



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

Paper 2 Designing and Making Principles

Mark scheme

June 2021

Version: 1.0 Final

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

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

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Glossary for maths

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

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

Questions which do not ask students to show working

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

Qu	Part	Marking Guidance	Total marks	AO								
01	1	<p>Analyse the style of the swimsuits in Figure 1 and Figure 2 and evaluate their suitability for swimwear.</p> <table border="1"> <tr> <td>5–6 marks</td> <td>Detailed analysis of each swimsuit's style features with thorough evaluation of the suitability of both swimsuits for swim wear. A variety of reasons are given to explain the suitability of each swimsuit for swim wear and there may be both positive and negative evaluative points. There may be some minor irrelevant points but this will not detract from the overall quality of the response. Judgement may be made as to which swimsuit style is best suited for swim wear. At the lower end of the mark band there may be less information about one of the swimsuit's style features.</td> </tr> <tr> <td>3–4 marks</td> <td>Good analysis of some of the swimsuits' style features. The suitability of both swimsuits for swim wear is evaluated in some detail but there may be few or no negative evaluative points. Some reasons are given to explain the suitability of each swimsuit for swim wear. There may be less information about the style features of one of the swimsuits. At the lower end of the mark band the style features of only one swimsuit may be analysed but it will be in detail.</td> </tr> <tr> <td>1–2 marks</td> <td>Basic analysis and information concerning the style features of one or both swimsuits. Little or no evaluation of the suitability of the style features of one or both swimsuits for swim wear. Limited reasons are given to explain the suitability of each swimsuit for swim wear. There may be only positive or only negative evaluative points. There may be some confusion or inaccurate information about the swimsuit style features.</td> </tr> <tr> <td>0 marks</td> <td>No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Swimsuit 1 – 1950s swimsuit.</p> <p>Advantages:</p> <ul style="list-style-type: none"> • one piece will keep in place on body during use/for quick change • playsuit/shorts style to cover main part of body for modesty • sleeveless to allow freedom of arm movement • shaped using seams/darts/panels to fit/flatter body shape • halter neck/straps to keep neckline in place during swimming • sweetheart neckline/neckline shaped to bust for aesthetic reasons • lace panels/strips for decoration/allow some freedom of movement. 	5–6 marks	Detailed analysis of each swimsuit's style features with thorough evaluation of the suitability of both swimsuits for swim wear. A variety of reasons are given to explain the suitability of each swimsuit for swim wear and there may be both positive and negative evaluative points. There may be some minor irrelevant points but this will not detract from the overall quality of the response. Judgement may be made as to which swimsuit style is best suited for swim wear. At the lower end of the mark band there may be less information about one of the swimsuit's style features.	3–4 marks	Good analysis of some of the swimsuits' style features. The suitability of both swimsuits for swim wear is evaluated in some detail but there may be few or no negative evaluative points. Some reasons are given to explain the suitability of each swimsuit for swim wear. There may be less information about the style features of one of the swimsuits. At the lower end of the mark band the style features of only one swimsuit may be analysed but it will be in detail.	1–2 marks	Basic analysis and information concerning the style features of one or both swimsuits. Little or no evaluation of the suitability of the style features of one or both swimsuits for swim wear. Limited reasons are given to explain the suitability of each swimsuit for swim wear. There may be only positive or only negative evaluative points. There may be some confusion or inaccurate information about the swimsuit style features.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
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		<p>Disadvantages:</p> <ul style="list-style-type: none"> • one piece may be more restrictive of movement than two-piece swim wear • mid-thigh/longer length/one piece means more fabric drapery when wet to cling to body • halter neck/straps may be uncomfortable in use/hinder swimming • the all-in-one might be short in the body for taller people and therefore uncomfortable/may chafe at crotch seam. <p>Reference may be made to side or back zip fastening or shirring elastic and correct points should be awarded marks.</p> <p>Swimsuit 2 – 2020 swimsuit.</p> <p>Advantages:</p> <ul style="list-style-type: none"> • one piece will keep in place on body during use/for quick change/more practical for children • playsuit/shorts style to cover main part of body for sun protection/modesty • front centre zip to waist for quick/ease of change/more practical for children • zip pull for ease of use, especially when wet/cold and more practical for children • short sleeve for sun protection • two colours/central panel colour contrast for fun • mid-thigh/longer length for sun protection/modesty • sportswear/round neck zip collar simple styling for sportswear • cover stitch feature for decoration and imitation of surfing sportswear. <p>Disadvantages:</p> <ul style="list-style-type: none"> • mid-thigh/longer length/one piece means more fabric when wet to cling to body so may be uncomfortable out of water for some time after use • the all-in-one might be short in the body for taller people and therefore uncomfortable • close fit may mean fabric chafes at underarm/crotch seams • zip may break/get caught. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
01	2	<p>Analyse the properties and characteristics of the swimsuit fabrics in Figure 1 and Figure 2 and evaluate their suitability for swimwear.</p> <table border="1" data-bbox="320 465 1214 1570"> <tr> <td data-bbox="327 474 459 869">5–6 marks</td> <td data-bbox="464 474 1208 869">Detailed analysis of the properties and characteristics of each swimsuit fabric. Thorough evaluation with mainly accurate information relating to use of both types of fabric for swim wear and there may be both positive and negative evaluative points. Judgement may be made as to which swimsuit fabric is best suited for swim wear. A wide range of different points from the indicative content will be included, especially at the top end of the mark band. At the lower end of the mark band there may be less information about one of the swimsuit's fabric.</td> </tr> <tr> <td data-bbox="327 875 459 1205">3–4 marks</td> <td data-bbox="464 875 1208 1205">Good analysis of the properties and characteristics of each swimsuit fabric. Some evaluation with some information relating to use of both types of fabric for swim wear but there may be few or no negative evaluative points. A range of different points from the indicative content will be included, especially at the top end of the mark band. At the lower end of the mark band the response may focus more on one of the swimsuits.</td> </tr> <tr> <td data-bbox="327 1211 459 1503">1–2 marks</td> <td data-bbox="464 1211 1208 1503">Limited information concerning the analysis of the properties and characteristics of one or both swimsuit fabrics. Basic evaluation with little information relating to use of one or both types of fabric for swim wear. Few points from the indicative content will be included. There may be only positive or only negative evaluative points. There may be some confusion or inaccurate information about the swimsuit fabrics.</td> </tr> <tr> <td data-bbox="327 1509 459 1570">0 marks</td> <td data-bbox="464 1509 1208 1570">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Swimsuit 1 – 100% linen woven fabric with lace.</p> <p>Advantages:</p> <ul data-bbox="320 1742 979 2018" style="list-style-type: none"> • strong especially when wet • absorbs perspiration, eg when sunbathing • breathable/cool in hot weather before swimming • won't cling to the body when dry • durable • lint free so no pilling during use • biodegradable • lace is decorative. 	5–6 marks	Detailed analysis of the properties and characteristics of each swimsuit fabric. Thorough evaluation with mainly accurate information relating to use of both types of fabric for swim wear and there may be both positive and negative evaluative points. Judgement may be made as to which swimsuit fabric is best suited for swim wear. A wide range of different points from the indicative content will be included, especially at the top end of the mark band. At the lower end of the mark band there may be less information about one of the swimsuit's fabric.	3–4 marks	Good analysis of the properties and characteristics of each swimsuit fabric. Some evaluation with some information relating to use of both types of fabric for swim wear but there may be few or no negative evaluative points. A range of different points from the indicative content will be included, especially at the top end of the mark band. At the lower end of the mark band the response may focus more on one of the swimsuits.	1–2 marks	Limited information concerning the analysis of the properties and characteristics of one or both swimsuit fabrics. Basic evaluation with little information relating to use of one or both types of fabric for swim wear. Few points from the indicative content will be included. There may be only positive or only negative evaluative points. There may be some confusion or inaccurate information about the swimsuit fabrics.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
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		<p>Disadvantages:</p> <ul style="list-style-type: none"> • poor elasticity so will crease during use • will need to be ironed after washing • absorbs water when swimming so may become heavier • dries slowly • may shrink when washed/swimming especially if water temperature too high • woven fabric has no stretch and so would restrict movement when swimming • a fastening such as a zip would be necessary as no stretch in the fabric • lace is easily damaged • limited UV protection. <p>Swimsuit 2 – 80% Polyamide and 20% elastane knitted fabric.</p> <p>Advantages:</p> <ul style="list-style-type: none"> • stretchy due to elastane and knitted fabric structure so will be comfortable/fit to body/stretch when swimming • lightweight • soft • crease resistant • strong even when wet • durable • resistant to abrasion • non-absorbent so dries quickly after swimming • easy to wash and dry • resistant to shrinkage • some UV protection • elastane may give more resistance to chlorine. <p>Disadvantages:</p> <ul style="list-style-type: none"> • polyamide and elastane may degrade over time • knitted fabric may pill • knitted structure may develop ‘pulls’ where the yarns catch on sharp objects. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
02	1	<p>The coat in Figure 3 is made from 100% wool. Analyse and evaluate the suitability of this fibre for a coat for a 5-year-old child.</p> <table border="1"> <tr> <td>5–6 marks</td> <td>Detailed analysis of the 100% wool fibre with thorough evaluation of the suitability of the fibre for a coat for a 5-year-old child. A variety of reasons are given to explain the suitability of the 100% wool fibre for a coat for a 5-year-old child with both positive and negative evaluative points. There may be some minor irrelevant points but this will not detract from the overall quality of the response. At the lower end of the mark band there may be less information about the 100% wool fibre or children’s coat requirements.</td> </tr> <tr> <td>3–4 marks</td> <td>Good analysis of some of the points about 100% wool fibre. The suitability of this fibre for a coat for a 5-year-old child is evaluated in some detail and there may be few or no negative evaluative points. Some reasons are given to explain the suitability of the 100% wool fibre for a coat for a 5-year-old child. At the lower end of the mark band there may be information about only 100% wool fibre or only requirements for a coat for a 5-year-old child but it will be in detail.</td> </tr> <tr> <td>1–2 marks</td> <td>Basic analysis and information about 100% wool fibre. Little or no evaluation of the suitability of this fibre for a coat for a 5-year-old child. There may be only positive or only negative evaluative points. Limited reasons are given to explain the suitability of 100% wool fibre for a coat for a 5-year-old child. There may be some confusion or inaccurate information about the requirements for a coat for a 5-year-old child.</td> </tr> <tr> <td>0 marks</td> <td>No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Advantages of 100% wool fibre for a coat for a 5-year-old child:</p> <ul style="list-style-type: none"> • natural crimp in the fibre creates insulating pockets of air and makes the coat warm to wear • scales on fibre will repel light rain but water vapour is absorbed so is comfortable to wear • suitable for children with asthma/allergies as wool repels dust mites and growth of mould/bacteria due to lack of moisture retention in fibre • biodegradable/recyclable so more environmentally friendly • sustainable, especially if organic wool/from a renewable source • crease resistant • can be soft for a child • drapes well for fit/ease of fit 	5–6 marks	Detailed analysis of the 100% wool fibre with thorough evaluation of the suitability of the fibre for a coat for a 5-year-old child. A variety of reasons are given to explain the suitability of the 100% wool fibre for a coat for a 5-year-old child with both positive and negative evaluative points. There may be some minor irrelevant points but this will not detract from the overall quality of the response. At the lower end of the mark band there may be less information about the 100% wool fibre or children’s coat requirements.	3–4 marks	Good analysis of some of the points about 100% wool fibre. The suitability of this fibre for a coat for a 5-year-old child is evaluated in some detail and there may be few or no negative evaluative points. Some reasons are given to explain the suitability of the 100% wool fibre for a coat for a 5-year-old child. At the lower end of the mark band there may be information about only 100% wool fibre or only requirements for a coat for a 5-year-old child but it will be in detail.	1–2 marks	Basic analysis and information about 100% wool fibre. Little or no evaluation of the suitability of this fibre for a coat for a 5-year-old child. There may be only positive or only negative evaluative points. Limited reasons are given to explain the suitability of 100% wool fibre for a coat for a 5-year-old child. There may be some confusion or inaccurate information about the requirements for a coat for a 5-year-old child.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
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	<ul style="list-style-type: none"> • some natural stretch so good for active children • fire resistant/protection from flames/safe for children close to flames/candles • strong to withstand children’s play/activity • durable so can be passed down to other children • modern wool fibre can be machine washed so dirt can be removed • a stain resistant finish can be applied to resist dirt. <p>Disadvantages of 100% wool fibre for a coat for a 5-year-old child:</p> <ul style="list-style-type: none"> • very absorbent inner fibre structure, so in rain will become saturated and may become heavy and begin to smell • some wool can be itchy and uncomfortable for a child • traditional wool coats need dry cleaning/can be hard to wash and will felt with moisture and rubbing • may be expensive • moths can make holes in wool coat when in storage. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
02	2	<p>Analyse and evaluate the suitability of the style of the child's coat in Figure 3 for special occasion wear.</p> <table border="1" data-bbox="320 436 1214 1541"> <tr> <td data-bbox="320 436 459 808">5–6 marks</td> <td data-bbox="459 436 1214 808">Detailed analysis of the child's coat style features with thorough evaluation of the suitability of the child's coat for special occasion wear. A variety of reasons are given to explain the suitability of the child's coat for special occasion wear with both positive and negative evaluative points. There may be some minor irrelevant points but this will not detract from the overall quality of the response. At the lower end of the mark band there may be less information about style features or special occasion style requirements.</td> </tr> <tr> <td data-bbox="320 808 459 1144">3–4 marks</td> <td data-bbox="459 808 1214 1144">Good analysis of some of the child's coat style features. The suitability of the child's coat for special occasion wear is evaluated in some detail and there may be few or no negative evaluative points. Some reasons are given to explain the suitability of the child's coat for special occasion wear. At the lower end of the mark band there may be information about only style features or only special occasion style requirements but it will be in detail.</td> </tr> <tr> <td data-bbox="320 1144 459 1480">1–2 marks</td> <td data-bbox="459 1144 1214 1480">Basic analysis and information concerning the child's coat style features. Little or no evaluation of the suitability of the child's coat style features for special occasion wear. Limited reasons are given to explain the suitability of child's coat style features for special occasion wear. There may be only positive or only negative evaluative points. There may be some confusion or inaccurate information about the child's coat style features.</td> </tr> <tr> <td data-bbox="320 1480 459 1541">0 marks</td> <td data-bbox="459 1480 1214 1541">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Special occasion wear style features.</p> <p>Advantages:</p> <ul data-bbox="320 1713 1214 2072" style="list-style-type: none"> • style features mimic adult special occasion wear traditional styling • longer length/knee length for warmth/outdoor special occasion use • princess line seams/panels fit to body shape • formal button and button hole centre front fastening • large buttons as a design feature • long sleeves for warmth and suitable coat style for outdoor special occasion use • pocket/pocket flaps to look smart • layered, frilled collar and cuffs to add extra special design feature • pale grey colour with cream/white lining are classic colours. 	5–6 marks	Detailed analysis of the child's coat style features with thorough evaluation of the suitability of the child's coat for special occasion wear. A variety of reasons are given to explain the suitability of the child's coat for special occasion wear with both positive and negative evaluative points. There may be some minor irrelevant points but this will not detract from the overall quality of the response. At the lower end of the mark band there may be less information about style features or special occasion style requirements.	3–4 marks	Good analysis of some of the child's coat style features. The suitability of the child's coat for special occasion wear is evaluated in some detail and there may be few or no negative evaluative points. Some reasons are given to explain the suitability of the child's coat for special occasion wear. At the lower end of the mark band there may be information about only style features or only special occasion style requirements but it will be in detail.	1–2 marks	Basic analysis and information concerning the child's coat style features. Little or no evaluation of the suitability of the child's coat style features for special occasion wear. Limited reasons are given to explain the suitability of child's coat style features for special occasion wear. There may be only positive or only negative evaluative points. There may be some confusion or inaccurate information about the child's coat style features.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
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		<p>Disadvantages:</p> <ul style="list-style-type: none"> • longer length/knee length may restrict child’s freedom of movement • princess line seams/panels to fit body shape may restrict child’s freedom of movement and appear old fashioned • button and button hole fastening may be difficult/slow to use for some children • pocket flaps without pockets may get in the way and frustrate the child because there are no pockets/if there are pockets then they may become too full and spoil style to fit body shape • layered frills on collar may irritate child • frills on cuff may get in the way/get dirty/restrict child’s freedom of movement • pale grey colour and cream/white lining may get dirty easily and colour choice is not exciting for a child • plain style lacks decoration and fun elements of style for children. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
02	3	<p>The coat in Figure 3 is lined with lightweight acetate satin fabric. Explain why this is a better choice than lightweight woven cotton fabric.</p> <table border="1" data-bbox="320 465 1214 1429"> <tr> <td data-bbox="320 465 459 768">5–6 marks</td> <td data-bbox="459 465 1214 768">Detailed knowledge and understanding of why lightweight acetate satin fabric is a better choice than lightweight woven cotton fabric for the coat lining. Thorough explanation with a range of mainly accurate information about the two fabrics in the context of suitability for a coat lining fabric. There may be some minor irrelevant points but this will not detract from the overall quality of the response.</td> </tr> <tr> <td data-bbox="320 768 459 1032">3–4 marks</td> <td data-bbox="459 768 1214 1032">Good knowledge and understanding of why lightweight acetate satin fabric is a better choice than lightweight woven cotton fabric for the coat lining. Some explanation about the two fabrics in the context of suitability for a coat lining fabric. At the lower end of the mark band information may concern only one of the fabrics but it will be in some detail.</td> </tr> <tr> <td data-bbox="320 1032 459 1368">1–2 marks</td> <td data-bbox="459 1032 1214 1368">Basic knowledge and understanding of why lightweight acetate satin fabric is a better choice than lightweight woven cotton fabric for the coat lining. Limited explanation about the two fabrics in the context of suitability for a coat lining fabric. There may be some confusion about the two fabrics with little information offered. At the lower end of the mark band only one of the fabrics may be referred to and information given will be basic.</td> </tr> <tr> <td data-bbox="320 1368 459 1429">0 marks</td> <td data-bbox="459 1368 1214 1429">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Reasons why lightweight acetate satin fabric is a better fibre choice:</p> <ul data-bbox="320 1608 1214 2056" style="list-style-type: none"> • luxurious lustrous/shiny appearance in keeping with the special occasion coat • drapes well so comfortable as inner lining of coat • soft and smooth to touch, so non-irritant to child’s skin • no static, so lining fabric will not cling and coat slides on/off easily • warm, so adds warmth to coat • moderately breathable, so child is comfortable if more active when wearing coat • doesn’t shrink so will not change shape if coat gets wet • low moisture absorbency so relatively fast drying if coat gets wet • moth and mildew resistant, so no damage during coat storage between special occasions • no pilling, so lining fabric stays in good condition during use 	5–6 marks	Detailed knowledge and understanding of why lightweight acetate satin fabric is a better choice than lightweight woven cotton fabric for the coat lining. Thorough explanation with a range of mainly accurate information about the two fabrics in the context of suitability for a coat lining fabric. There may be some minor irrelevant points but this will not detract from the overall quality of the response.	3–4 marks	Good knowledge and understanding of why lightweight acetate satin fabric is a better choice than lightweight woven cotton fabric for the coat lining. Some explanation about the two fabrics in the context of suitability for a coat lining fabric. At the lower end of the mark band information may concern only one of the fabrics but it will be in some detail.	1–2 marks	Basic knowledge and understanding of why lightweight acetate satin fabric is a better choice than lightweight woven cotton fabric for the coat lining. Limited explanation about the two fabrics in the context of suitability for a coat lining fabric. There may be some confusion about the two fabrics with little information offered. At the lower end of the mark band only one of the fabrics may be referred to and information given will be basic.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 2c
5–6 marks	Detailed knowledge and understanding of why lightweight acetate satin fabric is a better choice than lightweight woven cotton fabric for the coat lining. Thorough explanation with a range of mainly accurate information about the two fabrics in the context of suitability for a coat lining fabric. There may be some minor irrelevant points but this will not detract from the overall quality of the response.											
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0 marks	No response or nothing worthy of credit.											

	<ul style="list-style-type: none"> requires dry-cleaning in keeping with the 100% wool main fabric and use for special occasions. <p>Reasons why lightweight woven cotton fabric is a less suitable fibre choice:</p> <ul style="list-style-type: none"> no shine so less luxurious than lightweight acetate satin fabric for special occasion wear less drape than lightweight acetate satin fabric so may be more difficult to fit lining to main fabric coat structure less smooth so not so pleasant to the touch and coat slides on less easily than lightweight acetate satin fabric may shrink and distort lining shape so coat structure is affected colour, if dyed, may bleed colour onto other clothing or main fabric of coat during use may absorb perspiration and discolour. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO
03		<p>State the meaning of each of the following terms:</p> <ul style="list-style-type: none"> Balance marks Basic block Seam allowance. <p>For each term, any relevant point, one mark.</p> <p>Indicative content</p> <p>Balance marks:</p> <ul style="list-style-type: none"> balance marks may appear as notches or dots that are used to match up garment pieces correctly during construction, eg front and back pattern pieces used to indicate placement of gathers and pockets etc. <p>Basic block:</p> <ul style="list-style-type: none"> basic pattern/template/cardboard shape from which patterns can be developed basic shape without seam allowance. <p>Seam allowance:</p> <ul style="list-style-type: none"> the distance between the stitching line and the edge of the cut fabric extra fabric for the seams around each basic pattern shape, in a commercial pattern the seam allowance is 1.5cm but it can vary. <p>Award any other valid responses.</p>	3 marks	AO4 2a

Qu	Part	Marking Guidance	Total marks	AO								
04		<p>Discuss the advantages and disadvantages of an iterative design process.</p> <table border="1" data-bbox="322 439 1214 1458"> <tr> <td data-bbox="322 439 459 831">5–6 marks</td> <td data-bbox="464 439 1214 831">Detailed discussion of the advantages and disadvantages of an iterative design process. A variety mainly accurate points to demonstrate an excellent level of underpinning knowledge and understanding of iterative design. There may be some minor irrelevant points but this will not detract from the overall quality of the response. Both advantages and disadvantages of an iterative design process will be given. At the lower end of the mark band there may be less information about the advantages and disadvantages of an iterative design process.</td> </tr> <tr> <td data-bbox="322 837 459 1099">3–4 marks</td> <td data-bbox="464 837 1214 1099">Good discussion of the advantages and disadvantages of an iterative design process. Some points to demonstrate a good level of underpinning knowledge and understanding of iterative design. At the lower end of the mark band there may be only advantages or disadvantages of an iterative design process but these will be discussed in detail.</td> </tr> <tr> <td data-bbox="322 1106 459 1397">1–2 marks</td> <td data-bbox="464 1106 1214 1397">Basic discussion of the advantages and disadvantages of an iterative design process. Limited points to demonstrate a basic level of underpinning knowledge and understanding of iterative design. At the lower end of the mark band there may be only advantages or only disadvantages of an iterative design process. There may be some confusion or inaccurate information about the iterative design process.</td> </tr> <tr> <td data-bbox="322 1404 459 1458">0 marks</td> <td data-bbox="464 1404 1214 1458">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Advantages:</p> <ul data-bbox="322 1599 1214 2007" style="list-style-type: none"> • improves quality and fitness for purpose as each design reiteration is an improvement on the previous one • non-biased opinions are sought and analysed in a structured way rather than using design team opinions, which may be biased • user feedback from focus group/customer panel informs design decisions • design can be modified/adjusted/refined early on in the design process rather than leaving any change until the final product has been made • final design will be better suited to target market because it has been designed in collaboration with the user due to use of regular feedback 	5–6 marks	Detailed discussion of the advantages and disadvantages of an iterative design process. A variety mainly accurate points to demonstrate an excellent level of underpinning knowledge and understanding of iterative design. There may be some minor irrelevant points but this will not detract from the overall quality of the response. Both advantages and disadvantages of an iterative design process will be given. At the lower end of the mark band there may be less information about the advantages and disadvantages of an iterative design process.	3–4 marks	Good discussion of the advantages and disadvantages of an iterative design process. Some points to demonstrate a good level of underpinning knowledge and understanding of iterative design. At the lower end of the mark band there may be only advantages or disadvantages of an iterative design process but these will be discussed in detail.	1–2 marks	Basic discussion of the advantages and disadvantages of an iterative design process. Limited points to demonstrate a basic level of underpinning knowledge and understanding of iterative design. At the lower end of the mark band there may be only advantages or only disadvantages of an iterative design process. There may be some confusion or inaccurate information about the iterative design process.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
5–6 marks	Detailed discussion of the advantages and disadvantages of an iterative design process. A variety mainly accurate points to demonstrate an excellent level of underpinning knowledge and understanding of iterative design. There may be some minor irrelevant points but this will not detract from the overall quality of the response. Both advantages and disadvantages of an iterative design process will be given. At the lower end of the mark band there may be less information about the advantages and disadvantages of an iterative design process.											
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0 marks	No response or nothing worthy of credit.											

		<ul style="list-style-type: none"> • efficient use of design budget as part prototypes/toiles can be tested to resolve design problems without using expensive materials. <p>Disadvantages:</p> <ul style="list-style-type: none"> • more resources/increased costs, as feedback at every stage of research and development is sought and numerous iterations of prototypes are made • more intensive project management, as a wider range of experts/technicians/designers are involved in project to design, make and evaluate iterations of prototypes • third party feedback needs to be collected regularly and commitment of focus group may change over time • may be difficult to keep to agreed project deadlines as further iterations of prototypes are suggested. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO
05	1	<p>A manufacturer makes two different sizes of the soft toy in Figure 4. The larger soft toy is a scaled-up version of the smaller soft toy.</p> <p>Calculate the length x.</p> <p>Indicative content</p> <p>As a general principle, a correct response is awarded full marks.</p> <p>Calculate the scaling ratio</p> $\frac{x}{105} = \frac{300}{450} \quad 1 \text{ mark (M)}$ $x = \frac{300}{450} \times 105 \quad 1 \text{ mark (M)}$ $x = 70 \text{ mm} \quad 1 \text{ mark (A)}$	3 marks	AO4 2c

Qu	Part	Marking Guidance	Total marks	AO
05	2	<p>The small soft toy costs £1.35 to produce in Japan or £1.97 in the UK.</p> <ul style="list-style-type: none"> The cost of the small soft toy from Japan is increased by 45% to offset the carbon footprint. The cost of the small soft toy from the UK is decreased by 0.7% as a discount for producing locally. <p>Calculate the final costs.</p> <p>State whether it is cheaper to source the small soft toy from Japan or from the UK.</p> <p>You must show your working.</p> <p>Indicative content</p> <p>Either Carbon footprint offset for Japan: 1.35×1.45 or 1.9575 or $1.35 \times 0.45 = 0.6075$ and $1.35 + 0.6075 = 1.9575$ 1 mark (M)</p> <p>or Discount in the UK: 1.97×0.993 or 1.95621 or $1.97 \times 0.007 = 0.01379$ and $1.97 - 0.01379 = 1.95621$</p> <p>So Carbon footprint offset for Japan: 1.35×1.45 or 1.9575 or $1.35 \times 0.45 = 0.6075$ and $1.35 + 0.6075 = 1.9575$</p> <p>and 1 mark (A) Discount in UK: 1.97×0.993 or 1.95621 or $1.97 \times 0.007 = 0.01379$ and $1.97 - 0.01379 = 1.95621$</p> <p>and Cheaper to source from UK.</p> <p>Must show working out to support final answer and gain the 2 marks.</p> <p>Minimum working out is the two correct values: 1.9575 and 1.95621</p>	2 marks	AO4 2c

Qu	Part	Marking Guidance	Total marks	AO
05	3	<p>The oval patches on the soft toy are cut from one piece of fabric which is 1575 mm wide as shown in Figure 5 and Figure 6.</p> <p>$a = 60 \text{ mm}$ $b = 52.5 \text{ mm}$</p> <p>Calculate the minimum length of fabric (length x) required for a batch of 1350 large soft toys.</p> <p>Indicative content</p> <p>As a general principle, a correct response is awarded full marks.</p> <p>Calculate number of ovals across width of fabric 1 mark (M)</p> $\frac{1575}{105} = 15$ <p>Calculate height/larger diameter of oval 1 mark (A)</p> $60 \times 2 = 120$ <p>Calculate length of fabric</p> $\frac{1350}{15} = 90$ $90 \times 120 = 10\,800 \text{ mm}$	2 marks	AO4 2c

Qu	Part	Marking Guidance	Total marks	AO
05	4	<p>A new batch of 780 large soft toys is made from a different fabric which is 1365 mm wide and 7200 mm long as shown in Figure 7.</p> <p>The area of the oval is πab</p> <p>$a = 60$ mm $b = 52.5$ mm</p> <p>Calculate the percentage of waste fabric after the ovals have been removed for the new batch of large soft toys.</p> <p>Indicative content</p> <p>As a general principle, a correct response is awarded full marks.</p> <p>Calculate area of ovals 1 mark (M)</p> <p>One oval = $[3.14, 3.142] \times 60 \times 52.5 = [9891, 9898]$</p> <p>All ovals = $[9891, 9898] \times 780 = [7\ 714\ 980, 7\ 720\ 440]$</p> <p>Calculate area of fabric 1 mark (M)</p> <p>$1365 \times 7200 = 9\ 828\ 000$</p> <p>Calculate % waste 1 mark (A)</p> <p>$\frac{9\ 828\ 000 - [7\ 714\ 980, 7\ 720\ 440]}{9\ 828\ 000} \times 100$</p> <p>= 21.5%</p> <p>or</p> <p>21.4%</p> <p>Accept [21.4, 21.5]</p>	3 marks	AO4 2c

Qu	Part	Marking Guidance	Total marks	AO								
06		<p>Describe the health and safety measures required by law when making garments in a factory.</p> <table border="1" data-bbox="320 439 1214 1245"> <tr> <td data-bbox="320 439 459 696">5–6 marks</td> <td data-bbox="459 439 1214 696">Detailed knowledge of the health and safety measures required when stitching fabric in a clothing factory. Thorough explanation with mainly accurate information about a wide variety of different appropriate health and safety measures. There may be some minor irrelevant points but this will not detract from the overall quality of the response.</td> </tr> <tr> <td data-bbox="320 696 459 920">3–4 marks</td> <td data-bbox="459 696 1214 920">Good knowledge of the health and safety measures required when stitching fabric in a clothing factory. Some explanation about some different appropriate health and safety measures. At the lower end of the mark band information may concern only a few areas of health and safety measures but it will be in more detail.</td> </tr> <tr> <td data-bbox="320 920 459 1178">1–2 marks</td> <td data-bbox="459 920 1214 1178">Basic knowledge of the health and safety measures required when stitching fabric in a clothing factory. Limited explanation of few appropriate health and safety measures. There may be some confusion about health and safety measures with little information offered. At the lower end of the mark band there may be reference to only one area of health and safety.</td> </tr> <tr> <td data-bbox="320 1178 459 1245">0 marks</td> <td data-bbox="459 1178 1214 1245">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Health and safety measures may include:</p> <ul data-bbox="320 1413 1214 2074" style="list-style-type: none"> • use of PPE – personal protective equipment such as face masks to protect employees from air pollution such as dust from fibres which contaminate the lungs and cause breathing difficulties and lung disease • ear plugs or noise-cancelling headphones to protect employees from constant exposure to loud machines which damages the ear and may lead to deafness • workforce training and instruction to include safe use of tools, equipment, machinery and how to avoid accidents • safety rules and regulations on display to inform workers of safe working practices • warning labels, signs and information posters to alert workers to dangers and safety precautions • regular breaks for employees to prevent accidents due to poor concentration/tiredness and repetitive strain injuries • no food or drink in work areas to prevent spills and contamination of food • machines and electrical equipment regularly maintained and safety tested 	5–6 marks	Detailed knowledge of the health and safety measures required when stitching fabric in a clothing factory. Thorough explanation with mainly accurate information about a wide variety of different appropriate health and safety measures. There may be some minor irrelevant points but this will not detract from the overall quality of the response.	3–4 marks	Good knowledge of the health and safety measures required when stitching fabric in a clothing factory. Some explanation about some different appropriate health and safety measures. At the lower end of the mark band information may concern only a few areas of health and safety measures but it will be in more detail.	1–2 marks	Basic knowledge of the health and safety measures required when stitching fabric in a clothing factory. Limited explanation of few appropriate health and safety measures. There may be some confusion about health and safety measures with little information offered. At the lower end of the mark band there may be reference to only one area of health and safety.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 2a
5–6 marks	Detailed knowledge of the health and safety measures required when stitching fabric in a clothing factory. Thorough explanation with mainly accurate information about a wide variety of different appropriate health and safety measures. There may be some minor irrelevant points but this will not detract from the overall quality of the response.											
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1–2 marks	Basic knowledge of the health and safety measures required when stitching fabric in a clothing factory. Limited explanation of few appropriate health and safety measures. There may be some confusion about health and safety measures with little information offered. At the lower end of the mark band there may be reference to only one area of health and safety.											
0 marks	No response or nothing worthy of credit.											

		<ul style="list-style-type: none"> • guards on the machines to prevent injuries such as hands and fingers being caught, cut or pierced • emergency stop buttons for machinery • air ventilation to maintain air quality if dust from fibres is an issue • tidy work areas such as no loose cables, to prevent trip hazards • routine clearing/cleaning to remove textile waste which can be a fire hazard • well-lit work areas so that employees can see clearly • ergonomic seating to prevent back injuries. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO
07		<p>Describe four different quality control checks for the bag in Figure 8.</p> <p>Any four different quality control checks for the bag, one mark each.</p> <p>Indicative content</p> <ul style="list-style-type: none"> • Applique shapes in correct fabric/position/colour/shape. • Quilting stitches required distance apart to form accurate diamond grid. • Correct colour/length/type of zip/cord/handles/lining. • Size/shape within tolerances. • Bag/handles/quilting/applique stitching secure and not faulty. • Correct stitch length/thread colour. • No loose threads. • Zip inserted correctly. • Side pockets both included/same size and shape. • Correct measurements/dimensions of bag. • Correct order of construction that may affect the appearance/functionality of the bag. <p>Award any other valid responses.</p>	4 marks	AO4 2c

Qu	Part	Marking Guidance	Total marks	AO								
08		<p>Explain the impact of Fairtrade on the design and manufacture of fashion and textile products.</p> <table border="1" data-bbox="320 439 1214 1435"> <tr> <td data-bbox="320 439 459 770">5–6 marks</td> <td data-bbox="464 439 1214 770">Detailed understanding and thorough explanation of the impact of Fairtrade on the design and manufacture of fashion and textile products. Mainly accurate information about a variety of different aspects of Fairtrade products. There may be some minor irrelevant points but this will not detract from the overall quality of the response. At the top end of the mark band a wide variety of points about Fairtrade will be referenced.</td> </tr> <tr> <td data-bbox="320 777 459 1037">3–4 marks</td> <td data-bbox="464 777 1214 1037">Good understanding with some explanation of the impact of Fairtrade on the design and manufacture of fashion and textile products. At the lower end of the mark band Information may concern only the sourcing of materials, or only general principles of Fairtrade or only the sustainability issues but there will be some detail in the response.</td> </tr> <tr> <td data-bbox="320 1043 459 1375">1–2 marks</td> <td data-bbox="464 1043 1214 1375">Basic understanding of the impact of Fairtrade on the design and manufacture of fashion and textile products. Limited explanation of the impact on the design and manufacture of fashion and textile products with little or no information about aspects of Fairtrade. There may be some confusion regarding what is meant by the term Fairtrade. At the lower end of the mark band there may be reference to only one way that Fairtrade fashion and textile products are impacted.</td> </tr> <tr> <td data-bbox="320 1382 459 1435">0 marks</td> <td data-bbox="464 1382 1214 1435">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>The impact of Fairtrade on the design of fashion and textile products include products that:</p> <ul data-bbox="320 1644 1214 1951" style="list-style-type: none"> • are designed so they can be easily taken apart for recycling • meet Fairtrade standards so that they can be certified and labelled as Fairtrade/can use the Fairtrade logo in packaging/promotional materials • feature sustainable materials such as those that are or can be recycled, organic fibres and new generation lyocells • use no GM (genetically modified) fibres • support producers from underdeveloped countries through fair terms of trading when sourcing fabrics and components. 	5–6 marks	Detailed understanding and thorough explanation of the impact of Fairtrade on the design and manufacture of fashion and textile products. Mainly accurate information about a variety of different aspects of Fairtrade products. There may be some minor irrelevant points but this will not detract from the overall quality of the response. At the top end of the mark band a wide variety of points about Fairtrade will be referenced.	3–4 marks	Good understanding with some explanation of the impact of Fairtrade on the design and manufacture of fashion and textile products. At the lower end of the mark band Information may concern only the sourcing of materials, or only general principles of Fairtrade or only the sustainability issues but there will be some detail in the response.	1–2 marks	Basic understanding of the impact of Fairtrade on the design and manufacture of fashion and textile products. Limited explanation of the impact on the design and manufacture of fashion and textile products with little or no information about aspects of Fairtrade. There may be some confusion regarding what is meant by the term Fairtrade. At the lower end of the mark band there may be reference to only one way that Fairtrade fashion and textile products are impacted.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 2b
5–6 marks	Detailed understanding and thorough explanation of the impact of Fairtrade on the design and manufacture of fashion and textile products. Mainly accurate information about a variety of different aspects of Fairtrade products. There may be some minor irrelevant points but this will not detract from the overall quality of the response. At the top end of the mark band a wide variety of points about Fairtrade will be referenced.											
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0 marks	No response or nothing worthy of credit.											

	<p>The impact of Fairtrade on the manufacture of fashion and textile products include:</p> <ul style="list-style-type: none"> • paying a fair price for materials so that producers/workers earn a living wage • investing in workers’ communities such as in schools and health care/profits go back to community/women’s health • providing safe and good working conditions • protecting workers’ rights such as to form workers’ unions • involving no child/slave labour in chain of production of the clothing • no cruelty/violence/physical coercion of workers • gender equality, equal pay for equal work • lessening the impact of producing the clothing on the environment with regards to water use/conservation, safe disposal of waste, protection of wildlife and biodiversity • producing quality clothing that will last a long time so that it can be reused. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
09		<p>Pierre Cardin was an influential designer of the 1960s. Explain how Pierre Cardin's fashion designs reflected this era. Give examples of his work in your answer.</p> <table border="1" data-bbox="320 465 1214 1464"> <tr> <td data-bbox="320 465 459 801">7–9 marks</td> <td data-bbox="459 465 1214 801">Detailed understanding of how Pierre Cardin's fashion designs reflected the 1960s era. Describes the key aspects of Pierre Cardin's fashion designs. Thorough explanation of how Pierre Cardin's fashion designs reflected the era in which they were produced. There may be some minor irrelevant points but this will not detract from the overall quality of the response. At the top end of the mark band a wide variety of examples of his work will be referenced.</td> </tr> <tr> <td data-bbox="320 801 459 1104">4–6 marks</td> <td data-bbox="459 801 1214 1104">Good understanding of how Pierre Cardin's fashion designs reflected the 1960s era. Describes some of the key aspects of Pierre Cardin's fashion designs. Some explanation of how Pierre Cardin's fashion designs reflected the era in which they were produced. At the lower end of the mark band there may only be a few examples of his work but these will be referenced in some detail.</td> </tr> <tr> <td data-bbox="320 1104 459 1406">1–3 marks</td> <td data-bbox="459 1104 1214 1406">Basic understanding of how Pierre Cardin's fashion designs reflected the 1960s era. Limited understanding of Pierre Cardin's fashion designs. Little explanation of how Pierre Cardin's fashion designs reflected the era in which they were produced. There may be some confusion about Pierre Cardin's work. At the lower end of the mark band there may be no examples of his work.</td> </tr> <tr> <td data-bbox="320 1406 459 1464">0 marks</td> <td data-bbox="459 1406 1214 1464">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>How Pierre Cardin's fashion designs reflected the 1960s era:</p> <ul data-bbox="320 1608 1214 2051" style="list-style-type: none"> • new and experimental/avant-garde style fashions in response to optimism and forward thinking of the times • space age/futuristic designs inspired by the space race and interest in space travel • unisex/asexual/androgynous style fashions in line with equal rights for men and women • practical, new and liberating shorter length styles in contrast to more established traditional/conservative lengths, to reflect sexual liberation of women • designs for young people that didn't imitate 'grown-up' styles • young people's income was at its highest since the end of the second world war; this spending power enabled young people to express a new sense of identity 	7–9 marks	Detailed understanding of how Pierre Cardin's fashion designs reflected the 1960s era. Describes the key aspects of Pierre Cardin's fashion designs. Thorough explanation of how Pierre Cardin's fashion designs reflected the era in which they were produced. There may be some minor irrelevant points but this will not detract from the overall quality of the response. At the top end of the mark band a wide variety of examples of his work will be referenced.	4–6 marks	Good understanding of how Pierre Cardin's fashion designs reflected the 1960s era. Describes some of the key aspects of Pierre Cardin's fashion designs. Some explanation of how Pierre Cardin's fashion designs reflected the era in which they were produced. At the lower end of the mark band there may only be a few examples of his work but these will be referenced in some detail.	1–3 marks	Basic understanding of how Pierre Cardin's fashion designs reflected the 1960s era. Limited understanding of Pierre Cardin's fashion designs. Little explanation of how Pierre Cardin's fashion designs reflected the era in which they were produced. There may be some confusion about Pierre Cardin's work. At the lower end of the mark band there may be no examples of his work.	0 marks	No response or nothing worthy of credit.	9 marks	AO4 2b
7–9 marks	Detailed understanding of how Pierre Cardin's fashion designs reflected the 1960s era. Describes the key aspects of Pierre Cardin's fashion designs. Thorough explanation of how Pierre Cardin's fashion designs reflected the era in which they were produced. There may be some minor irrelevant points but this will not detract from the overall quality of the response. At the top end of the mark band a wide variety of examples of his work will be referenced.											
4–6 marks	Good understanding of how Pierre Cardin's fashion designs reflected the 1960s era. Describes some of the key aspects of Pierre Cardin's fashion designs. Some explanation of how Pierre Cardin's fashion designs reflected the era in which they were produced. At the lower end of the mark band there may only be a few examples of his work but these will be referenced in some detail.											
1–3 marks	Basic understanding of how Pierre Cardin's fashion designs reflected the 1960s era. Limited understanding of Pierre Cardin's fashion designs. Little explanation of how Pierre Cardin's fashion designs reflected the era in which they were produced. There may be some confusion about Pierre Cardin's work. At the lower end of the mark band there may be no examples of his work.											
0 marks	No response or nothing worthy of credit.											

	<ul style="list-style-type: none"> • progressive geometric fashion designs influenced by architecture in contrast to previous fashion silhouettes • bold stand out colour contrasts to look modern • made from new modern materials following advances in fabric technology in the 1950s/1960s, eg PVC/vinyl, silver fabrics, spandex/elastane, pleated heat set and easy-care synthetics • minimalist, streamlined styles to focus design on line and shape • influenced by Op art • styles like uniforms influenced by original version of Star Trek • high fashion accessible to all in ready to wear collections, sold in department stores. <p>Examples of Pierre Cardin’s 1960s designs:</p> <ul style="list-style-type: none"> • 1961 red wool suit, with pencil skirt for Jacqueline Kennedy • 1964 ‘Cosmocorps’ collection, featured suits that looked like space travel uniforms • 1968 ‘porthole’ dresses, with clear PVC circular cut out shapes • designs featuring large zips with hoop/ring zip pulls or large simple circular buttons • men’s jackets without collars, cuffs and lapels • high collared Nehru jackets for men • scarves instead of ties for men • brand identity/bulls eye logo included in fashion design • astronaut style accessories such as Perspex visors, goggles, helmets, gloves and flat boots • miniskirt/mini dress – short length, simple style • turtlenecks in place of shirts • creation of his own heat-treated synthetic mouldable fabric ‘Cardine’. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
10		<p>Explain the influence of celebrities on fashion. Give examples of specific fashions in your answer.</p> <table border="1"> <tr> <td>5–6 marks</td> <td>Detailed understanding of the influence of celebrities on fashion. Thorough explanation of the influence of celebrities on fashion with mainly accurate information about a variety of different examples of specific fashions. There may be some minor irrelevant points but this will not detract from the overall quality of the response. At the top end of the mark band a wide variety of examples of specific fashions will be given.</td> </tr> <tr> <td>3–4 marks</td> <td>Good understanding of the influence of celebrities on fashion. Some explanation of the influence of celebrities on fashion with information about some examples of specific fashions. At the lower end of the mark band Information may concern only one or two examples of specific fashions but there will be some detail in the response.</td> </tr> <tr> <td>1–2 marks</td> <td>Basic understanding of the influence of celebrities on fashion. Limited explanation of the influence of celebrities on fashion with little or no examples of specific fashions. There may be some confusion regarding what is meant by the term celebrity. At the lower end of the mark band there may be no reference to specific examples of fashion.</td> </tr> <tr> <td>0 marks</td> <td>No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <ul style="list-style-type: none"> • Celebrity choice of which fashion designer to wear/promote at red carpet events, such as award ceremonies and film premieres, has impact on designers’ sales. • Fashion conscious consumers wish to imitate the fashions worn by people in the public eye and this may start/accelerate fashion trends. • Celebrities often wear new leading-edge fashions and people are keen to adopt innovative/new wave fashions as soon as possible. • Social media stars/fashion bloggers have loyal followers on Instagram, and followers can see instantly what is posted and this can immediately influence the followers’ fashion purchases/online shopping. • Celebrities can be influencers who model/promote fashion products for clothing companies by posting images online to increase sales. 	5–6 marks	Detailed understanding of the influence of celebrities on fashion. Thorough explanation of the influence of celebrities on fashion with mainly accurate information about a variety of different examples of specific fashions. There may be some minor irrelevant points but this will not detract from the overall quality of the response. At the top end of the mark band a wide variety of examples of specific fashions will be given.	3–4 marks	Good understanding of the influence of celebrities on fashion. Some explanation of the influence of celebrities on fashion with information about some examples of specific fashions. At the lower end of the mark band Information may concern only one or two examples of specific fashions but there will be some detail in the response.	1–2 marks	Basic understanding of the influence of celebrities on fashion. Limited explanation of the influence of celebrities on fashion with little or no examples of specific fashions. There may be some confusion regarding what is meant by the term celebrity. At the lower end of the mark band there may be no reference to specific examples of fashion.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 2b
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0 marks	No response or nothing worthy of credit.											

	<ul style="list-style-type: none"> • Celebrities can appear in advertising campaigns on TV/magazines/internet using their fame to sell products using their personal brand image, such as Lady Gaga advertising for Tiffany. • Film stars/musicians/royalty etc can be celebrities and their fans are influenced by them in their fashion choices. • Fast fashion is intensified by celebrities' quick change of style/fashions to set the latest trends. • Fashion designs can be endorsed by celebrities who shop with a particular brand. • Fashions can be popularised by celebrities and create fads. • Celebrities can collaborate with brands/fashion designers so that both partners benefit – celebrities develop fashion ranges and create a new business based on their fame whilst brands expand their market to fan base of celebrities. <p>Examples of specific fashions:</p> <ul style="list-style-type: none"> • past fashion icons popularised fashions such as Audrey Hepburn, (Little Black Dress/LBD), Twiggy, (1960's styles such as mini skirt/dress) • Elizabeth (Liz) Hurley's black Versace dress – 'That Dress' – influenced Punk elements as fashionable with a wider audience • Madonna stage costume cone bra leotard/corset by John Paul Gaultier influenced 'underwear as outerwear' trend • supermodels influenced fashions, such as Cindy Crawford in red Jessica Rabbit-style dress • Princess Diana, Kate Middleton and Megan Markle outfits, including the pussy-bow blouse trend • Kim Kardashian known for tight jeans, bodycon clothing to show off curves • Kanye West's co-branding relationship with Adidas resulted in influential trainer/sneaker styling. <p>Award any other valid responses.</p>		
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