



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

Paper 2 Designing and Making Principles

Mark scheme

June 2022

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		<p>Analyse the use of trims, pleats and decorative fabric shown in Figure 1 and evaluate their suitability for a special occasion dress.</p> <table border="1" data-bbox="320 439 1214 1541"> <tr> <td data-bbox="320 439 459 808">5–6 marks</td> <td data-bbox="459 439 1214 808">Detailed analysis of the use of trims, pleats and decorative fabric with thorough evaluation of their suitability for a special occasion dress. A variety of reasons are given to explain the suitability of a range of trims, pleats and decorative fabric. There will 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. At the lower end of the mark band there may be less information about either the use of trims, pleats or decorative fabric.</td> </tr> <tr> <td data-bbox="320 808 459 1178">3–4 marks</td> <td data-bbox="459 808 1214 1178">Good analysis of the use of some of the trims, pleats and decorative fabric. The suitability of the trims, pleats and decorative fabric for a special occasion dress is evaluated in some detail but there may be few or no negative evaluative points. Some reasons are given to explain the suitability of the use of trims, pleats and decorative fabric. At the lower end of the mark band there may only be information about either the use of trims, pleats or decorative fabric but it will be in some detail.</td> </tr> <tr> <td data-bbox="320 1178 459 1480">1–2 marks</td> <td data-bbox="459 1178 1214 1480">Basic analysis of the use of some of the trims, pleats and/or decorative fabric with little or no evaluation of their suitability for a special occasion dress. Response is descriptive rather than analytical, with limited, if any evaluation. Limited reasons are given to explain the suitability of some of the trims, pleats and/or decorative fabric. There may be confusion or inaccurate information about the trims, pleats or decorative fabric.</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>Trims Positive points</p> <ul data-bbox="320 1715 1206 2051" style="list-style-type: none"> • The beads are shiny reflecting light and adding texture and detail to part of the design. • A variety of types of white beads arranged in lines to encircle and enhance the body shape. • The lace/embroidery adds pattern, texture and interest to the fabric surface. • Expensive components can be used in specific areas to enhance fabric rather than using expensive fabric with all over embellished design. • The diamantes are scattered amongst the lace/embroidery; they 	5–6 marks	Detailed analysis of the use of trims, pleats and decorative fabric with thorough evaluation of their suitability for a special occasion dress. A variety of reasons are given to explain the suitability of a range of trims, pleats and decorative fabric. There will 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. At the lower end of the mark band there may be less information about either the use of trims, pleats or decorative fabric.	3–4 marks	Good analysis of the use of some of the trims, pleats and decorative fabric. The suitability of the trims, pleats and decorative fabric for a special occasion dress is evaluated in some detail but there may be few or no negative evaluative points. Some reasons are given to explain the suitability of the use of trims, pleats and decorative fabric. At the lower end of the mark band there may only be information about either the use of trims, pleats or decorative fabric but it will be in some detail.	1–2 marks	Basic analysis of the use of some of the trims, pleats and/or decorative fabric with little or no evaluation of their suitability for a special occasion dress. Response is descriptive rather than analytical, with limited, if any evaluation. Limited reasons are given to explain the suitability of some of the trims, pleats and/or decorative fabric. There may be confusion or inaccurate information about the trims, pleats or decorative fabric.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
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		<p>are shiny, reflecting light and adding rich texture and detail to parts of the design.</p> <ul style="list-style-type: none"> • The sequins are included in the embellishments to add sparkle. • The motif creates a central focus with detailed pattern and texture. • Detailed motifs can be applied as a unit rather than stitching individual components onto the dress. <p>Negative points</p> <ul style="list-style-type: none"> • Can fall off if not securely attached. • Can catch/be pulled off during use. • May be expensive. • Highly skilled workers needed to apply the trims. • Time consuming to apply individual components. <p>Pleats</p> <p>Positive points</p> <ul style="list-style-type: none"> • The pleats create interest and lines of pattern. • The pleats follow the shape of the body and give focus to bust area. • Pleats add layers to the translucent fabric to conceal the body. <p>Negative points</p> <ul style="list-style-type: none"> • Maintenance and aftercare are difficult. • Pleats can distort in use. • Requires extra fabric to make pleats. <p>Decorative fabric</p> <p>Positive points</p> <ul style="list-style-type: none"> • Lace/embroidered fabric provides texture/pattern. • Fabric adds lustre/sparkle to the pleats. • Manipulated pleated fabric enhances the bodice. <p>Negative points</p> <ul style="list-style-type: none"> • Delicate fabrics that require careful handling. • Can easily tear or snag, spoiling the appearance of the bodice. • Maintenance and aftercare are difficult. • May be expensive. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
02	1	<p>Analyse the style of the football kits in Figure 2 and Figure 3 and evaluate their suitability for sportswear.</p> <table border="1"> <tr> <td>5–6 marks</td> <td>Detailed analysis of each football kit's style features with thorough evaluation of the suitability of both football kits for sportswear. A variety of reasons are given to explain the suitability of each football kit for sportswear and there will 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 football kit is best suited for sportswear. At the lower end of the mark band there may be less information about one of the football kit's style features.</td> </tr> <tr> <td>3–4 marks</td> <td>Good analysis of some of the football kit's style features. The suitability of both football kits for sportswear 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 football kit for sportswear. There may be less information about the style features of one of the football kits. At the lower end of the mark band the style features of only one football kit 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 football kits. Little or no evaluation of the suitability of the style features of one or both football kits for sportswear. Limited reasons are given to explain the suitability of each football kit for sportswear. There may be only positive or only negative evaluative points. There may be some confusion or inaccurate information about the football kit 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>Style of Figure 2 1920s Football kit</p> <p>Advantages:</p> <ul style="list-style-type: none"> • long sleeves create interest and lines of pattern • with welt/ribbing at cuff keeps player warm • set-in sleeve ensures there is no bulky fabric at armhole to restrict movement • jumper with low waistline covers whole length of upper body, keeps player warm in cold conditions and allows for movement • jumper with deep welt/ribbing keeps jumper in close contact with body 	5–6 marks	Detailed analysis of each football kit's style features with thorough evaluation of the suitability of both football kits for sportswear. A variety of reasons are given to explain the suitability of each football kit for sportswear and there will 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 football kit is best suited for sportswear. At the lower end of the mark band there may be less information about one of the football kit's style features.	3–4 marks	Good analysis of some of the football kit's style features. The suitability of both football kits for sportswear 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 football kit for sportswear. There may be less information about the style features of one of the football kits. At the lower end of the mark band the style features of only one football kit may be analysed but it will be in detail.	1–2 marks	Basic analysis and information concerning the style features of one or both football kits. Little or no evaluation of the suitability of the style features of one or both football kits for sportswear. Limited reasons are given to explain the suitability of each football kit for sportswear. There may be only positive or only negative evaluative points. There may be some confusion or inaccurate information about the football kit style features.	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"> • simple mid-thigh length shorts allow for movement • calf length socks with colour contrast striped top bands identify player team • glove/ankle high boots will protect from impact with the ball • knitted jumper may be brightly coloured to make players visible on football pitch. <p>Disadvantages:</p> <ul style="list-style-type: none"> • large collar and fairly high neckline of jumper may cause overheating • long sleeves of jumper may be too warm to wear for sport in warm conditions • close-fit set-in sleeve may restrict movement during sport if fabric is not sufficiently stretchy and seam could be a cause of underarm irritation • jumper with deep welt/ribbing at low waistline has close-fitting bulky gathering that may cause overheating • white shorts will stain easily • simple short design lacks visible pockets which may have been a useful feature for sportswear • plain coloured jumper and shorts do little to identify in detail players team/name or position in team • calf length socks may fall down • ankle high boots may not be flexible and may restrict movement. <p>Style of Figure 3 2020s Football kit</p> <p>Advantages:</p> <ul style="list-style-type: none"> • saddle shoulder sleeve with contrast striped sections gives unique styling to football kit • round neck allows for movement • top with short loose-fitting sleeves keeps player cool and allows for movement • loose-fitting body shape of top allows for freedom of movement • low waist top to keep body covered • team name and player number on front of top clearly displayed in contrast colour to identify player • wide leg shorts keep player cool and allows for movement • side stripes and hem colour contrast on shorts give unique styling to football kit • bright colour contrast football kit makes players visible on football pitch • trainers may be flexible and may allow accurate control of the ball. <p>Disadvantages:</p> <ul style="list-style-type: none"> • calf length socks may fall down • loose-fitting body shape of top may flap about • there are no mid-layers or tight-fitting pants to give thermal warmth or enhance performance. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO																					
02	2	<p>The football kits have the following fibre content:</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th colspan="2" style="text-align: center;">Figure 2</th> <th colspan="2" style="text-align: center;">Figure 3</th> </tr> </thead> <tbody> <tr> <td style="width: 50%;">Jumper</td> <td rowspan="2" style="width: 50%; text-align: center;">100% wool</td> <td style="width: 50%;">Top</td> <td rowspan="3" style="width: 50%; text-align: center;">71% nylon 26% polyester 3% elastane</td> </tr> <tr> <td>Socks</td> <td>Socks</td> </tr> <tr> <td>Shorts</td> <td style="text-align: center;">100% cotton</td> <td>Shorts</td> </tr> </tbody> </table> <p>Compare and contrast the performance characteristics of the fibres used in the football kits in Figure 2 and Figure 3.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tbody> <tr> <td style="width: 15%;">5–6 marks</td> <td>Detailed comparison and thorough contrasting of the performance characteristics of the fibres used in the football kits in Figure 2 and Figure 3. A variety of key points are made about the performance characteristics of the fibres of each football kit. There may be some minor irrelevant points but this will not detract from the overall quality of the response. 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 the fibres used in one of the football kits.</td> </tr> <tr> <td>3–4 marks</td> <td>Good comparison and some contrasting of the performance characteristics of the fibres used in the football kits in Figure 2 and Figure 3. Some key points are made about the performance characteristics of the fibres of each football kit. 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 there may be information about only one of the football kits but it will be in detail.</td> </tr> <tr> <td>1–2 marks</td> <td>Basic comparison and limited contrasting of the performance characteristics of the fibres used in the football kits in Figure 2 and Figure 3. Few key points are made about the performance characteristics of the fibres of each football kit. A limited range of different points from the indicative content will be included. There may be some confusion or inaccurate information about the fibres. At the lower end of the mark band there may be basic information about only one of the football kits.</td> </tr> <tr> <td>0 marks</td> <td>No response or nothing worthy of credit.</td> </tr> </tbody> </table>	Figure 2		Figure 3		Jumper	100% wool	Top	71% nylon 26% polyester 3% elastane	Socks	Socks	Shorts	100% cotton	Shorts	5–6 marks	Detailed comparison and thorough contrasting of the performance characteristics of the fibres used in the football kits in Figure 2 and Figure 3 . A variety of key points are made about the performance characteristics of the fibres of each football kit. There may be some minor irrelevant points but this will not detract from the overall quality of the response. 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 the fibres used in one of the football kits.	3–4 marks	Good comparison and some contrasting of the performance characteristics of the fibres used in the football kits in Figure 2 and Figure 3 . Some key points are made about the performance characteristics of the fibres of each football kit. 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 there may be information about only one of the football kits but it will be in detail.	1–2 marks	Basic comparison and limited contrasting of the performance characteristics of the fibres used in the football kits in Figure 2 and Figure 3 . Few key points are made about the performance characteristics of the fibres of each football kit. A limited range of different points from the indicative content will be included. There may be some confusion or inaccurate information about the fibres. At the lower end of the mark band there may be basic information about only one of the football kits.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
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Indicative content		
Performance characteristics of the fibres used in the football kits	Figure 2: 100% wool top and socks, 100% cotton shorts	Figure 3: 71% nylon 26% polyester 3% elastane top and shorts.
Strength	Cotton is strong even when wet.	Nylon and polyester are strong even when wet.
Absorbency	Wool is water repellent in light rain but very absorbent in heavy rain and takes a long time to dry. Cotton very absorbent and takes a long time to dry.	Nylon, polyester and elastane do not absorb water so dry quickly. They can be engineered to enable them to wick moisture away from the body.
Elasticity	Wool is elastic and recovers shape fairly well.	Nylon and polyester have little elasticity. Elastane has a high level of stretch and recovery.
Durability	Wool can be durable if fabric is tightly constructed.	Nylon and polyester last a long time and are resistant to abrasion.
Crease resistance	Wool does not crease easily. Cotton creases.	Nylon, polyester and elastane are crease resistant.
Thermal qualities	Wool has crimp that makes it a good insulator/warm. When wool absorbs moisture it gives off heat. Cotton is a poor insulator/cool.	Nylon and polyester poor insulators but can be engineered to improve thermal qualities.
Comfort	Some wool fibres may irritate the skin. Cotton is comfortable due to high absorbency.	Nylon and polyester are lightweight and smooth to the touch.

		<table border="1"> <tbody> <tr> <td>Stain resistance</td> <td>Wool is stain repellent. Cotton will absorb water-borne stains.</td> <td>Nylon and polyester are repellent to water-borne stains.</td> </tr> <tr> <td>Static</td> <td>Wool and cotton are anti-static.</td> <td>Nylon and polyester affected by static electricity.</td> </tr> <tr> <td>Resistance to moth larvae as well as bacteria and mildew</td> <td>Wool attacked by moths, bacteria and mildew. Cotton can be affected by mildew.</td> <td>Nylon, polyester and elastane are not affected by moths or mildew.</td> </tr> <tr> <td>Resistance to exposure to UV light and weakening</td> <td>Wool has sensitivity to UV light degradation.</td> <td>Nylon turns yellow and rots after long exposure to sunlight, polyester does not.</td> </tr> <tr> <td>Shrinkage</td> <td>Wool and cotton prone to shrinking, unless fibres are treated with a finish.</td> <td>Nylon and polyester do not shrink.</td> </tr> <tr> <td>Lustre</td> <td>Wool has no lustre Cotton has little lustre.</td> <td>Nylon and polyester have smooth fibres with high lustre.</td> </tr> </tbody> </table>	Stain resistance	Wool is stain repellent. Cotton will absorb water-borne stains.	Nylon and polyester are repellent to water-borne stains.	Static	Wool and cotton are anti-static.	Nylon and polyester affected by static electricity.	Resistance to moth larvae as well as bacteria and mildew	Wool attacked by moths, bacteria and mildew. Cotton can be affected by mildew.	Nylon, polyester and elastane are not affected by moths or mildew.	Resistance to exposure to UV light and weakening	Wool has sensitivity to UV light degradation.	Nylon turns yellow and rots after long exposure to sunlight, polyester does not.	Shrinkage	Wool and cotton prone to shrinking, unless fibres are treated with a finish.	Nylon and polyester do not shrink.	Lustre	Wool has no lustre Cotton has little lustre.	Nylon and polyester have smooth fibres with high lustre.		
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02	3	<p>Justify the use of weft knitted fabric for the 1920s football kit in Figure 2.</p> <table border="1"> <tr> <td>5–6 marks</td> <td>Detailed justification of the use of weft knitted fabric for the 1920s football kit. Thorough explanation of why weft knitted fabric is used for the 1920s football kit. A wide range of different points from the indicative content will be included, especially at the top end of the mark band. There may be some minor irrelevant points, particularly relating to negative aspects but this will not detract from the overall quality of the response.</td> </tr> <tr> <td>3–4 marks</td> <td>Good justification of the use of weft knitted fabric for the 1920s football kit. Some explanation of why weft knitted fabric is used for the 1920s football kit. A range of different points from the indicative content is included, some of which may focus on negative aspects. At the low end of the mark band information may concern only a few points but they will be in some detail.</td> </tr> <tr> <td>1–2 marks</td> <td>Basic justification of the use of weft knitted fabric for the 1920s football kit. Limited explanation of why weft knitted fabric is used for the 1920s football kit. A few points will be included especially at the top end of the mark band. There may be some confusion or inaccurate information that focuses on negative aspects. The information given will be basic and may only refer to one point.</td> </tr> <tr> <td>0 marks</td> <td>No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Weft knitted 1920s football top and socks in Figure 2</p> <ul style="list-style-type: none"> • Stretchy sweater/jumper and socks that can stretch in all directions so easy to move in and dress/undress. • Moulds to shape of figure so does not flap about when moving. • Fabric does not crease so keeps good appearance. • Fabric structure traps air and insulates to keep player warm. • In 1920s a simple technique that could be hand made using very basic tools and materials to provide a homemade football kit. • Different knitted stitches can be used to suit different parts of the garment such as ribbed welts and cuffs to make fabric more elasticated at waist, wrists and knees. • Colour pattern stripes can be made eg at sock top. • Garments can be made to individual measurements. • Fully fashioned panels can be knitted. • However, weft knitted fabric can snag/ladder/unravel. • Warmth can be lost as air passes through the fabric structure. <p>Award any other valid responses.</p>	5–6 marks	Detailed justification of the use of weft knitted fabric for the 1920s football kit. Thorough explanation of why weft knitted fabric is used for the 1920s football kit. A wide range of different points from the indicative content will be included, especially at the top end of the mark band. There may be some minor irrelevant points, particularly relating to negative aspects but this will not detract from the overall quality of the response.	3–4 marks	Good justification of the use of weft knitted fabric for the 1920s football kit. Some explanation of why weft knitted fabric is used for the 1920s football kit. A range of different points from the indicative content is included, some of which may focus on negative aspects. At the low end of the mark band information may concern only a few points but they will be in some detail.	1–2 marks	Basic justification of the use of weft knitted fabric for the 1920s football kit. Limited explanation of why weft knitted fabric is used for the 1920s football kit. A few points will be included especially at the top end of the mark band. There may be some confusion or inaccurate information that focuses on negative aspects. The information given will be basic and may only refer to one point.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
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03	1	<p>Give three different fabric performance tests for furnishing fabric.</p> <p>Indicative content</p> <p>Any three different tests, one mark each.</p> <ul style="list-style-type: none"> • Flammability/fire/drip test. • Martindale test for abrasion/abrasion resistance test/abrasion rub test for durability. • Martindale test for pilling/pilling test. • Tensile strength/tear properties. • Colour fastness to light. • Colour fastness to rubbing. • Colour fastness to washing. • Shrinkage after cleaning. • Crease recovery properties. • Stain resistance. <p>Award 1 mark for naming the Martindale test without further information.</p> <p>Do not accept: comfort, water resistance, absorbency.</p> <p>Award any other valid responses.</p>	3 marks	AO4 2c

Qu	Part	Marking Guidance	Total marks	AO								
03	2	<p>Explain why furnishing fabric is tested in different ways before its use in public places.</p> <table border="1"> <tr> <td>5–6 marks</td> <td>Detailed knowledge and understanding of why furnishing fabric is tested in different ways before use in public places. Thorough explanation with a range of mainly accurate information about the reasons for testing in different ways in the context of furnishing fabric for public places. There may be some minor irrelevant points but this will not detract from the overall quality of the response.</td> </tr> <tr> <td>3–4 marks</td> <td>Good knowledge and understanding of why furnishing fabric is tested in different ways before use in public places. Some explanation with some information about the reasons for testing in different ways in the context of furnishing fabric for public places. At the lower end of the mark band information may concern only one reason why furnishing fabric is tested but it will be in some detail.</td> </tr> <tr> <td>1–2 marks</td> <td>Basic knowledge and understanding of why furnishing fabric is tested in different ways before use in public places. Limited explanation about the reasons for testing in the context of furnishing fabric for public places. At the lower end of the mark band only one reason may be referred to and information given will be basic.</td> </tr> <tr> <td>0 marks</td> <td>No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Tests are carried out to:</p> <ul style="list-style-type: none"> • ensure safety of the public. Data from tests is used to judge the safety of furnishing fabric so that those selected for use are safe and reduce the dangers from fire in public places, such as flames, hot dripping fabric, smoke inhalation. • meet responsibilities/legal requirements for furnishing fabric to be safe and enable it to be selected for use in line with fire safety legislation • provide information for fabric specifications so that those selecting fabrics have detailed guidance • ensure dye transfer does not occur on other fabrics • give data about furnishing fabric stability so that those selected for public spaces will stand up to frequent use • consider durability so that it is clear how long the fabric may last in good condition • as part of quality assurance so that fabric meets performance requirements and guarantees can be made to customers 	5–6 marks	Detailed knowledge and understanding of why furnishing fabric is tested in different ways before use in public places. Thorough explanation with a range of mainly accurate information about the reasons for testing in different ways in the context of furnishing fabric for public places. 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 furnishing fabric is tested in different ways before use in public places. Some explanation with some information about the reasons for testing in different ways in the context of furnishing fabric for public places. At the lower end of the mark band information may concern only one reason why furnishing fabric is tested but it will be in some detail.	1–2 marks	Basic knowledge and understanding of why furnishing fabric is tested in different ways before use in public places. Limited explanation about the reasons for testing in the context of furnishing fabric for public places. At the lower end of the mark band only one reason may be referred to and information given will be basic.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 2c
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		<ul style="list-style-type: none">• protect fabric/furnishing manufacturer reputation so that customers return• promote brand image/brand values so that customers trust the fabric supplier. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO					
04	1	<p>The ball in Figure 4 is made from 12 separate regular pentagons stitched together.</p> <p>Each join of two pentagons requires 94 mm of thread.</p> <p>Calculate how much thread is needed to make the ball.</p> <p>Indicative content</p> <p>As a general principle, a correct response is awarded full marks.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">10 + 10 + 10 = 30 (joined edges)</td> <td rowspan="2" style="padding: 5px; vertical-align: middle;">1 mark (M)</td> </tr> <tr> <td style="padding: 5px;">or 30 (joined edges)</td> </tr> <tr> <td style="padding: 5px;">30 × 94 mm thread = 2820 mm</td> <td style="padding: 5px;">1 mark (A)</td> </tr> </table>	10 + 10 + 10 = 30 (joined edges)	1 mark (M)	or 30 (joined edges)	30 × 94 mm thread = 2820 mm	1 mark (A)	2 marks	AO4 2c
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Qu	Part	Marking Guidance	Total marks	AO				
04	2	<p>In a sample of 40 balls, seven have faulty stitching.</p> <p>Calculate the probability of one ball in the sample, picked at random, having faulty stitching.</p> <p>Give your answer to two decimal places.</p> <p>Indicative content</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">$\frac{7}{40}$ or 0.175</td> <td style="padding: 5px;">1 mark (M)</td> </tr> <tr> <td style="padding: 5px;">= 0.18</td> <td style="padding: 5px;">1 mark (A)</td> </tr> </table>	$\frac{7}{40}$ or 0.175	1 mark (M)	= 0.18	1 mark (A)	2 marks	AO4 2c
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Qu	Part	Marking Guidance	Total marks	AO				
04	3	<p>The manufacturer has been asked to make a larger ball.</p> <p>The small ball requires 15 g of stuffing.</p> <p>The large ball requires 17% more stuffing than the small ball.</p> <p>Calculate the total amount of stuffing required for a batch of 12 000 large balls.</p> <p>Indicative content</p> <p>As a general principle, a correct response is awarded full marks.</p> <table border="1" data-bbox="320 775 1217 1352"> <tbody> <tr> <td data-bbox="320 775 1029 1232"> <p>$15 \times 0.17 = 2.55$ and $15 + 2.55$</p> <p>or</p> <p>$0.15 \times 17 = 2.55$ and $15 + 2.55$</p> <p>or</p> <p>15×1.17</p> <p>or</p> <p>17.55</p> </td> <td data-bbox="1029 775 1217 1232">1 mark (M)</td> </tr> <tr> <td data-bbox="320 1232 1029 1352"> <p>$17.55 \times 12\ 000 = 210\ 600$ g</p> </td> <td data-bbox="1029 1232 1217 1352">1 mark (A)</td> </tr> </tbody> </table>	<p>$15 \times 0.17 = 2.55$ and $15 + 2.55$</p> <p>or</p> <p>$0.15 \times 17 = 2.55$ and $15 + 2.55$</p> <p>or</p> <p>15×1.17</p> <p>or</p> <p>17.55</p>	1 mark (M)	<p>$17.55 \times 12\ 000 = 210\ 600$ g</p>	1 mark (A)	2 marks	AO4 2c
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04	4	<p>Calculate the area of the pentagon in Figure 5.</p> <p>Indicative content As a general principle, a correct response is awarded full marks.</p> <p>Method splitting the pentagon into a triangle and trapezium:</p> <table border="1" data-bbox="320 568 1211 1554"> <tr> <td data-bbox="320 568 1023 826"> Area of triangle: $\frac{1}{2} \times 113.26 \times 41.14$ or [2329.7582, 2329.76] </td> <td data-bbox="1023 568 1211 826">1 mark (M) for correct method</td> </tr> <tr> <td data-bbox="320 826 1023 1357"> Area of trapezium: <i>Accept correctly splitting up the trapezium into a series of small shapes.</i> $\frac{1}{2} (70 + 113.26) \times 66.57$ or $\frac{70 + 113.26}{2} \times 66.57$ or $70.00 \times 66.57 + 66.57 \times 21.63$ or [6099.8091, 6099.81] </td> <td data-bbox="1023 826 1211 1357">1 mark (M) for correct method</td> </tr> <tr> <td data-bbox="320 1357 1023 1471"> Triangle + trapezium: $2329.76 + 6099.81$ </td> <td data-bbox="1023 1357 1211 1471">1 mark (M) for correct method</td> </tr> <tr> <td data-bbox="320 1471 1023 1554"> Accept [8429, 8431] </td> <td data-bbox="1023 1471 1211 1554">1 mark (A)</td> </tr> </table> <p>Alternative method splitting the pentagon up into 5 identical triangles meeting at the middle:</p> <table border="1" data-bbox="320 1657 1211 2036"> <tr> <td data-bbox="320 1657 1023 1776"> $\tan 36 = \frac{35}{x}$ or $x = \frac{35}{\tan 36}$ or 48.173 </td> <td data-bbox="1023 1657 1211 1776">1 mark (M)</td> </tr> <tr> <td data-bbox="320 1776 1023 1883"> $\frac{1}{2} \times 70 \times \text{their } 48.173$ or 1686.06 </td> <td data-bbox="1023 1776 1211 1883">1 mark (M)</td> </tr> <tr> <td data-bbox="320 1883 1023 1955"> their 1686.06... $\times 5$ </td> <td data-bbox="1023 1883 1211 1955">1 mark (M)</td> </tr> <tr> <td data-bbox="320 1955 1023 2036"> Accept [8429, 8431] </td> <td data-bbox="1023 1955 1211 2036">1 mark (A)</td> </tr> </table>	Area of triangle: $\frac{1}{2} \times 113.26 \times 41.14$ or [2329.7582, 2329.76]	1 mark (M) for correct method	Area of trapezium: <i>Accept correctly splitting up the trapezium into a series of small shapes.</i> $\frac{1}{2} (70 + 113.26) \times 66.57$ or $\frac{70 + 113.26}{2} \times 66.57$ or $70.00 \times 66.57 + 66.57 \times 21.63$ or [6099.8091, 6099.81]	1 mark (M) for correct method	Triangle + trapezium: $2329.76 + 6099.81$	1 mark (M) for correct method	Accept [8429, 8431]	1 mark (A)	$\tan 36 = \frac{35}{x}$ or $x = \frac{35}{\tan 36}$ or 48.173	1 mark (M)	$\frac{1}{2} \times 70 \times \text{their } 48.173$ or 1686.06	1 mark (M)	their 1686.06... $\times 5$	1 mark (M)	Accept [8429, 8431]	1 mark (A)	4 marks	AO4 2c
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05	0	<p>Outline three ways that designers and manufacturers of children's soft toys can meet health and safety standards.</p> <p>One mark for each correct way.</p> <p>Indicative content</p> <ul style="list-style-type: none"> • Ensure that soft toys meet the safety/BS EN 71 requirements. • Use methods of manufacture to ensure soft toy safety. • Use of safe materials for soft toys. • No toxic chemicals/materials/dyes are used. • No sharp edges. • No plush/loose fibres on toys for children under 36 months. • No strangulation/suffocation risk e.g. cords or ties. • No components that resemble food to avoid choking hazards. • Testing soft toys for safety before consumer use. • Use of safety warnings and labelling for soft toys e.g. Lion Mark and 'Warning. Not suitable for children under 36 months'. • Components securely attached to prevent risk of choking on small parts. • Quality control/safety checks e.g. sharps left in a product. <p>Do not accept: use of zips, flammability warnings.</p> <p>Award any other valid responses.</p>	3 marks	AO4 2b

Qu	Part	Marking Guidance	Total marks	AO								
06		<p>Describe Paul Poiret's fashion designs and explain how his work went on to influence 1920s Art Deco fashion.</p> <p>Give examples of his work in your answer.</p> <table border="1" data-bbox="320 506 1214 1397"> <tr> <td data-bbox="320 506 459 804">7–9 marks</td> <td data-bbox="459 506 1214 804">Detailed description of the key aspects of Paul Poiret's fashion designs. Thorough explanation and in depth understanding of how Paul Poiret's fashion designs influenced Art Deco fashion. 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 variety of examples of his work will be referenced and some are described in detail.</td> </tr> <tr> <td data-bbox="320 804 459 1070">4–6 marks</td> <td data-bbox="459 804 1214 1070">Good description of the key aspects of Paul Poiret's fashion designs. Some explanation and good understanding of how Paul Poiret's fashion designs influenced Art Deco fashion. Some relevant examples of Paul Poiret's fashion designs. There may only be a limited range of examples of his work, with some detail in the response.</td> </tr> <tr> <td data-bbox="320 1070 459 1337">1–3 marks</td> <td data-bbox="459 1070 1214 1337">Basic description of the key aspects of Paul Poiret's fashion designs. Limited explanation and basic understanding of how Paul Poiret's fashion designs influenced Art Deco fashion. There may be some confusion about Paul Poiret's work and/or Art Deco fashion. In this mark band, there may be few or no examples or description of his work.</td> </tr> <tr> <td data-bbox="320 1337 459 1397">0 marks</td> <td data-bbox="459 1337 1214 1397">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Paul Poiret's fashion designs:</p> <ul data-bbox="320 1570 1198 2024" style="list-style-type: none"> • were draped rather than having the previously popular tailored garment structure • often had a simple structure • had no corsets or petticoats • were cut along straight lines and constructed from rectangles • were influenced by the Ballet Russes' costume designs • featured folkloric, ethnic trimmings and fantasy themes • included bright vivid colours • included use of decadent and luxurious materials such as velvets, metallic fabric, silks, furs, feathers, lace, embroidery and applique • featured exotic oriental influences • included accessories such as turbans. 	7–9 marks	Detailed description of the key aspects of Paul Poiret's fashion designs. Thorough explanation and in depth understanding of how Paul Poiret's fashion designs influenced Art Deco fashion. 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 variety of examples of his work will be referenced and some are described in detail.	4–6 marks	Good description of the key aspects of Paul Poiret's fashion designs. Some explanation and good understanding of how Paul Poiret's fashion designs influenced Art Deco fashion. Some relevant examples of Paul Poiret's fashion designs. There may only be a limited range of examples of his work, with some detail in the response.	1–3 marks	Basic description of the key aspects of Paul Poiret's fashion designs. Limited explanation and basic understanding of how Paul Poiret's fashion designs influenced Art Deco fashion. There may be some confusion about Paul Poiret's work and/or Art Deco fashion. In this mark band, there may be few or no examples or description of his work.	0 marks	No response or nothing worthy of credit.	9 marks	AO4 2b
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	<p>Paul Poiret's influence on Art Deco fashion:</p> <ul style="list-style-type: none"> • geometric shapes and abstract forms • garment styles influenced by the orient • glamorous rich materials with surface sheen • beading, jewels and other surface embellishment • cut of hemlines e.g. high/low, asymmetric, handkerchief etc. • turban style head wear • straight and loose styling of 1920's flapper dresses with a waistline at the hips, bare backs and narrow shoulder straps • clothing hung from shoulders with loose flowing lines rather than the previously popular tight waists and corseted silhouette • romantic theatrical designs. <p>Examples of his work:</p> <ul style="list-style-type: none"> • lampshade tunic with short hem length held out in a hula hoop shape, worn over a long hobble skirt or harem pants. • harem pants/pantaloons/trousers with very loose, full shape, gathered at the ankle • hobble skirt which restricted movement due to long length, narrow at ankles • kimono style capes and coats with wide sleeves, overlapped fronts and simple structure • oriental inspired decorative costumes for lavish fancy dress balls • exotic fashion accessories such as turbans and feathers. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
07		<p>Fashions have a limited life span from new style to outdated look.</p> <p>Identify and explain the stages in a product life cycle.</p> <table border="1" data-bbox="320 472 1214 1227"> <tr> <td data-bbox="320 472 459 707">5–6 marks</td> <td data-bbox="459 472 1214 707">Detailed knowledge of most of the stages in a product life cycle. Thorough description with mainly accurate information about the different stages. There may be some minor irrelevant points, especially at the lower end of the mark band, but this will not detract from the overall quality of the response.</td> </tr> <tr> <td data-bbox="320 707 459 936">3–4 marks</td> <td data-bbox="459 707 1214 936">Good knowledge of some of the stages in a product life cycle. Some description with mostly accurate information about the different stages. Information may concern only a few different stages but it will be in detail. At the lower end of the mark band there may be some inaccuracies.</td> </tr> <tr> <td data-bbox="320 936 459 1164">1–2 marks</td> <td data-bbox="459 936 1214 1164">Basic knowledge of one or more of the stages in a product life cycle. Limited description of them. There may be some confusion and inaccurate information about the stages in a product life cycle. At the lower end of the mark band information may concern only a few different stages and it will be basic information.</td> </tr> <tr> <td data-bbox="320 1164 459 1227">0 marks</td> <td data-bbox="459 1164 1214 1227">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Stages in a product life cycle</p> <ul data-bbox="320 1400 1214 2054" style="list-style-type: none"> • Design introduction: a new fashion is worn by models, celebrities and influencers. The design is expensive and exclusive, and made in small quantities. • Evolution: the fashion is seen in the media and more people start to wear the style as it begins to rise in popularity, although it is still limited in its availability. • Growth: the style is copied and more available to a wider audience. The design is modified using cheaper fabrics to sell at lower price levels through high street shops and online. Influencers, rapid response manufacturing and 24 hours online shopping, means that growth can be very rapid. • Maturity: can last for only weeks or some years with no set time for this stage, as it depends on the duration of the style's popularity. • Decline: sales drop off and items are put on sale. Fashion conscious consumers are no longer interested in the product. • Replacement: the style is out of stock and obsolete, with no further production runs. Consumers have moved on to the next new design. 	5–6 marks	Detailed knowledge of most of the stages in a product life cycle. Thorough description with mainly accurate information about the different stages. There may be some minor irrelevant points, especially at the lower end of the mark band, but this will not detract from the overall quality of the response.	3–4 marks	Good knowledge of some of the stages in a product life cycle. Some description with mostly accurate information about the different stages. Information may concern only a few different stages but it will be in detail. At the lower end of the mark band there may be some inaccuracies.	1–2 marks	Basic knowledge of one or more of the stages in a product life cycle. Limited description of them. There may be some confusion and inaccurate information about the stages in a product life cycle. At the lower end of the mark band information may concern only a few different stages and it will be basic information.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 2a
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		<ul style="list-style-type: none">• Disposal: obsolete products are often recycled/donated/thrown into landfill. <p>A product life cycle chart may be included in the answer with a bell-shaped curve. Credit should be given for correct information.</p> <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO
08		<p>Give two principles of Total Quality Management (TQM).</p> <p>Any two principles one mark each.</p> <p>Indicative content</p> <ul style="list-style-type: none"> • Customer satisfaction, meet customer expectations for quality to maintain and increase sales. • Systematic approach to ensure quality/cost/time efficiency at all stages through planning and monitoring. • Continual improvements made in business practices, structures and systems. • Involve management and employees in development; everyone's approach to producing quality assured products matters. • Management commitment to reduction of waste and defective goods. • The concept of quality reaches beyond the factory to suppliers. • Factual approach to decision making. <p>Specific examples of procedures and policies may be given such as:</p> <ul style="list-style-type: none"> • manufacturing specification to ensure products meet client expectation • flow charts with feedback loops • use of Scrum • use of Six Sigma • critical path analysis. <p>Award any other valid responses.</p>	2 marks	AO4 2a

Qu	Part	Marking Guidance	Total marks	AO
09	1	<p>State what is meant by the following terms: Fabric nap Pattern repeat</p> <p>One mark for correct definition of each term, up to a maximum of two marks.</p> <p>Indicative content</p> <p>Fabric nap:</p> <ul style="list-style-type: none"> • fabric with a raised texture/surface pile • fabric that looks a different shade when viewed from different angles • fabric surface that feels different when smoothed from different directions • directional pile • fibres that stand away from the surface of the fabric. <p>Pattern repeat:</p> <ul style="list-style-type: none"> • the unit of design that is repeated to form the pattern on the fabric • the area that when repeated makes a continuous pattern across the width and along the length of fabric • part of the pattern that is the smallest unit of repeat • the size and placement of the 'tile' of a pattern. <p>Do not accept: the feel/texture of a fabric unless further explained.</p> <p>Award marks as appropriate for any responses that include diagrams.</p> <p>Award any other valid responses.</p>	2 marks	AO4 2a

Qu	Part	Marking Guidance	Total marks	AO								
09	2	<p>Explain the impact of fabric nap and pattern repeat on the design and manufacture of garments.</p> <p>Give examples of specific fabrics in your answer.</p> <table border="1" data-bbox="320 506 1214 1641"> <tr> <td data-bbox="320 506 459 875">5–6 marks</td> <td data-bbox="459 506 1214 875">Detailed understanding and thorough explanation of the impact of both fabric nap and pattern repeat on the design and manufacture of garments. Mainly accurate information about a variety of different aspects of using both fabric with nap and pattern repeat, although they may not be discussed in even balance at the low end of the mark band. 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 variety of specific fabrics/examples will be referenced.</td> </tr> <tr> <td data-bbox="320 875 459 1211">3–4 marks</td> <td data-bbox="459 875 1214 1211">Good understanding with some explanation of the impact of both fabric nap and pattern repeat on the design and manufacture of garments. Information about some of the different aspects of using fabric with nap and pattern repeat. Some specific fabrics will be referenced. At the lower end of the mark band there may be a lack of information about either using fabric with nap or pattern repeat and there may be little reference to a specific fabric/examples.</td> </tr> <tr> <td data-bbox="320 1211 459 1581">1–2 marks</td> <td data-bbox="459 1211 1214 1581">Basic understanding with limited explanation of the impact of fabric nap and/or pattern repeat on the design and manufacture of garments. Little or no information about the different aspects of using fabric with nap and/or pattern repeat. There may be little or no reference to specific fabrics/examples. There may be some confusion regarding what is meant by the terms fabric nap and/or pattern repeat. At the lower end of the mark band there may be reference to only using fabric with nap or only to pattern repeat.</td> </tr> <tr> <td data-bbox="320 1581 459 1641">0 marks</td> <td data-bbox="459 1581 1214 1641">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Impact of fabric nap on the design and manufacture of garments:</p> <ul style="list-style-type: none"> • appearance: the light reflects off the fabric pile differently depending on how the surface fibres are aligned, impacting on the colour of the garment • one-directional layout: fabric pieces for each part of the garment need to be aligned in a single direction along the fabric grain to avoid colour shade changes 	5–6 marks	Detailed understanding and thorough explanation of the impact of both fabric nap and pattern repeat on the design and manufacture of garments. Mainly accurate information about a variety of different aspects of using both fabric with nap and pattern repeat, although they may not be discussed in even balance at the low end of the mark band. 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 variety of specific fabrics/examples will be referenced.	3–4 marks	Good understanding with some explanation of the impact of both fabric nap and pattern repeat on the design and manufacture of garments. Information about some of the different aspects of using fabric with nap and pattern repeat. Some specific fabrics will be referenced. At the lower end of the mark band there may be a lack of information about either using fabric with nap or pattern repeat and there may be little reference to a specific fabric/examples.	1–2 marks	Basic understanding with limited explanation of the impact of fabric nap and/or pattern repeat on the design and manufacture of garments. Little or no information about the different aspects of using fabric with nap and/or pattern repeat. There may be little or no reference to specific fabrics/examples. There may be some confusion regarding what is meant by the terms fabric nap and/or pattern repeat. At the lower end of the mark band there may be reference to only using fabric with nap or only to pattern repeat.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 2b
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	<ul style="list-style-type: none"> • inefficient layout: fabric pieces for each part of the garment need to be the same way up, which may not be the most efficient way to arrange the pattern pieces • there is greater fabric wastage for fabric with nap, as pattern pieces have to be positioned only one way up to avoid different shading of colour • increased costs for garments using fabric with nap, as a greater amount of fabric is required • garments can be designed to feature panels or parts with different shading of colour according to placement of different directions of fabric nap • care needed when pressing nap fabrics during manufacture to avoid flattening the pile • fabric such as velvet is prone to fraying which is a consideration when manufacturing. <p>Impact of pattern repeat on the design and manufacture of garments:</p> <ul style="list-style-type: none"> • pattern repeat may be directional/one way pattern so garment will need to be constructed from pieces with the pattern the same way up • pattern repeat will need to be considered when matching symmetrical panels, so that there is balance in design of the garment • pocket pattern pieces will need to be placed carefully on the fabric pattern if pocket position is to be at the same point of the pattern repeat as the main garment piece or symmetrical pockets are to be matched • there is greater fabric wastage when fabric has a pattern repeat, as pattern pieces may have to be positioned only one way up or at particular points in the pattern repeat to avoid upside down pieces or mismatching of garment parts • a larger pattern repeat increases the amount of fabric required compared to a smaller pattern repeat • increased costs for garments using fabric with a pattern repeat compared to plain coloured fabric, as a greater amount of fabric is required. <p>Specific types of fabric with nap:</p> <ul style="list-style-type: none"> • velvet • velour • cord/corduroy/needlecord/jumbo cord • satin • suedette. <p>Specific types of fabric with pattern repeat:</p> <ul style="list-style-type: none"> • tartan • madras • checked • gingham • printed design e.g. floral. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO
10		<p>State what is meant by the term upcycling.</p> <p>Any one definition, one mark.</p> <p>Indicative content</p> <ul style="list-style-type: none"> • Taking unwanted products and improving them to make them useful or desirable again. • Transforming items that are not needed/pre-used items into new creative pieces. • Making updates to obsolete products to make a different/new product and prevent waste. • Reimagining out dated products/materials in a new environmentally friendly or sustainable way. <p>Award any other valid responses.</p>	1 mark	AO4 2b

Qu	Part	Marking Guidance	Total marks	AO
11		<p>Give two environmental benefits of making garments from fully fashioned knitted panels.</p> <p>Any two benefits, one mark each.</p> <p>Indicative content</p> <p>Fully fashioned panels:</p> <ul style="list-style-type: none"> • are knitted efficiently to the exact shape and size required to conserve resources • use only the yarn needed for each shape so there is reduced fabric waste for landfill • have fewer stages in knitting production and so use less energy to make garments • fewer post knitting operations results in less pollution/carbon emissions. <p>Do not accept reference to waste unless type of waste explained.</p> <p>Responses require reference to environmental benefits, not just information about fully fashioned knitting.</p> <p>Award any other valid responses.</p>	2 marks	AO4 2b