, fabrics or components. Competent selection of some relevant information about one or more aspects. May concentrate on selection of one item only. Moderate organisation with some use of technical textile terms. Information may not relate specifically to a special occasion dress		

Question	Answer	Marks	Guidance
6(a)	**Outline the factors to consider when choosing a sewing machine to use at home.** • Budget available/cost • what the machine will be used for/ease of use e.g. only for simple sewing • type of fabrics materials it will be used to sew e.g. might want to sew denim and heavy materials • what functions do you need/will it have swing needle/do zig zag • Will it be used for embroidery/decorative stitches • What accessories are available • will it be electric, • The weight if the machine has to be carried/lifted a lot/easy to transport • ease of storage if space is limited/size 1 mark for each appropriate point or up to 2 marks for a well explained point.	**5**	

Question	Answer	Marks	Guidance
6(b)(i)	**Identify a suitable fastening that could be added to the finished bag in Fig.3.** Poppers, button (and buttonhole/loop), press studs, magnetic fastener, buckle, eyelets and drawstring. 1 mark for any correct answer	**1**	Not zip as question asks for added to finished bag
6(b)(ii)	**Give two reasons for your choice of fastening in (b)(i).** • To make bag more secure/stop things falling out • Easy to fasten/unfasten • Add to the appeal of the bag/improve design 1 mark for any relevant point.	**2**	Credit correct reasons for wrong fastener
6(b)(iii)	**Explain why cotton is an environmentally friendly fibre** • Natural fibre • can be grown over and over again/renewable/sustainable • biodegradable/rots in ground/does not contribute to landfill. 1 mark for each correct point	**2**	Not needs/does not need chemicals/pesticides to grow, not organic. Not does not pollute.
6(b)(iv)	**State two reasons why calico is a suitable fabric for the shopping bag.** Strong(woven) fabric, cheap to produce, can be decorated/dyed, washable, hardwearing/durable 1 mark for each correct point	**2**	Not fibre qualities such as absorbent.

Question	Answer	Marks	Guidance
6(c)	**Compare four different ways to apply a coloured design or pattern to the calico fabric for the bag in Fig. 3. Give reasons and examples to support your answer.** Dying – fabric could be dyed before bag made or whole bag dyed. May discuss advantages and disadvantages of each. Synthetic or natural dyes, advantages and disadvantages. Tie dye – a resist dye method where fabric can be tied into different patterns with string, elastic bands or even stitched (shiborri). Stones or buttons can be tied in to produce different effects. Would be easier to dye fabric than the bag. Rainbow dying – type of tie dye often done in microwave Batik – Resist method, better for silk than cotton but would work to an extent on calico, fabric is stretched on a frame and hot wax is poured onto the fabric from a tjanting to make a pattern/design. Layers of colour are built up starting with lighter colours. The wax is removed with heat and newspaper and the fabric washed in hot water to remove any remaining wax. Not really appropriate. Fabric painting. Images painted on with special inks/paints with a brush. Ironed to fix the paint. Can appear crude if not carried out skilfully. Block printing – with wooden, metal, rubber or potato blocks. Can be intricate or simple, repeat patterns or motifs. Hand or machine. On fabric or the bag. The blocked is inked with brush or roller and the block pressed onto the fabric. Fixed with heat. Could be used for lettering. (Engraved) Roller printing. A series of metal rollers have the design photographically engraved. Separate roller for each colour. Very fast but expensive for small runs. Only suitable for printing the fabric, not bag. Stencilling – A design is cut from card or special plastic and paint is applied with a (stiff) brush through the hole in the stencil. Very stylized images. Can be used as motif or to make repeat pattern. Could be used for lettering.	**8**	**Not silk painting** **Not transfer printing (needs synthetic fabric)**

Question	Answer	Marks	Guidance
6(c)	(Silk) screen printing – A fine mesh is stretched over a wooden frame to form a screen. The design is either etched onto the screen with light resistant chemicals or a paper stencil is used. The screen is placed on the fabric and ink squeezed through the stencil using a squeegee. Several layers of different colours can be applied through different 'stencils' and print then has to be registered each time. Easier to do on fabric than bag. Could be used for lettering. Fixed with heat. Hand or machine. Flat screen printing in industry is similar with the designs being transferred to screens by computer – accurate and cheap for long runs. Only suitable at fabric stage. Digital printing – often used to print samples and short runs. Design can be printed directly to fabric but would not work for bag. Fabric must be treated first with a thickening agent to make it stiffer. Design is fixed by steaming and the thickener is washed out. 7–8 marks Very good/excellent attempt, demonstrates detailed knowledge of four methods of application of colour to fabrics. Shows a high level of skill in selection of appropriate information, examples and reasons for using each method. Very good organisation and presentation with skilled use of technical textile terms. 4–6 marks Good attempt, knowledge of three or more methods of adding colour to fabrics. May focus on the methods only, with minimal detail about reasons and few examples. Selects mostly relevant information and shows knowledge of technical textile terms with good organisation and presentation skills. 1–3 marks Valid, satisfactory attempt, fair knowledge of one or two methods of applying colour to fabric. May focus on a description of the methods with no reasons for choices or few examples. Competent selection of some relevant information. Moderate organisation with limited use of technical textile terms.		