CAMBRIDGE
International Education

Cambridge O Level

FASHION & TEXTILES **6130/01**

Paper 1 Theory **October/November 2024**

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.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the October/November 2024 series for most Cambridge IGCSE, Cambridge International A and AS Level components, and some Cambridge O Level components.

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 descriptions 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.

Social Science-Specific Marking Principles (for point-based marking)

1 Components using point-based marking:

- Point marking is often used to reward knowledge, understanding and application of skills. We give credit where the candidate's answer shows relevant knowledge, understanding and application of skills in answering the question. We do not give credit where the answer shows confusion.

From this it follows that we:

a DO credit answers which are worded differently from the mark scheme if they clearly convey the same meaning (unless the mark scheme requires a specific term)

b DO credit alternative answers/examples which are not written in the mark scheme if they are correct

c DO credit answers where candidates give more than one correct answer in one prompt/numbered/scaffolded space where extended writing is required rather than list-type answers. For example, questions that require *n* reasons (e.g. State two reasons …).

d DO NOT credit answers simply for using a 'key term' unless that is all that is required. (Check for evidence it is understood and not used wrongly.)

e DO NOT credit answers which are obviously self-contradicting or trying to cover all possibilities

f DO NOT give further credit for what is effectively repetition of a correct point already credited unless the language itself is being tested. This applies equally to 'mirror statements' (i.e. polluted/not polluted).

g DO NOT require spellings to be correct, unless this is part of the test. However spellings of syllabus terms must allow for clear and unambiguous separation from other syllabus terms with which they may be confused (e.g. Corrasion/Corrosion)

2 Presentation of mark scheme:

- Slashes (/) or the word 'or' separate alternative ways of making the same point.
- Semi colons (;) bullet points (•) or figures in brackets (1) separate different points.
- Content in the answer column in brackets is for examiner information/context to clarify the marking but is not required to earn the mark (except Accounting syllabuses where they indicate negative numbers).

3 Calculation questions:

- The mark scheme will show the steps in the most likely correct method(s), the mark for each step, the correct answer(s) and the mark for each answer
- If working/explanation is considered essential for full credit, this will be indicated in the question paper and in the mark scheme. In all other instances, the correct answer to a calculation should be given full credit, even if no supporting working is shown.
- Where the candidate uses a valid method which is not covered by the mark scheme, award equivalent marks for reaching equivalent stages.
- Where an answer makes use of a candidate's own incorrect figure from previous working, the 'own figure rule' applies: full marks will be given if a correct and complete method is used. Further guidance will be included in the mark scheme where necessary and any exceptions to this general principle will be noted.

4 Annotation:

- For point marking, ticks can be used to indicate correct answers and crosses can be used to indicate wrong answers. There is no direct relationship between ticks and marks. Ticks have no defined meaning for levels of response marking.
- For levels of response marking, the level awarded should be annotated on the script.
- Other annotations will be used by examiners as agreed during standardisation, and the meaning will be understood by all examiners who marked that paper.

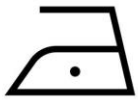
<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>1(a)(i)</td><td>Crêpe is a suitable fabric for the salwar kameez suit in Fig.1.1.
Describe the appearance of crêpe fabric.

Rough, matt surface, knobbly, woven, bumpy, uneven weave.</td><td>1</td></tr>
<tr><td>1(a)(ii)</td><td>Give TWO reasons why crêpe fabric is suitable for the salwar kameez suit in Fig.1.1.

• Drapes well
• Thin/will gather
• Lightweight
• Suitable for both top and trousers.</td><td>2</td></tr>
<tr><td>1(a)(iii)</td><td>Identify the construction method used to make crêpe fabric.

Woven, plain weave, warp and weft method</td><td>1</td></tr>
<tr><td>1(b)(i)</td><td>Identify one regenerated fibre that could be used to make the crêpe fabric for the salwar kameez suit in Fig.1.1.

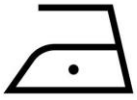
Viscose, rayon, acetate</td><td>1</td></tr>
<tr><td>1(b)(ii)</td><td>1(b)(ii) Sketch the care symbols to show how to wash and iron fabric made from the regenerated fibre identified in 1(b)(i)

<table>
<tr><th>Care process</th><th>Sketch of symbol</th></tr>
<tr><td>Wash</td><td>   max 40C</td></tr>
<tr><td>Iron</td><td>  </td></tr>
</table>
</td><td>2</td></tr>
<tr><td>1(b)(iii)</td><td>Identify one protein fibre suitable to make the crepe fabric for the salwar kameez suit in Fig.1.1

Silk</td><td>1</td></tr>
</table>

<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>1(b)(iv)</td><td>Sketch the care symbols for the protein fibre identified in 1(b)(iii)

<table>
<tr><td>Care process</td><td>Sketch of symbol</td></tr>
<tr><td>Wash</td><td> 

max 40C</td></tr>
<tr><td>Iron</td><td>  </td></tr>
</table></td><td>2</td></tr>
<tr><td>1(c)(i)</td><td>Identify one way to fasten the back neck opening of the salwar kameez tunic in Fig.1.1.

Zip, button [and rouleau], hook and eye, ribbon/tapes</td><td>1</td></tr>
<tr><td>1(c)(ii)</td><td>Label the drawing below:

A [bust] dart, B [side] slits, C sleeve head seam/sleeve armhole/armhole seam</td><td>3</td></tr>
<tr><td>1(c)(iii)</td><td>Identify TWO techniques that could be used to embellish the lower edges of the tunic and the trousers shown in Fig.1.1

Sequins, beads, machine embroidery, decorative machine stitches, shisha mirror work, hand embroidery, appliqué, use of decorative trimmings (e.g. lace, stencilling)

Any appropriate technique</td><td>2</td></tr>
<tr><td>1(c)(iv)</td><td>Explain how to carry out ONE of the techniques identified in question 1(c)(iii)

• Method of applying design to fabric if appropriate.
• Start and fasten off
• Name of components used – e.g. type of thread
• Method of attaching component
• Equipment used - e.g. needle, sewing machine
• Description of technique - e.g. set machine up to do stitches, how needle is used for hand stitching
• Named embroidery stitches.

One mark for each correct point. Maximum 4 marks. Must only relate to one technique.</td><td>4</td></tr>
</table>

Question	Answer	Marks
1(d)(i)	**Suggest ONE way to change the style/shape of the legs of the trousers shown in Fig.1.1** • Make the trousers wider/narrower/straighter/bell bottom • Gather/elasticate the hem • Add a cuff/turn up at the bottom of the trousers • Shorten trousers to above ankle/shorts • Add godets. One mark for any achievable, desirable suggestion	**1**
1(d)(ii)	**Describe how to make the casing at the waist of the trousers shown in Fig 1.1.** 1 Press/fold over top of trousers/attach separate casing to top of trousers 2 Turn under and press hem on casing [may be first process] 3 Stitch the casing leaving a gap to insert elastic 4 Using a safety pin insert elastic 5 Stitch the ends of the elastic together 6 Slip stitch the gap closed. Reward the longest correct sequence of processes. Maximum five marks	**5**
1(e)	**State THREE reasons why the salwar kameez suit in Fig.1.1 might be made by one-off production.** • If it is for a special/traditional occasion • If it is made to measure • Has a lot of hand embellishment/traditional methods • To be able to choose materials and components • Want a unique outfit. One mark for each reason	**3**
1(f)	**State TWO ways in which the salwar kameez in Fig 1.1 could be recycled** • Pass to other people or give to charity • The fabric could be cut up and used for patchwork or rag/woven/plaited rug • The fabric might be used for rags for cleaning • It could be made into a child's garment • The fabric could be used to make accessories, pencil cases etc • It could be upcycled to make a different style • The tunic could be used with different/new trousers if the trousers were no longer useable • Reuse components e.g. button. • Give to charity/resell as used/pass to someone deserving/family member. One mark for each point	**2**

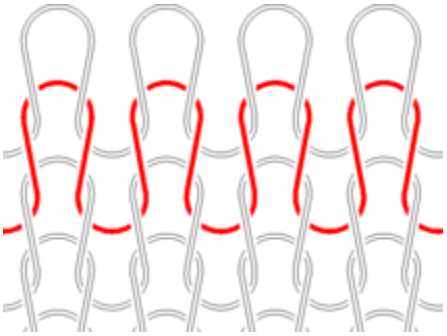
Question	Answer	Marks
1(g)	**Identify TWO hand-worked stitches that could be used when making the salwar kameez in Fig.1.1** Tacking stitches, tailors tacks/tacking, running stitch, [slip]hemming, loop/buttonhole stitch for the elastic opening in the trousers	**2**
1(h)(i)	**Explain how to make wool felt** • Lay out wool fibres [on a mat] • Add [hot] [soapy]water to wool fibres • Agitate/rub the fibres to matt them together/interlock them • Rinse • Dry. One mark for each point in logical order	**4**
1(h)(ii)	**Identify THREE properties of wool felt** • Can be moulded to different shapes when damp • Easy to cut • Water repellent • Insulates/warm to wear • Does not fray • Weak • Low elasticity/resilience. One mark for each point	**3**

Question	Answer	Marks
	Section B	
2(a)	**Explain how flax fibre used to make linen is produced.** • Retting – rotting away of the woody coverings of flax stems by soaking in water • Scutching – fibres are cleaned, seeds and stem covering are removed • Hackling – the fibres are combed/straightened and formed into a sliver. One mark for each named process or for an explanation of the process Two marks for each process with an explanation	**6**
2(b)	**Suggest TWO ways to ensure that creases are removed when pressing woven linen fabric.** • Press [with a hot iron] while damp • Use a damp cloth over the fabric • Use a steam iron on a hot setting. One mark for each point	**2**

Question	Answer	Marks
2(c)	**Discuss the properties of linen fabric that make it suitable for a man's summer suit.** **Fibre properties:** • Absorbent so absorbs sweat and allows the skin to breathe, so comfortable in hot weather • Wrinkles easily but this may be desirable for some styles. Could be a problem if clothes are being packed to take on holiday • Washable, strong when wet. Lighter colours often used in a summer suit may need to be washed more frequently • Does not pill or have static. Lightweight summer suits will not cling to the body • Flax has a high natural lustre and smooth texture so looks good in plain colours that may be used for summer suits • Durable. **Fabric properties:** • Light to medium weight/different weights so can be used for tailored suits • Tailored suits in linen are popular in hot climates because they are cooler to wear than traditional suits, especially for menswear • Stiff and creases well for tailoring – see previous point about suits • Good for loose, straight styles as it hangs well. These styles are cooler to wear in hot weather. **5–6 marks** Very good/excellent attempt, demonstrates detailed knowledge of all properties of linen and its suitability for a man's summer suit. Shows a high level of skill in selection of reasons/justification to illustrate the answer. Very good organisation of answer with skilled use of technical textile terms. **3–4 marks** Good attempt, wide knowledge of some of the properties of linen, selects most reasons for suitability for a man's summer suit, shows knowledge of technical textile terms with good organisation and presentation skills. **1–2 marks** Valid, satisfactory attempt, fair knowledge of one or more properties of linen. Competent selection of one or more reasons why linen is suitable for a man's summer suit. Moderate organisation with some use of technical textile terms.	**6**

Question	Answer	Marks
2(d)	**Evaluate suitable methods to neaten seams when making a linen skirt.** Linen tends to fray easily especially if loosely woven. It may be better to neaten the fabric before stitching the seams so it doesn't fray while being stitched The fraying can make it difficult to accurately judge the seam width • Pinking is not likely to be successful because of the stiffness of linen fibres • Zigzag stitch could be used, but would need to be tightly stitched to prevent fraying • Overlocking would be the best way as this is more secure than zigzag, but part of the seam allowance is cut away • Hemming and edge stitching the edge of a seam is unlikely to be successful because the fibres are stiff and it would be difficult to fold a narrow hem. Not as secure and still might fray • An enclosed flat seam may be used on lightweight linen (e.g. French seam) • Binding might be used but may be bulky/heavy. **5–6 marks** Very good/excellent attempt, demonstrates detailed knowledge of a wide range of methods used to neaten seams on linen. Gives a detailed evaluation of the advantages and disadvantages of each method. Gives examples to illustrate the answer. Very good organisation of answer with skilled use of technical textile terms. **3–4 marks** Good attempt, wide knowledge of some methods used to neaten seams on linen. Offers some evaluation of the advantages and disadvantages of each method. Shows knowledge of technical textile terms with good organisation and presentation skills. **1–2 marks** Valid, satisfactory attempt, fair knowledge of one or more methods of neatening seams on linen. May offer a basic evaluation of some advantages of one method. Moderate organisation with some use of technical textile terms.	**6**

Question	Answer	Marks
3	**Fig. 3.1 is a photograph of a knitted cardigan**	
3(a)	**Identify the type of sleeve in the knitted cardigan in Fig. 3.1.** Set-in sleeve, [bell] shaped sleeve	**1**
3(b)(i)	**Identify the type of knitting construction used to make the knitted cardigan in Fig. 3.1** Weft knitting	**1**

Question	Answer	Marks
3(b)(ii)	**Explain how to make the type of knitting construction identified in 3(b)(i). You must use a labelled diagram to support your answer.** • Hand using needles or machine using latch needles • Circular or flat bed • One continuous yarn is used • Horizontal rows/courses of stitches/interlocking loops • Vertical wales/columns of stitches • Horizontal • Purl stitch on back. One mark for each point  Diagram should be labelled to show wales [vertical rows] and/or course [horizontal rows]. Labels might also show 'loops' or 'continuous thread.' One mark for each point up to a maximum of four plus one mark for diagram	**5**
3(c)	**Assess the advantages of using the knitted construction identified in 3(b)(i) to make a cardigan.** • The fabric is soft and drapes well • Warm as the air trapped in the loops provides insulation • Many different fibres can be used • Different weights of yarn can be used to make thin to thick knitting depending on the style • Does not crease easily • High elasticity, stretches for comfort and to fit the body, especially for childrenswear • Fashionable/high quality. **5–6 marks** Very good/excellent attempt, demonstrates detailed knowledge of a wide range of the advantages of using knitting to make a cardigan. Shows a high level of skill in selection of appropriate examples of properties of knitting to illustrate the answer. Very good organisation of answer with skilled use of technical textile terms.	**6**

Question	Answer	Marks
3(c)	**3–4 marks** Good attempt, wide knowledge of the advantages of using knitting to make a cardigan. Selects appropriate examples of properties to support their answer. Shows knowledge of technical textile terms with good organisation and presentation skills. **1–2 marks** Valid, satisfactory attempt, fair knowledge of one or more advantage of using knitting to make a cardigan. Competent selection of one or more properties of knitting. Moderate organisation with some use of technical textile terms.	
3(d)(i)	**Identify ONE synthetic fibre that could be used for the knitting yarn for the cardigan in Fig. 3.1.** Acrylic, nylon [polyamide], polyester	**1**
3(d)(ii)	**Discuss the reasons why the use of a synthetic fibre for knitting yarn may cause damage to the environment.** **In manufacture:** • Petrochemical product • Not sustainable, uses finite resources • Pollution in atmosphere from manufacturing and transport • Use of power in manufacturing • Disposal of waste material to landfill where it does not rot • Use of fuels for transport costs. **In Use:** • Minute particles from garments go into wastewater when garments are washed. They do not degrade so are washed out to sea and found in rivers • Causes pollution to sea life. Found in humans through food chain. **End of product life disposal:** • Limited recycling options available but this is improving with new technology • Clothing made from synthetic materials that goes to landfill does not degrade.	**6**

Question	Answer	Marks
3(d)(ii)	**5–6 marks** Very good/excellent attempt, demonstrates detailed knowledge of ways in which synthetic fibres may damage the environment. The answer covers at least two of the areas in which environmental damage is caused. Shows a high level of skill in selection of reasons to illustrate the answer. Very good organisation of answer with skilled use of technical textile terms. **3–4 marks** Good attempt, wide knowledge of ways in which synthetic fibres may damage the environment. May focus on only one area in detail or two in less detail. Offers some explanation of reasons and shows knowledge of technical textile terms with good organisation and presentation skills. **1–2 marks** Valid, satisfactory attempt, fair knowledge of one or more ways in which synthetic fibres may damage the environment. May offer a list with no explanation. Moderate organisation with some use of technical textile terms.	

Question	Answer	Marks
4(a)	**Identify TWO types of smart fabrics.** • Chromatic textiles change colour in response to changes in temperature or light • Fabrics that protect from UV • Fabrics containing microencapsulated particles – e.g. perfumes, antibacterial, mosquito repellent. One mark for each correct point	**2**
4(b)	**Explain how to apply a batik design to cotton fabric. You may use diagrams to support your answer.** [Batik is a method of resist dying in which a design is applied to fabric, [usually cotton] using hot wax or a starch paste to resist the dye. The unwaxed/uncoated areas will then absorb the cold dye.] • Wash fabric to remove resin or starch • Stretch/pin down the fabric • Transfer the design to the fabric • Melt wax • Apply the melted wax or the starch following the design using a tjanting • Allow wax to cool/starch to set • Immerse fabric in the dye bath • Rinse the fabric until the water runs clear • Repeat for second design/colour • Remove wax using a hot iron and newspaper and/or a hot wash/remove paste by washing. One mark for each process. Reward the longest logical sequence that contains the essential steps to achieve batik.	**6**

Question	Answer	Marks
4(c)	**Discuss the safe handling and use of dyestuffs** Dyes can be in powder or liquid form and may be toxic or an irritant. Chemical/synthetic dyes are more likely to be toxic than natural dyes. **Storage**: • Must be clearly labelled with contents, dates and safety issues • Store in a secure container/possibly child proof • Store out of the reach of children • Container must be leakproof and should not be able to deteriorate. **In use:** • Avoid contact with eyes and skin • Take care when making up powder dye not to inhale it • Use in well-ventilated areas • Use PPE – gloves, goggles, aprons/overalls • Wash off any splashes immediately • Avoid allowing wastewater containing dye to go into drains • In industry, disposal is strictly regulated to avoid contaminating land and water supplies. Manufacturers have to treat water containing waste dye to make the water safe • Do not use cooking equipment for dyeing. **5–6 marks** Very good/excellent attempt, demonstrates detailed knowledge of all rules for safe handling of dyes, both for storage and in use. Shows a high level of skill in selection of reason for the need for safe handling of dyes. Very good organisation of answer with skilled use of technical textile terms. **3–4 marks** Good attempt, wide knowledge of the safe handling of dyes. May show detailed knowledge of safe storage or safe use of dyes or less detailed knowledge for both. Offers some reasons for the need for safe handling of dyes and shows knowledge of technical textile terms with good organisation and presentation skills. **1–2 marks** Valid, satisfactory attempt, fair knowledge of either safe storage or safe use of dyes. Competent selection of some reasons for the need for safety. Moderate organisation with some use of technical textile terms.	**6**

Question	Answer	Marks
4(d)	**Evaluate the appropriate finishes that could be used on cotton fabric for a child's pyjamas.** **Flame/Fire resistant/retardant finish –** • Essential and a legal requirement in many countries • Children are not aware of dangers of fire so are at greater risk • Especially for nightdresses, but anything loose is more risky • This is a chemical finish. **Easy care/non-iron finish** • Children's clothes/pyjamas are easily soiled and have to be washed more than adult clothing • This finish may help the pyjamas dry more quickly, not crease and not need ironing • May also refer to crease resistant • A chemical finish. **Brushing** • Gives a slightly raised finish which softens the feel of the fabric, making it more comfortable/softer against a child's skin • Brushing raises hairs on the surface which traps air making the fabric warmer to wear • A mechanical finish that is achieved by brushing the surface of the fabric with small wire brushes after the fabric is woven • A brushed yarn could also be used to weave the fabric. **5–6 marks** Very good/excellent attempt, demonstrates detailed knowledge of all appropriate finishes for children's cotton pyjamas and the advantages and disadvantages of each. Shows a high level of skill in selection of appropriate reasons for the use of each finish. Very good organisation of answer with skilled use of technical textile terms. **3–4 marks** Good attempt, wide knowledge of two or more appropriate finishes for children's cotton pyjamas or less detailed knowledge of all finishes. Selects some relevant reasons for using each finish. Shows knowledge of technical textile terms with good organisation and presentation skills. **1–2 marks** Valid, satisfactory attempt, fair knowledge of one or more appropriate finishes for cotton. Competent selection of some reasons. May not be relevant to children's pyjamas. Moderate organisation with some use of technical textile terms.	**6**

Question	Answer	Marks
5(a)(i)	**State the sequence of processes used to make the blouse in Fig. 5.1.** • Make bust darts • Make [centre] front facings/button stands • Make buttonholes • Attach buttons • Make and attach collar • Stitch shoulder seams • Make and attach armhole facings including neatening • Stitch side seams • Hem. Reward the longest logical sequence of processes.	**6**
5(a)(ii)	**Identify TWO places where interfacing could be used on the blouse in Fig. 5.1.** Collar, CF facing/button stand	**2**
5(b)	**Discuss the advantages of finishing the armholes of the blouse in Fig. 5.1 with binding instead of a facing.** Choice may be based on fashion/style/appearance/neatness. **Faced opening:** • Neat and unobtrusive. Does not show on outside of blouse • Made from the same fabric • If not pressed in place/understitched/stitched down may show on right side of armhole • Might be under stitched and/or top stitched • The edges of the facing have to be neatened in a way that is not bulky. **Bound opening:** • Can be made in the same fabric or contrast as a style feature • Fabric has to be cut on the bias so it stretches • Takes a lot of fabric • Time consuming cutting and joining bias strips • Easy to apply, but may need to be hand hemmed in place • Best with thinner fabrics • Might use a bought binding.	**6**

Question	Answer	Marks
5(b)	**5–6 marks** Very good/excellent attempt, demonstrates detailed knowledge of both methods of finishing the armholes. Shows a high level of skill in selection of appropriate advantages and gives reasons to illustrate the answer. Very good organisation of answer with skilled use of technical textile terms. **3–4 marks** Good attempt, wide knowledge of one method or less detailed knowledge of both methods of finishing the armhole, selects some advantages and shows knowledge of technical textile terms with good organisation and presentation skills. **1–2 marks** Valid, satisfactory attempt, fair knowledge of one method of finishing the armhole. Competent selection of some advantages of binding. Moderate organisation with some use of technical textile terms.	
5(c)	**Evaluate the suitability of TWO different styles of pockets for trousers.** **Patch pocket:** • Simple to make and add • Can be lined • Best on back of trousers • Things can fall out of it • Could be a style feature because of shape or made in contrasting colour • Suited to casual styles • Not suitable for gathered waist trousers • A single piece of fabric forms the pocket. **Seam pocket [inseam pocket]:** • Unobtrusive/doesn't alter the appearance • Complicated to make • Two pieces of fabric form the pocket bag which is attached to the side seam • Cannot be seen • Convenient to use as at hand level • Usually holds quite a lot • Not a style feature. If lining is a contrasting colour can show slightly and be a style feature • Good for loose fitting trousers.	**6**

Question	Answer	Marks
5(c)	**Faced hip pocket:** • Usually found on tailored or tight-fitting trousers such as jeans • Involves a facing and a lining • The facing is visible • The bag often has a curved edge where it is joined to the leg piece • Quite complex to make • Is neat and fits snuggly • The pocket edge is often top stitched • The lining is stitched to the trouser leg, the facing is then attached to the lining with the facing forming the top of the trouser leg at the waist. Secure to use, but can be difficult to put things in because of the position at the hip. **5–6 marks** Very good/excellent attempt, demonstrates detailed knowledge of two pocket styles for trousers. Shows a high level of skill in evaluating the advantages and disadvantages of each type of pocket. Uses examples to illustrate the answer. Very good organisation of answer with skilled use of technical textile terms. **3–4 marks** Good attempt, wide knowledge of one type of pocket or less detailed knowledge of two pockets. Evaluates some relevant advantages and disadvantages and shows knowledge of technical textile terms with good organisation and presentation skills. **1–2 marks** Valid, satisfactory attempt, fair knowledge of one Competent selection of some advantages and disadvantages. Moderate organisation with some use of technical textile terms.	

Question	Answer	Marks
6(a)(i)	**Identify TWO hand embroidery stitches.** Satin, stem, cross, fly, chain stitches and French knots, blanket/buttonhole/loop stitch. Accept any recognised embroidery stitch identified, but not a description.	**2**
6(a)(ii)	**Explain how to stitch ONE of the hand embroidery stitches identified in 6(a)(i). You may use labelled diagrams to support your answer.** Starting and finishing (one mark) Making the stitch, including repeat the stitch (three marks) Reward information given in labelled diagrams	**4**

Question	Answer	Marks
6(a)(iii)	**Sketch and label a design to embroider by hand using the two stitches identified in 6(a)(i).** One mark for an appropriate use of each stitch	**2**
6(b)	**Assess the advantages of using Computer Aided Design (CAD) when designing an embroidery motif.** • Easy to access sources of inspiration online. This saves time over collecting paper images • Can store designs and save for later. Saves time and resources. Quicker to access again • Saves paper/resources as ideas can be tried out on a computer • Quick to change elements of the design, colour etc. • Can make repeat patterns easily • Can enlarge scale while working on it to do details • Large range of colours available • Can try the design out on garments using virtual reality software • Designs can be emailed to customers and for market research to get opinions before they are made • Designs can be tried out before production begins. **5–6 marks** Very good/excellent attempt, demonstrates detailed knowledge of how CAD is used to design an embroidery motif. Shows a high level of skill in selection of appropriate advantages compared to designing on paper. Very good organisation of answer with skilled use of technical textile terms. **3–4 marks** Good attempt, wide knowledge of how CAD is used to design an embroidery motif. Selects most advantages and compares with designing on paper. Shows knowledge of technical textile terms with good organisation and presentation skills. **1–2 marks** Valid, satisfactory attempt, fair knowledge of how CAD is used to design an embroidery motif. May give some relevant advantages over designing on paper. Moderate organisation with some use of technical textile terms.	**6**

Question	Answer	Marks
6(c)	**Discuss the reasons a manufacturer would use machine embroidery rather than hand embroidery in batch production of fashion garments.** **To save time:** • Hand embroidery is slow and requires skilled labour. This is expensive for labour and time involved • Speed of turnover • Fashions change quickly, so by the time the hand embroidery is done the style may have changed • Quick to produce designs for the embroidery using software • A design could be scanned and then digitised by the embroidery machine • Cost can be kept low for specific markets • Computerised embroidery machines can produce complex designs with many colour changes making embroidered garments available to the mass market • Automated/many can be worked at the same time. **To save money:** • Batch produced garments are likely to be fashion garments for mass market, so using computerised machines would be more cost effective than paying skilled people to do it • Skilled labour not needed • Cost - labour costs are high for hand embroidery • Increases profits/reduces wastage due to errors/more accurate • Investment in machinery is high though so this would be considered. **5–6 marks** Very good/excellent attempt, demonstrates detailed knowledge of both machine embroidery and hand embroidery. Shows a high level of skill in selection of appropriate advantages to the manufacturer and their importance to them. Very good organisation of answer with skilled use of technical textile terms. **3–4 marks** Good attempt, wide knowledge of machine or hand embroidery. Selects relevant reasons why the manufacturer would use machine embroidery rather than hand embroidery. Shows knowledge of technical textile terms with good organisation and presentation skills. **1–2 marks** Valid, satisfactory attempt, fair knowledge of embroidery methods. Competent selection of one or more reasons why the manufacturer would use machine embroidery. Moderate organisation with some use of technical textile terms.	**6**