



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

Paper 2 Designing and Making Principles

Mark scheme

June 2023

Version: 1.0 Final



2 3 6 A 7 5 6 2 / 2 / M S

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.

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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 clothing and accessories in Figure 1 and evaluate how the style reflects the role of women in society during the 1900s.</p> <table border="1" data-bbox="320 472 1214 1608"> <tr> <td data-bbox="320 472 459 808">7–9 marks</td> <td data-bbox="459 472 1214 808">Detailed analysis of the style of the clothing and accessories in Figure 1 and thorough evaluation of how the style reflects the role of women in society during the 1900s. There will be comments regarding both clothing and accessories. 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, but this will not detract from the overall quality of the response.</td> </tr> <tr> <td data-bbox="320 808 459 1144">4–6 marks</td> <td data-bbox="459 808 1214 1144">Good analysis of the style of the clothing and accessories in Figure 1 and some evaluation of how the style reflects the role of women in society during the 1900s. There may be comments about accessories in addition to those about clothing. 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 information may concern only a few points but they will be in some detail.</td> </tr> <tr> <td data-bbox="320 1144 459 1547">1–3 marks</td> <td data-bbox="459 1144 1214 1547">Basic analysis of the style of the clothing and accessories in Figure 1 and limited evaluation of how the style reflects the role of women in society during the 1900s. A few points from the indicative content will be included especially at the top end of the mark band. There may be comments about only the clothing or only the accessories. There may be some confusion or inaccurate information about the style of the clothing and accessories. At the lower end of the mark band only one point may be referred to and information given will be basic.</td> </tr> <tr> <td data-bbox="320 1547 459 1608">0 marks</td> <td data-bbox="459 1547 1214 1608">No response or nothing worthy of credit.</td> </tr> </table> <p data-bbox="320 1641 576 1675">Indicative content</p> <ul data-bbox="368 1709 1214 2056" style="list-style-type: none"> • S-bend silhouette: tight corsets worn to shape the body and push the bust forward and the hips back, which was fashionable at the time and described as a health corset. • Women were expected to wear corsets out of 'decency' irrespective of the activities they were doing. • Hats with a brim and decoration matched with dresses to give a neat, decorative conservative look in line with expectations about how women should dress. • Neckline wrapped in fabric/tied with ribbon in line with ideas of 'proper' feminine attire. 	7–9 marks	Detailed analysis of the style of the clothing and accessories in Figure 1 and thorough evaluation of how the style reflects the role of women in society during the 1900s. There will be comments regarding both clothing and accessories. 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, but this will not detract from the overall quality of the response.	4–6 marks	Good analysis of the style of the clothing and accessories in Figure 1 and some evaluation of how the style reflects the role of women in society during the 1900s. There may be comments about accessories in addition to those about clothing. 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 information may concern only a few points but they will be in some detail.	1–3 marks	Basic analysis of the style of the clothing and accessories in Figure 1 and limited evaluation of how the style reflects the role of women in society during the 1900s. A few points from the indicative content will be included especially at the top end of the mark band. There may be comments about only the clothing or only the accessories. There may be some confusion or inaccurate information about the style of the clothing and accessories. At the lower end of the mark band only one point may be referred to and information given will be basic.	0 marks	No response or nothing worthy of credit.	9 marks	AO3 1a AO3 1b
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		<ul style="list-style-type: none"> • Ruffled blouse/many small buttons on blouse reflected the traditional role of privileged women as ornaments in a man’s world. • Close fitting jacket with oversized shoulders and accentuated narrow waistline impractical but less fussy than previous styles. • A more masculine tailor-made style reflected the social changes taking place, some women supporting the suffragettes who were campaigning for votes for women. • Long sleeves, close fitting at cuff for modesty covering the arms and reflecting the role of women in society at the time. • Long skirt just showing ankles: this length was more practical than full length skirts as some women had begun to take part in active sports. However, the length of skirt is still determined by the strict code of etiquette based on Victorian ideas of respectability. • A-line pleated skirt was less constricting and more streamlined than previous styles, as some women were leading more active lives than before and needed more practical clothing. • Neutral colours in line with a more masculine fashion, reflecting the fight for women’s rights, some women also began to wear clothing similar to men indicating a move towards a more equal society. • Tailored gloves were worn for practical reasons. Other factors include indicating social status, to keep in line with ideals of modesty by covering the skin and to keep healthy with protection from spread of contagious diseases through touch. They were also a fashionable accessory. • Low heeled, dainty pointed toe boots/shoes were a practical height and in line with fashions of the time. • Black stockings just visible below the skirt hem to cover the legs for modesty and warmth. • The very fashionable clothing and accessories are an indicator of wealth, class and social status. <p>Award any other valid responses.</p>		
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01	2	<p>Justify why the style of the clothing in Figure 2 is suitable for cycling.</p> <table border="1" data-bbox="320 439 1214 1227"> <tr> <td data-bbox="320 439 459 667">5–6 marks</td> <td data-bbox="459 439 1214 667">Detailed justification of why the style of the clothing in Figure 2 is suitable for cycling. 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, but this will not detract from the overall quality of the response.</td> </tr> <tr> <td data-bbox="320 667 459 898">3–4 marks</td> <td data-bbox="459 667 1214 898">Good justification of why the style of the clothing in Figure 2 is suitable for cycling. 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 information may concern only a few points but they will be in some detail.</td> </tr> <tr> <td data-bbox="320 898 459 1167">1–2 marks</td> <td data-bbox="459 898 1214 1167">Basic justification of why the style of the clothing in Figure 2 is suitable for cycling. A few points from the indicative content will be included especially at the top end of the mark band. There may be some confusion or inaccurate information about the style of clothing. At the lower end of the mark band only one point may be referred to and information given will be basic.</td> </tr> <tr> <td data-bbox="320 1167 459 1227">0 marks</td> <td data-bbox="459 1167 1214 1227">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>The style of the clothing in Figure 2 is suitable for cycling because:</p> <ul data-bbox="320 1402 1174 1854" style="list-style-type: none"> • front zip opening allows quick and easy dressing/undressing. • high collar to protect neck from wind/light rain/sun. • short sleeves keep wearer cool when cycling. • close fitting top and shorts reduce wind resistance and clothing can't get caught during cycling. • elasticated pocket at side/back lower hem for storage and easy access to cycling gear. • top higher at front hem to allow for position of cycling comfort. • shorts to keep legs cool when cycling. • padding in shorts at thigh for protection. • bright colours and asymmetric design to identify cyclist/for fashion/aesthetics. • bright colours make the cyclist see and therefore safer. <p>Award any other valid responses.</p>	5–6 marks	Detailed justification of why the style of the clothing in Figure 2 is suitable for cycling. 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, but this will not detract from the overall quality of the response.	3–4 marks	Good justification of why the style of the clothing in Figure 2 is suitable for cycling. 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 information may concern only a few points but they will be in some detail.	1–2 marks	Basic justification of why the style of the clothing in Figure 2 is suitable for cycling. A few points from the indicative content will be included especially at the top end of the mark band. There may be some confusion or inaccurate information about the style of clothing. At the lower end of the mark band only one point may be referred to and information given will be basic.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
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Indicative content	
Properties of woven wool fabric for 1900s cyclewear	Properties of polyester jersey fabric for 2020s cyclewear
Strong and durable so can be worn often/over long periods of time.	Strong and durable so resists abrasion although prone to pilling when rubbed during cycling.
Scales on fibre repel light rain but water vapour is absorbed so is comfortable to wear. Wool is breathable . Very absorbent inner fibre structure, so in rain becomes saturated and may become heavy and begin to smell.	Standard polyester is not breathable or absorbent so perspiration may cause fabric to cling to the body when cycling. Polyester can be engineered to make it wick moisture away or be resistant to water. Knitted structures can be designed to improve moisture management.
Some natural stretch so good for active sports in the era in which they were worn.	Polyester fibre and jersey knit are very stretchy for active sports.
Wool is resistant to build up of static electricity during cycling.	Polyester is not resistant to static build up during cycling.
Can be soft for comfort although some wool can be itchy and uncomfortable to wear.	Soft knitted structure lightweight for active sports.
Natural crimp in the fibre creates insulating pockets of air and makes the outfit warm to wear. Wool may be too warm to wear in active sports.	Polyester is not very thermally insulating but can be engineered to make it block wind and so cyclewear is suited to outdoor use.
Some wool fabrics drape well for fit/ease of fit. Fabric can be tailored to create a fashionable outfit in the context of 1900s cyclewear.	Retains its shape well so suitable for close fitting cyclewear.

		<p>Wool resists dirt and dust due to scales/waxy fibre surface so is stain resistant. Wool suits in the 1900s would be hard to wash and would felt with moisture and rubbing.</p>	<p>Resistant to shrinking and dries very quickly making it easy care.</p>		
		<p>Very crease resistant so would look smart.</p>	<p>Very crease resistant.</p>		
		<p>Easy to dye. Low lustre.</p>	<p>Easy to dye. Smooth shiny surface might not appeal to cyclists.</p>		
<p>Award any other valid responses.</p>					

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02		<p data-bbox="320 338 746 371">Figures 3 and 4 show two caps.</p> <table border="1" data-bbox="331 405 1206 712"> <thead> <tr> <th data-bbox="331 405 719 483"></th> <th data-bbox="719 405 963 483">Figure 3</th> <th data-bbox="963 405 1206 483">Figure 4</th> </tr> </thead> <tbody> <tr> <td data-bbox="331 483 719 562">Fibre content</td> <td data-bbox="719 483 963 562">acrylic</td> <td data-bbox="963 483 1206 562">cotton</td> </tr> <tr> <td data-bbox="331 562 719 640">Place of cap manufacture</td> <td data-bbox="719 562 963 640">local</td> <td data-bbox="963 562 1206 640">offshore</td> </tr> <tr> <td data-bbox="331 640 719 712">New or waste fabric</td> <td data-bbox="719 640 963 712">waste fabric</td> <td data-bbox="963 640 1206 712">new fabric</td> </tr> </tbody> </table> <p data-bbox="320 748 1118 781">Compare and contrast the environmental impact of each cap.</p> <table border="1" data-bbox="320 815 1211 1742"> <tbody> <tr> <td data-bbox="320 815 459 1117">5–6 marks</td> <td data-bbox="459 815 1211 1117">Detailed comparing and contrasting of the environmental impact of each cap. A range of points referring to fibre content, place of manufacture and new or waste fabric. There may be both positive and negative 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 one of the caps.</td> </tr> <tr> <td data-bbox="320 1117 459 1420">3–4 marks</td> <td data-bbox="459 1117 1211 1420">Good comparing and contrasting of the environmental impact of each cap. Some points referring to fibre content, place of manufacture and new or waste fabric although there may be less information about one or two of these aspects. There may be few or no negative points. At the lower end of the mark band there may only be information about one of the caps, but it will be in detail.</td> </tr> <tr> <td data-bbox="320 1420 459 1682">1–2 marks</td> <td data-bbox="459 1420 1211 1682">Basic comparing and contrasting of the environmental impact of each cap. Limited points referring to fibre content, place of manufacture or new or waste fabric. There may be some confusion or inaccurate information about the environmental impact. At the lower end of the mark band only one cap may be referred to and information given will be basic.</td> </tr> <tr> <td data-bbox="320 1682 459 1742">0 marks</td> <td data-bbox="459 1682 1211 1742">No response or nothing worthy of credit.</td> </tr> </tbody> </table>		Figure 3	Figure 4	Fibre content	acrylic	cotton	Place of cap manufacture	local	offshore	New or waste fabric	waste fabric	new fabric	5–6 marks	Detailed comparing and contrasting of the environmental impact of each cap. A range of points referring to fibre content, place of manufacture and new or waste fabric. There may be both positive and negative 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 one of the caps.	3–4 marks	Good comparing and contrasting of the environmental impact of each cap. Some points referring to fibre content, place of manufacture and new or waste fabric although there may be less information about one or two of these aspects. There may be few or no negative points. At the lower end of the mark band there may only be information about one of the caps, but it will be in detail.	1–2 marks	Basic comparing and contrasting of the environmental impact of each cap. Limited points referring to fibre content, place of manufacture or new or waste fabric. There may be some confusion or inaccurate information about the environmental impact. At the lower end of the mark band only one cap may be referred to and information given will be basic.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
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Indicative content		
	Environmental impact of Figure 3 Cap	Environmental impact of Figure 4 Cap
Fibre content	<p>Non-biodegradable synthetic. Made from fossil fuels such as petroleum and other toxic chemicals. It is made from a non-renewable resource. Micro plastic fibre fragments will be released into the water system if the cap is washed. However, acrylic can be recycled and reused reducing landfill.</p>	<p>Natural plant fibre that is biodegradable. Cotton production needs warmer climates, resulting in global transportation. Large scale production may take away space for growing food crops and result in deforestation and soil erosion. Toxic herbicides and pesticides are used in the large-scale production of cotton which pollute the atmosphere and waterways. Excessive water is used in cotton production in processes such as bleaching and dyeing. However, organic cotton is produced without the use of toxic chemicals.</p>
Place of cap manufacture	<p>The cap is manufactured closer to where the cap is sold so fewer product miles and smaller carbon footprint than Figure 4 cap. However, the acrylic may have been manufactured overseas, impacting on the environment through release of carbon dioxide into the atmosphere during transportation.</p>	<p>Global transportation could lead to oil spills, uses fossil fuels, leads to emission of carbon dioxide and other pollutants. Offshore production involves high amounts of transport and packaging as parts of garments are shipped and flown across the world. This is a major cause of global warming and climate change.</p>

		<p>New or waste fabric</p>	<p>Patchwork of different waste fabric squares. Material off-cuts used to make unique products from recycled waste reduces the impact on the environment by reducing landfill. No new resources or energy are required to produce the fabric and no new waste or new emissions are produced in this respect.</p>	<p>Production of new fabric impacts on the environment by using resources, and energy to power production, causing the release of greenhouse gases and impacting on the landscape.</p>		
<p>Award any other valid responses.</p>						

Qu	Part	Marking Guidance	Total marks	AO
03		<p>State two reasons why it is important to use the correct tools and equipment for cutting fabric.</p> <p>Any two reasons, one mark each, up to a maximum of 2 marks.</p> <p>Indicative content</p> <ul style="list-style-type: none"> • Safety when cutting by hand so that type and size of blade is matched to fabric and cutting requirements to reduce injuries. • Accuracy when cutting so that the cut is neat, in the correct place. • So that fabric is not damaged or wasted for example by excessive fraying of the edges. • Speed when cutting so task can be carried out quickly. • Efficiency when cutting out a batch of fabric pieces so time taken to complete the task and cost is managed. • Tools or equipment might be damaged if incorrect choice of tool/equipment. <p>Award any other valid responses.</p>	2 marks	AO4 2a

Qu	Part	Marking Guidance	Total marks	AO						
04		<p>Explain how anthropometric and ergonomic data are used when designing a backpack.</p> <table border="1" data-bbox="320 434 1214 1028"> <tr> <td data-bbox="320 434 459 701">3–4 marks</td> <td data-bbox="459 434 1214 701">Good understanding of how anthropometric and ergonomic data are used when designing a backpack. At the top end of the mark band, accurate references are made to different ways that data is used and there is some differentiation between anthropometric and ergonomic data. At the low end of the mark band, the response is fairly accurate, but may lack some detail.</td> </tr> <tr> <td data-bbox="320 701 459 967">1–2 marks</td> <td data-bbox="459 701 1214 967">Basic understanding of how anthropometric data and/or ergonomic data is used when designing a backpack. At the top end of the mark band, some correct references are made to one or more different ways that data is used when designing a backpack. There may be confused and inaccurate information, especially at the lower end of the mark band.</td> </tr> <tr> <td data-bbox="320 967 459 1028">0 marks</td> <td data-bbox="459 967 1214 1028">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Anthropometric data:</p> <ul data-bbox="320 1182 1214 1525" style="list-style-type: none"> • lists the standard measurements of the average human body across a range of different sizes to guide the dimensions of the backpack. • the length of straps and the width and length of the backpack can be made appropriate to the target market’s body height, chest and waist measurements. • other relevant body measurements to the backpack design include arm span and sitting height. • the range of adjustments to straps and fastenings on a backpack can be guided by anthropometric data. <p>Ergonomic data:</p> <ul data-bbox="320 1615 1214 1921" style="list-style-type: none"> • concerns the way that people and products interact and so will guide the designer to consider the needs of the people who will use the backpack. • the shape, style and fit of a backpack and its different features will be influenced by how the human body moves and functions. • ergonomic data will help decide on the type of fastenings suitable for the backpack. • ‘Ease of use’ will be factored into the design eg zips will have grips on the slider, pockets will be easy to access. <p>Award any other valid responses.</p>	3–4 marks	Good understanding of how anthropometric and ergonomic data are used when designing a backpack. At the top end of the mark band, accurate references are made to different ways that data is used and there is some differentiation between anthropometric and ergonomic data. At the low end of the mark band, the response is fairly accurate, but may lack some detail.	1–2 marks	Basic understanding of how anthropometric data and/or ergonomic data is used when designing a backpack. At the top end of the mark band, some correct references are made to one or more different ways that data is used when designing a backpack. There may be confused and inaccurate information, especially at the lower end of the mark band.	0 marks	No response or nothing worthy of credit.	4 marks	AO4 2c
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0 marks	No response or nothing worthy of credit.									

Qu	Part	Marking Guidance	Total marks	AO				
05	1	<p>The circles in Figure 5 are stitched onto the bag at the rate of 0.13 seconds per cm.</p> <p>A batch of 9550 bags is made.</p> <p>Calculate the time it takes to stitch the circles onto the front of the bags.</p> <p>Give your answer to the nearest hour.</p> <p>Show your working.</p> <p>If no working out is shown but correct answer is given award full marks</p> <table border="1" data-bbox="320 875 1214 1883"> <tr> <td data-bbox="320 875 1027 1603"> <p>Use of formula for circle circumference and time it takes to stitch the circles.</p> <p>Circumference = $2\pi r$ $2\pi 10 = [62.8, 62.84]$ $2\pi 6.5 = [40.82, 40.85]$ $2\pi 3 = [18.84, 18.86]$</p> <p>or</p> <p>Circumference = πD $\pi 20 = [62.8, 62.84]$ $\pi 13 = [40.82, 40.85]$ $\pi 6 = [18.84, 18.86]$</p> <p>or</p> <p>[122.46, 122.55]</p> </td> <td data-bbox="1027 875 1214 1603">1 mark (M)</td> </tr> <tr> <td data-bbox="320 1603 1027 1883"> <p>Time it takes to stitch one applique design onto a bag in seconds.</p> <p>their $[122.46, 122.55] \times 0.13$</p> <p>or</p> <p>= their $[15.9198, 15.9315]$</p> </td> <td data-bbox="1027 1603 1214 1883">1 mark (M)</td> </tr> </table>	<p>Use of formula for circle circumference and time it takes to stitch the circles.</p> <p>Circumference = $2\pi r$ $2\pi 10 = [62.8, 62.84]$ $2\pi 6.5 = [40.82, 40.85]$ $2\pi 3 = [18.84, 18.86]$</p> <p>or</p> <p>Circumference = πD $\pi 20 = [62.8, 62.84]$ $\pi 13 = [40.82, 40.85]$ $\pi 6 = [18.84, 18.86]$</p> <p>or</p> <p>[122.46, 122.55]</p>	1 mark (M)	<p>Time it takes to stitch one applique design onto a bag in seconds.</p> <p>their $[122.46, 122.55] \times 0.13$</p> <p>or</p> <p>= their $[15.9198, 15.9315]$</p>	1 mark (M)	4 marks	AO4 2c
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<p>Time it takes to stitch one applique design onto a bag in seconds.</p> <p>their $[122.46, 122.55] \times 0.13$</p> <p>or</p> <p>= their $[15.9198, 15.9315]$</p>	1 mark (M)							

		<p>Time it takes to stitch the batch of 9550 bags in seconds.</p> <p>their $[15.9198, 15.9315] \times 9550$</p> <p>or</p> <p>= their $[152,034.09, 152,145.825]$</p> <p>Marks 2 and 3 may be completed in a different order</p>	<p>1 mark (M)</p>		
		<p>Time it takes to stitch the batch of 9550 bags in hours.</p> <p>42 (hours)</p>	<p>1 mark (A)</p>		

Qu	Part	Marking Guidance	Total marks	AO						
05	2	<p>The manufacturer makes three different designs of bag.</p> <p>Figure 6 shows the percentage sales of each design for two different years.</p> <p>Calculate the percentage change in sales for each design of bag from year 1 to year 2.</p> <table border="1" data-bbox="320 638 1217 1776"> <tbody> <tr> <td data-bbox="320 638 1029 1093"> Design A -13.3 or 13.3 or 13.3 decrease or better (more decimal places) </td> <td data-bbox="1029 638 1217 1093">1 mark (A)</td> </tr> <tr> <td data-bbox="320 1093 1029 1391"> Design B 3.57 or 3.57 increase or better (more decimal places) </td> <td data-bbox="1029 1093 1217 1391">1 mark (A)</td> </tr> <tr> <td data-bbox="320 1391 1029 1776"> Design C 18.5 or 18.5 increase or better (more decimal places) </td> <td data-bbox="1029 1391 1217 1776">1 mark (A)</td> </tr> </tbody> </table> <p>Answers 13,4,19 without exact answers seen award a total of 1 mark.</p>	Design A -13.3 or 13.3 or 13.3 decrease or better (more decimal places)	1 mark (A)	Design B 3.57 or 3.57 increase or better (more decimal places)	1 mark (A)	Design C 18.5 or 18.5 increase or better (more decimal places)	1 mark (A)	3 marks	AO4 2c
Design A -13.3 or 13.3 or 13.3 decrease or better (more decimal places)	1 mark (A)									
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Design C 18.5 or 18.5 increase or better (more decimal places)	1 mark (A)									

Qu	Part	Marking Guidance	Total marks	AO
05	3	<p>Which design has been least successful over the two-year period?</p> <p>You must give a reason for your answer.</p> <p>Design A as the sales have decreased whereas the other two have not decreased.</p> <p>or</p> <p>Design A as the sales have decreased by 6% of the overall designs.</p> <p>or</p> <p>Design A as the sales have decreased by 13.3%</p> <p>Up to a maximum of 1 mark</p> <p>Award any other valid responses.</p>	1 mark	AO4 2c

Qu	Part	Marking Guidance	Total marks	AO
05	4	<p>Give the coordinate for datum point A.</p> <p>(5, -2)</p>	1 mark	AO4 2c

Qu	Part	Marking Guidance	Total marks	AO
05	5	<p>The logo is rotated from the datum point B by 180°.</p> <p>Give the new coordinate for datum point A.</p> <p>(-3, 6)</p>	1 mark	AO4 2c

Qu	Part	Marking Guidance	Total marks	AO								
06		<p>Third party feedback can be collected from various sources.</p> <p>Explain how a designer of children’s soft toys would use a range of third party feedback in product development.</p> <p>Indicative content</p> <table border="1" data-bbox="320 568 1214 1671"> <tr> <td data-bbox="320 568 459 904">5–6 marks</td> <td data-bbox="459 568 1214 904">Detailed knowledge and understanding of how a designer of children’s soft toys would use a range of third-party feedback in product development. Points mainly focus on how feedback is used rather than why. Thorough explanation with detailed and mainly accurate information about a range of different types of third-party feedback. There may be a slight lack of detail or inaccuracy at the lower end of the mark band, but this does not detract from the overall response.</td> </tr> <tr> <td data-bbox="320 904 459 1240">3–4 marks</td> <td data-bbox="459 904 1214 1240">Good knowledge and understanding of how a designer of children’s soft toys would use a range of third-party feedback in product development. There may also be points about why feedback is used rather than how. Some explanation with some information about some different types of third-party feedback. At the lower end of the mark band there may only be one type of feedback but there will be some explanation of the impact on the development of children’s soft toys.</td> </tr> <tr> <td data-bbox="320 1240 459 1610">1–2 marks</td> <td data-bbox="459 1240 1214 1610">Basic knowledge and understanding of how a designer of children’s soft toys would use a range of third-party feedback in product development. There may only be points about why feedback is used rather than how. Limited explanation with little or no information about different types of third-party feedback. There may be some confusion or inaccurate information about how a designer of children’s soft toys would use a range of third-party feedback in product development.</td> </tr> <tr> <td data-bbox="320 1610 459 1671">0 marks</td> <td data-bbox="459 1610 1214 1671">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Third party feedback:</p> <ul data-bbox="320 1845 1214 2011" style="list-style-type: none"> • target market interviews, brief questions (quantitative interviews) or more in-depth questions (qualitative interviews) to help develop a toy that is designed for those who will use it. • questionnaires and surveys to collect research data on preferences and opinions about the design of children’s toys to 	5–6 marks	Detailed knowledge and understanding of how a designer of children’s soft toys would use a range of third-party feedback in product development. Points mainly focus on how feedback is used rather than why. Thorough explanation with detailed and mainly accurate information about a range of different types of third-party feedback. There may be a slight lack of detail or inaccuracy at the lower end of the mark band, but this does not detract from the overall response.	3–4 marks	Good knowledge and understanding of how a designer of children’s soft toys would use a range of third-party feedback in product development. There may also be points about why feedback is used rather than how. Some explanation with some information about some different types of third-party feedback. At the lower end of the mark band there may only be one type of feedback but there will be some explanation of the impact on the development of children’s soft toys.	1–2 marks	Basic knowledge and understanding of how a designer of children’s soft toys would use a range of third-party feedback in product development. There may only be points about why feedback is used rather than how. Limited explanation with little or no information about different types of third-party feedback. There may be some confusion or inaccurate information about how a designer of children’s soft toys would use a range of third-party feedback in product development.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 2c
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0 marks	No response or nothing worthy of credit.											

		<p>find out what type of toy would be popular and help develop a toy with desirable features.</p> <ul style="list-style-type: none"> • product reviews from customers who have bought and used children’s toys to find out which features of toys are appealing so that these can be included in the development of the toy and less successful elements of design are avoided. • use of social media to get parents to engage in a dialogue to suggest ideas for toys eg mumsnet. Design research to find out about gaps in the market so that the toy can be innovative. • focus groups – 5–10 diverse people brought together regularly to discuss children’s toys and prototype designs before they are launched to ensure that they are relevant to the consumer and market. • consumer panels made up of a representative group of people to gather ongoing data from shoppers in order to gain insight into their attitudes, behaviour, and purchasing trends. To find out what type of toy people are buying and will buy in the future so that product is up to date with trends. • third party testing to comply with safety standards for children’s products to certify product safety eg BSI • expert opinion such as educational leaders who can substantiate the educational value of the toy and ensure child development is taken into consideration when developing the product. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
07		<p>Explain why Yves St Laurent was an influential designer during the 1960s and 1970s.</p> <p>Give examples of key fashions and styles of his work in your answer.</p> <table border="1" data-bbox="320 512 1214 1476"> <tr> <td data-bbox="320 512 459 848">7–9 marks</td> <td data-bbox="459 512 1214 848">Detailed explanation of why Yves St Laurent was an influential designer during the 1960s and 1970s. In-depth understanding of the reasons why he was an influential designer. There may be some minor irrelevant points but this will not detract from the overall quality of the response. Information is mainly accurate. At the top end of the mark band a variety of examples of key fashions and styles of his work will be referenced in detail.</td> </tr> <tr> <td data-bbox="320 848 459 1117">4–6 marks</td> <td data-bbox="459 848 1214 1117">Good explanation of why Yves St Laurent was an influential designer during the 1960s and 1970s. Some understanding of the reasons why he was an influential designer. Some examples of key styles and pieces of his work. At the lower end of the mark band there may be one or more examples of key fashions or styles of his work with some details.</td> </tr> <tr> <td data-bbox="320 1117 459 1413">1–3 marks</td> <td data-bbox="459 1117 1214 1413">Basic explanation of why Yves St Laurent was an influential designer during the 1960s and 1970s. Limited understanding of the reasons why he was an influential designer. There may be some confusion and incorrect information about his work. At the lower end of the mark band there may be no examples of key fashions and styles of his work or one example with basic information.</td> </tr> <tr> <td data-bbox="320 1413 459 1476">0 marks</td> <td data-bbox="459 1413 1214 1476">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Reasons why Yves St Laurent was an influential designer during the 1960s and 1970s:</p> <ul data-bbox="320 1682 1214 2027" style="list-style-type: none"> • innovation was evident in many of his collections. • his ideas reflected the social changes of the time and his work often influenced the changes. • his trouser suits for women changed the way women dressed as it was still controversial for women to wear trousers in public in the early 1960s. • one of the first fashion designers to use works of art in his designs such as works by Matisse, Picasso and Mondrian. • the 1960s sexual revolution was evident in his designs with ‘free the nipple’ sheer tops asserting equality between the sexes. 	7–9 marks	Detailed explanation of why Yves St Laurent was an influential designer during the 1960s and 1970s. In-depth understanding of the reasons why he was an influential designer. There may be some minor irrelevant points but this will not detract from the overall quality of the response. Information is mainly accurate. At the top end of the mark band a variety of examples of key fashions and styles of his work will be referenced in detail.	4–6 marks	Good explanation of why Yves St Laurent was an influential designer during the 1960s and 1970s. Some understanding of the reasons why he was an influential designer. Some examples of key styles and pieces of his work. At the lower end of the mark band there may be one or more examples of key fashions or styles of his work with some details.	1–3 marks	Basic explanation of why Yves St Laurent was an influential designer during the 1960s and 1970s. Limited understanding of the reasons why he was an influential designer. There may be some confusion and incorrect information about his work. At the lower end of the mark band there may be no examples of key fashions and styles of his work or one example with basic information.	0 marks	No response or nothing worthy of credit.	9 marks	AO4 2b
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		<ul style="list-style-type: none"> • his diverse casting of fashion models in the 1960s and 1970s for his fashion shows included women of colour which was unusual at the time and led the way forward. • he took part in his own advertising campaigns by posing in the nude for a photograph that advertised his perfume, YSL Pour Homme, at the time this was innovative. • in 1966 launched a ready to wear boutique which featured new ideas, not just cheaper versions of his made to order haute couture designs. <p>Examples of key fashions and styles of his work:</p> <ul style="list-style-type: none"> • 1958 Trapeze line – flared from the fitted shoulder line, loose-fit with no corset, fluid silhouette • 1960 'Beat' collection for Christian Dior inspired by youth culture, featuring rebellious black leather • Le smoking 1966 a menswear-inspired tuxedo, tailored for women, androgynous glamorous evening wear • 1965 Mondrian collection of six shift dresses featuring the geometric artworks of Piet Mondrian. The colourful designs feature panels that are seamed into the garment rather than printed onto the fabric • sheer organza blouses – Saint Laurent's models would always go braless under them • Gabardine safari jacket from his 1968 ready to wear collection, inspiration from masculine clothing that revolutionised women's fashion. • Some credit him with initiating the 1980s trend of broad shoulders with shoulder pads. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO
08		<p>Give two examples of quality assurance symbols used on fashion and textile products.</p> <p>One mark for any correct example, up to a maximum of 2 marks</p> <p>Indicative content</p> <ul style="list-style-type: none"> • Kite mark • Lion mark • Wool mark • CE mark • Cotton logo • Organic/Bio cotton logo • Tencel® logo • Teflon® logo • Fairtrade Mark • Ecolabel /European ecolabel <p>Accept drawing of mark or logo.</p> <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 term e-textile.</p> <p>One mark for any correct definition, up to a maximum of 1 mark.</p> <p>Indicative content</p> <ul style="list-style-type: none"> • Electronic textiles. • Textiles that have electronics incorporated into them. • Electronic components that are embedded into textiles to interact with the wearer/user. • Electronics in fabric that can gather, store or transmit information and operate systems. • Wearable electronic technology integrated into textile products. <p>Award any other valid responses.</p>	1 mark	AO4 2a

Qu	Part	Marking Guidance	Total marks	AO
09	2	<p>Give two examples of e-textile products.</p> <p>Any two correct examples, one mark each, up to a maximum of 2 marks.</p> <p>Indicative content</p> <p>Examples of E-textile products:</p> <ul style="list-style-type: none"> • heated clothing such as an electric heated gilet with rechargeable battery • clothing that lights up for safety or novelty • MP, mobile phones, tracking devices and radios incorporated into garments such as the O'Neill MP3 jacket • sensors and monitors in garments to monitor body function for health, sport and fitness such as the VivoMetrics® life shirt • clothing with solar cells to power wearable technology. <p>Also accept electronic components such as</p> <ul style="list-style-type: none"> • GPS • Lights • Tracking device <p>Award any other valid responses.</p>	2 marks	AO4 2a

Qu	Part	Marking Guidance	Total marks	AO								
10		<p>Explain how designers of textile products can assist with the social problems of migration and housing.</p> <p>In your answer give examples of textile products that meet the needs of migration and housing.</p> <table border="1" data-bbox="320 539 1214 1541"> <tr> <td data-bbox="320 539 459 842">5–6 marks</td> <td data-bbox="459 539 1214 842">Detailed understanding of how designers of textile products can assist with the social problems of migration and housing. Thorough explanation of how a range of different textile products can meet these needs. There may be a slight lack of detail or some minor irrelevant points at the lower end of the mark band, but this does not detract from the overall response.</td> </tr> <tr> <td data-bbox="320 842 459 1106">3–4 marks</td> <td data-bbox="459 842 1214 1106">Good understanding of how designers of textile products can assist with the social problems of migration and housing. Some explanation of how some different textile products can meet these needs. There may only be information about either textile products that can assist with migration or can assist with housing, but it will be in some detail.</td> </tr> <tr> <td data-bbox="320 1106 459 1476">1–2 marks</td> <td data-bbox="459 1106 1214 1476">Basic understanding of how designers of textile products can assist with the social problems of migration and/or housing. Limited explanation of how one or more different textile products can meet these needs. At the lower end of the mark band only information about either textile products that can assist with migration or assist with housing may be referred to and information given will be basic. There may be some confusion about how textile products can assist with social problems.</td> </tr> <tr> <td data-bbox="320 1476 459 1541">0 marks</td> <td data-bbox="459 1476 1214 1541">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Designers can design textiles that are:</p> <ul style="list-style-type: none"> • multifunctional with more than one use or purpose so that fewer belongings/less equipment is needed if people are on the move or living in temporary accommodation. • suited to a range of environments that can be used in a variety of situations when travelling or homeless. • hardwearing/durable to withstand conditions of use. • lightweight for ease of carrying/transportation. • not bulky to enable storage/carrying/transportation. • useful with extra storage features/pockets 	5–6 marks	Detailed understanding of how designers of textile products can assist with the social problems of migration and housing. Thorough explanation of how a range of different textile products can meet these needs. There may be a slight lack of detail or some minor irrelevant points at the lower end of the mark band, but this does not detract from the overall response.	3–4 marks	Good understanding of how designers of textile products can assist with the social problems of migration and housing. Some explanation of how some different textile products can meet these needs. There may only be information about either textile products that can assist with migration or can assist with housing, but it will be in some detail.	1–2 marks	Basic understanding of how designers of textile products can assist with the social problems of migration and/or housing. Limited explanation of how one or more different textile products can meet these needs. At the lower end of the mark band only information about either textile products that can assist with migration or assist with housing may be referred to and information given will be basic. There may be some confusion about how textile products can assist with social problems.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 2b
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		<ul style="list-style-type: none"> • waterproof, windproof and insulates well to protect those travelling or sheltering in extremes of weather. • genderless so can be distributed by aid workers more efficiently because the clothing is appropriate for a wide range of people. • affordable so that more items can be supplied to those in need, within given budgets. • Antibacterial to maintain hygiene. • Solar panel to charge battery included for power supply on the go • Adjustable clothing to be more inclusive. • Modest clothing to be respectful to all cultures. <p>Examples:</p> <ul style="list-style-type: none"> • textile floatation devices, lifejackets and buoyancy aids that help those migrating who are in danger of falling into water, by increasing chance of rescue. • textile shelters for migration and global refugee emergencies such as light weight temporary tents that can be packed away and transported from place to place, or more substantial shelters that form a camp. • shelter suits that are jackets with a lower section detachable sleeping bag, that protect homeless people from the elements. • survival blankets that reflect body heat and trap warm air. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO						
11		<p>State two differences in how synthetic fibres are produced compared to regenerated fibres.</p> <table border="1" data-bbox="320 443 1214 869"> <tr> <td data-bbox="320 443 459 607">2 marks</td> <td data-bbox="459 443 1214 607">Good knowledge of the differences in how synthetic fibres are produced compared to regenerated fibres. Response will be mainly accurate.</td> </tr> <tr> <td data-bbox="320 607 459 804">1 mark</td> <td data-bbox="459 607 1214 804">Basic knowledge of the differences in how synthetic fibres are produced compared to regenerated fibres. Limited information and there may be some confusion about the differences.</td> </tr> <tr> <td data-bbox="320 804 459 869">0 marks</td> <td data-bbox="459 804 1214 869">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <ul style="list-style-type: none"> • Synthetic fibres are made from oil/coal/petrochemicals whereas regenerated fibres are made from cellulose/wood pulp/waste cotton. • Synthetic fibres mainly made from non-renewable sources whereas regenerated fibres are made from renewable sources. • Synthetic fibres made by melt spinning whereas regenerated fibres are made by wet spinning. • Sourcing and production of regenerated fibres can be more sustainable than synthetic fibres. • Synthetic fibres are made through a chemical polymerisation process whereas regenerated fibres are made through an extraction of natural cellulose process. <p>Award any other valid responses.</p>	2 marks	Good knowledge of the differences in how synthetic fibres are produced compared to regenerated fibres. Response will be mainly accurate.	1 mark	Basic knowledge of the differences in how synthetic fibres are produced compared to regenerated fibres. Limited information and there may be some confusion about the differences.	0 marks	No response or nothing worthy of credit.	2 marks	Ao4 2a
2 marks	Good knowledge of the differences in how synthetic fibres are produced compared to regenerated fibres. Response will be mainly accurate.									
1 mark	Basic knowledge of the differences in how synthetic fibres are produced compared to regenerated fibres. Limited information and there may be some confusion about the differences.									
0 marks	No response or nothing worthy of credit.									

Qu	Part	Marking Guidance	Total marks	AO								
12		<p>Describe the key design elements of Pop art.</p> <p>Give examples of Pop art fashion designs in your answer.</p> <table border="1" data-bbox="320 472 1214 1263"> <tr> <td data-bbox="320 472 459 741">5–6 marks</td> <td data-bbox="459 472 1214 741">Detailed description of the key design elements of Pop art. In depth understanding of the characteristics of Pop art. 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 Pop art fashion designs will be referenced in detail.</td> </tr> <tr> <td data-bbox="320 741 459 972">3–4 marks</td> <td data-bbox="459 741 1214 972">Good description of the key design elements of Pop art. Some understanding of the characteristics of Pop art. Some examples of Pop art. At the lower end of the mark band there may only be one or very few examples of Pop art fashion designs, but they will be referenced in some detail.</td> </tr> <tr> <td data-bbox="320 972 459 1202">1–2 marks</td> <td data-bbox="459 972 1214 1202">Basic description of the key design elements of Pop art. Limited understanding of the characteristics of Pop art. There may be some confusion about Pop art. At the lower end of the mark band there may be no examples of Pop art fashion designs or one example with basic information.</td> </tr> <tr> <td data-bbox="320 1202 459 1263">0 marks</td> <td data-bbox="459 1202 1214 1263">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Key design elements:</p> <ul style="list-style-type: none"> • bold bright colours, often primary colours. • printed images from food packaging, comics, adverts, pop music and Hollywood movies. • consumer culture and everyday objects featured. • modern commercial fashion designs with mass appeal • 1950s and 1960s Pop art fashion was mass produced inexpensive disposable fashion. • 1950s and 1960s Pop art fashion was made from synthetic fabrics such as PVC, easy care acrylic and polyester. <p>Examples of Pop art fashion designs:</p> <ul style="list-style-type: none"> • Andy Warhol’s 1960s ‘Souper dress’ featuring Campbell’s Soup Cans print. Paper dress with repeated images taken from Warhol’s art print of soup packaging labels. Main colours red and white • Roy Lichtenstein’s comic book art has been used on garments in Iceberg and Lisa Perry collections. Designs feature comic images 	5–6 marks	Detailed description of the key design elements of Pop art. In depth understanding of the characteristics of Pop art. 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 Pop art fashion designs will be referenced in detail.	3–4 marks	Good description of the key design elements of Pop art. Some understanding of the characteristics of Pop art. Some examples of Pop art. At the lower end of the mark band there may only be one or very few examples of Pop art fashion designs, but they will be referenced in some detail.	1–2 marks	Basic description of the key design elements of Pop art. Limited understanding of the characteristics of Pop art. There may be some confusion about Pop art. At the lower end of the mark band there may be no examples of Pop art fashion designs or one example with basic information.	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.											

		<p>in primary colours, speech bubbles and dots of colour inspired by comic book printing.</p> <ul style="list-style-type: none"> • Keith Haring's work has been used on fashion accessories and t-shirts. His stylised figures, graffiti art and bright colours have inspired designers such as Vivienne Westwood. • Mary Quant's daisy logo is a very recognisable motif appearing on her brand packaging and promoting products with a Pop art design. • Pierre Cardin's futuristic fashion designs, made from synthetic fabrics, in bright primary colours have a Pop art aesthetic. • Takashi Murakami's Pop art is influenced by manga and anime, it features colourful motifs and detailed patterns. In collaboration with Marc Jacobs, his work is seen on handbags and other fashion accessories. <p>Award any other valid responses.</p>		
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