



# **2007 Fashion & Textile Technology**

## **Higher**

### **Finalised Marking Instructions**

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**2007 Home Economics  
Fashion & Textile Technology**

**Section A – Short Response Questions**

<b>Question</b>		<b>Response</b>	<b>Marking Guidelines</b>
1	Name <b>two</b> colour terms.	<ol style="list-style-type: none"><li>1. Primary</li><li>2. Secondary</li><li>3. Tertiary</li><li>4. Hue</li><li>5. Value</li><li>6. Tone</li><li>7. Shade</li><li>8. Tint</li><li>9. Intensity</li><li>10. Monochromatic</li><li>11. Analogous</li><li>12. Complementary</li><li>13. Harmonious</li><li>14. Achromatic</li><li>15. Pigment</li><li>16. Saturation</li></ol>	<p>1 mark</p> <p>2 x ½ mark for each term</p>

Question		Response	Marking Guidelines
2	Name <b>two</b> sensory descriptors for texture in textiles.	<ol style="list-style-type: none"> <li>1. Furry</li> <li>2. Rough</li> <li>3. Smooth</li> <li>4. Silky</li> <li>5. Soft</li> <li>6. Hairy</li> <li>7. Shiny</li> <li>8. Matt</li> </ol>	<p>1 mark</p> <p>2 x ½ mark for each sensory descriptor</p>
3	Name <b>two</b> voluntary labels which may be found on a soft toy.	<ol style="list-style-type: none"> <li>1. The Lion Mark</li> <li>2. Care labelling.</li> <li>3. CE Mark</li> <li>4. Country of origin.</li> <li>5. Organic symbol.</li> </ol>	<p>1 mark</p> <p>2 x ½ mark for each voluntary label</p>
4	Identify <b>two</b> design constraints	<ol style="list-style-type: none"> <li>1. Cost</li> <li>2. Size</li> <li>3. Waste</li> </ol>	<p>1 mark</p> <p>2 x ½ mark</p>

Question		Response	Marking Guidelines
5	Name <b>two</b> trade associations related to the textile industry.	<ol style="list-style-type: none"> <li>1. IFRA/Independent Footwear Retailer's Association.</li> <li>2. MOTA/Mail Order Traders Association.</li> <li>3. The Textile Institute.</li> <li>4. Society of Dyes and Colourists.</li> </ol>	<p>1 mark</p> <p>2 x ½ mark</p>
6	What does the abbreviation <b>VAT</b> stand for?	<ol style="list-style-type: none"> <li>1. Value added tax.</li> </ol>	1 mark for correct wording
7	Define the term microfibre.	<ol style="list-style-type: none"> <li>1. A microfibre is a fibre of less than 1 denier.</li> <li>2. A microfibre is a fibre that is thinner than a human hair.</li> <li>3. A microfibre is a filament fibre that is very fine.</li> <li>4. A microfibre is a fibre that is 1 – 0.3 denier in thickness/weight.</li> <li>5. A microfibre is an extrusion of a polymer that is very fine.</li> </ol>	1 mark for the correct definition.
8	Identify <b>one</b> type of production system.	<ol style="list-style-type: none"> <li>1. Job production.</li> <li>2. Batch production.</li> <li>3. Continuous flow production.</li> </ol>	1 mark for the correct answer.
9	State <b>two</b> advantages of Bespoke tailoring.	<ol style="list-style-type: none"> <li>1. The garment is made to measure.</li> <li>2. The garment is made to your specifications.</li> <li>3. The garment is unique to you.</li> <li>4. The garment is personally made for you.</li> <li>5. The garment is a one off.</li> <li>6. Client has the say of the choice of design in conjunction with the tailor.</li> </ol>	<p>2 marks</p> <p>2 x 1 mark for correct advantage</p>

Question		Response	Marking Guidelines
10	State <b>two</b> responsibilities of the Citizen's Advice Bureau (CAB).	<ol style="list-style-type: none"> <li>1. To give free advice to consumers in need on any subject.</li> <li>2. To give confidential advice to consumers in need on any subject.</li> <li>3. To give practical help to consumers in need.</li> <li>4. To inform consumers in need of their rights and responsibilities.</li> <li>5. To influence social policies and services locally.</li> <li>6. To influence social policies and services nationally.</li> <li>7. To assist/sort out difficulties with benefit claims/help to fill in forms/ensure people are receiving their full entitlement.</li> <li>8. To provide practical help (for example with drafting letters).</li> <li>9. To help negotiation with third parties (eg creditors).</li> <li>10. To help draw up a budget/a realistic payment plan for people who get into debt.</li> <li>11. To give advice on contracts/statutory rights for employers/employees.</li> <li>12. To help preparation of cases for tribunals/court.</li> <li>13. The CAB may offer free sessions with local solicitors or accountants.</li> <li>14. To give advice on a wide range of legal issues/going to court/claiming compensation/entitlement to legal aid/complaints against solicitors/the police.</li> </ol>	<p>2 marks</p> <p>2 x 1 mark for each correct responsibility.</p>

Question		Response	Marking Guidelines
11	State <b>two</b> advantages of knitted fabric.	<ol style="list-style-type: none"> <li>1. Knitted fabrics are quick to produce.</li> <li>2. Knitted fabrics have low production costs.</li> <li>3. Knitted fabrics are versatile</li> <li>4. Good range of knitted fabrics may be produced.</li> <li>5. Knitted fabrics have good permeability/comfortable to wear/perspiration can evaporate.</li> <li>6. Knitted fabrics have excellent drape/weight for hanging.</li> <li>7. Warp knitted fabric does not unravel/fray/ladder.</li> <li>8. Knitted fabrics stretch with the body.</li> <li>9. Knitted fabrics have good insulation/warm</li> <li>10. Weft knits can be made from a single yarn.</li> <li>11. Knitted fabrics can be created in a variety of different weights.</li> <li>12. Knitted fabrics can have colour knitted in or printed on.</li> </ol>	<p>2 marks</p> <p>2 x 1 mark for correct advantage of knitted fabric</p>
12	Identify <b>two</b> ways in which cultural influences may affect choice of clothing.	<ol style="list-style-type: none"> <li>1. Cultural ceremonies/history dictates choice of clothing eg colours/styles/head dresses.</li> <li>2. Some cultures insist that women's faces/bodies are covered (eg Islam).</li> <li>3. Religion in the country depicts choice of clothes/colours (eg white wedding).</li> <li>4. Some cultures often encourage a certain dress code (eg wearing suits in business environment).</li> <li>5. Patterns on fabric and clothing reflect culture (eg tartan – Scottish, flowers/bamboo – Chinese/Japanese).</li> <li>6. Youth culture reflects peer group pressure (eg Goths).</li> <li>7. Culture in some areas reflects what the sexes should wear (eg men do not generally wear a skirt/dress in European culture but do in India).</li> <li>8. Beliefs/culture/religion may respect animals and therefore not use wool/leather.</li> </ol>	<p>2 marks</p> <p>2 x 1 mark for each way Examples are acceptable</p>



Question		Response	Marking Guidelines
14	Identify <b>one</b> advantage and <b>one</b> disadvantage of breathable membranes.	<p><b>Advantages</b></p> <ol style="list-style-type: none"> <li>Breathable membranes allow the heat from the body to pass through the fabric.</li> <li>Breathable membranes keep the wearer dry by allowing perspiration to escape.</li> <li>Breathable membranes do not allow the build up of moisture inside garment.</li> <li>Breathable membranes are hardwearing so will last a long time.</li> <li>Breathable membranes are weatherproof so can be used for lots of outdoor items.</li> <li>Breathable membranes are light weight so are comfortable to wear.</li> <li>Breathable membranes are light weight.</li> <li>Breathable membranes have a wide range of uses.</li> <li>Garments made with breathable membranes carry a guarantee.</li> <li>Imports new properties to the fabric.</li> </ol> <p><b>Disadvantages</b></p> <ol style="list-style-type: none"> <li>Breathable membranes are expensive to construct.</li> <li>Breathable membranes are expensive to manufacture/purchase</li> <li>Breathable membranes may be beyond many consumers budget.</li> <li>Breathable membranes may have limited target market.</li> </ol>	<p>2 marks</p> <p>1 x 1 mark for advantage of breathable membranes</p> <p>1 x 1 mark for disadvantage of breathable membranes</p>

## Section B

1 a) Identify and explain **four** stages in the production of cotton.

**Marking Instructions:**

4 x ½ mark for stage

4 x 1 mark for explanation

If stage not identified mark cannot be awarded. Where the stage is incorporated in the explanation this can be credited.

**Total – 6 marks (KU)**

Stage on production	Explanation
Harvesting	<ol style="list-style-type: none"> <li>1. The cotton bolls are picked by hand.</li> <li>2. The cotton bolls are picked by machine.</li> </ol>
Ginning	<ol style="list-style-type: none"> <li>1. The cotton fibres are separated from the seeds.</li> <li>2. After the bolls have been picked the cotton/lint is removed mechanically from the seeds.</li> <li>3. Fibres may be dried.</li> </ol>
Baling	<ol style="list-style-type: none"> <li>1. The fibres are compressed in large bales and sent to the cotton mill.</li> <li>2. The ginned cotton is pressed into bales and sent to the factories to be milled.</li> </ol>
Opening	<ol style="list-style-type: none"> <li>1. Impurities are removed by beating then blown against a drum.</li> <li>2. Sand and grit are removed by beating the bales and blowing the cotton against a drum.</li> <li>3. The tightly pressed cotton bales are loosened in a machine and impurities fall out.</li> </ol>
Scutching	<ol style="list-style-type: none"> <li>1. Cotton is further beaten to continue cleaning before rolling into sheets/or laps.</li> <li>2. Further beating continues.</li> <li>3. Another machine removes more impurities until sheets of loose fibres like cotton wool come out.</li> </ol>
Carding	<ol style="list-style-type: none"> <li>1. The cotton fibres are combed to separate.</li> <li>2. The cotton fibres are combed to form a sliver.</li> <li>3. The fibres are combed to make them lie straight/orientation of fibres.</li> </ol>

<b>Stage on production</b>	<b>Explanation</b>
Drawing and drafting	<ol style="list-style-type: none"> <li>1. Fibre sheets are reduced in thickness.</li> <li>2. Improvement in regularity of fibres.</li> <li>3. Sliver thickness is reduced.</li> <li>4. More short hairs are removed to thin down the sheets/slivers.</li> </ol>
Spinning	<ol style="list-style-type: none"> <li>1. The final process takes place twisting the fibres into a yarn.</li> <li>2. Fibres are twisted into a yarn.</li> <li>3. Varying degrees of twist is applied to the slivers producing a yarn.</li> </ol>

1 b) Identify **four** textured yarns and explain how **each** is constructed.

**Marking Instructions:**

4 x ½ mark for each textured yarn identified

4 x 1 mark for each explanation of manufacture of textured yarn

Textured yarn has to be identified before mark is awarded for explanation.

Where the textured yarn is incorporated in the explanation this can be credited.

**Total – 6 marks (KU)**

Yarn	Explanation
Slub	<ol style="list-style-type: none"> <li>1. Varying the thickness of the filament, eg linen, silk.</li> <li>2. Varying the speed at which the sliver is drawn out for synthetic yarns. The higher the speed the bulkier the yarn will be.</li> <li>3. Varying the amount of twist/the higher the twist the thinner the yarn will be.</li> <li>4. A second fine yarn may be twisted round the slub yarn to keep it in place.</li> </ol>
Chenille	<ol style="list-style-type: none"> <li>1. Produced by weaving a fabric with a tightly twisted strong warp and a manufactured fibre filling.</li> <li>2. A pile cut yarn.</li> <li>3. The warps are taped in groups and the fillings are beaten in very closely.</li> <li>4. After weaving the fabric is cut lengthwise between each group of warp yarns.</li> <li>5. Each cutting produces a continuous chenille yarn that is then twisted.</li> </ol>
Bouclé	<ol style="list-style-type: none"> <li>1. Is made with three yarns – strong core yarn, fine binder yarn, effect yarn to provide texture.</li> <li>2. The effect yarn may be knotted/looped for added texture.</li> <li>3. The effect yarn is delivered at a quicker rate than the core or binder yarns and is twisted with them in the opposite direction.</li> </ol>
Crepe	<ol style="list-style-type: none"> <li>1. The crinkled/grained effect can be achieved by using hard twist yarns/ yarns that have a considerably larger number of twists than normal.</li> <li>2. The crinkled/grained effect can be achieved by alternating S and Z twists in yarns.</li> <li>3. The crinkled/grained effect can be achieved by textured yarns.</li> <li>4. The crinkled/grained effect can be achieved by special chemical treatments.</li> </ol>
Flock	<ol style="list-style-type: none"> <li>1. A soft/fancy year containing both short and long fibres of different colours.</li> <li>2. Short &amp; long fibres which result in an uneven tufted texture.</li> </ol>

1 c) Evaluate the use of cotton for a summer jacket.

**Marking Instructions:**

4 x 1 mark for each point of detailed evaluation linked to cotton for a summer jacket.

**Total – 4 marks (EV)**

**Positive**

1. Cotton is a good choice for a summer jacket as the fabric can be light in weight **therefore** keeping the wearer cool on a summer's day.
2. Cotton is a good choice for a summer jacket as the fabric could be light in weight **therefore** not heavy to wear on the upper body on a summer's day.
3. Cotton is a good choice for a summer jacket as the fabric could be light in weight **therefore** giving the wearer a choice of how it is worn – over a t-shirt – next to the skin.
4. Cotton is a good choice for a summer jacket as the fabric is absorbent **therefore** keeping the wearer dry from perspiration.
5. Cotton is a good choice for a summer jacket as the fabric is absorbent **therefore** lots of different colours are available as it accepts dyes easily.
6. Cotton is a good choice for a summer jacket as it is a durable fabric **therefore** it will withstand a lot of washing if a light colour/will not need replacing/give good value for money.
7. Cotton is a good choice for a summer jacket as it is a strong fabric **therefore** it will withstand a lot of harsh treatment/will not need replacing/give good value for money.
8. Cotton is a fair choice for a summer jacket as it is fairly easy to care for **therefore** will not require special attention.
9. Cotton is a good choice for a summer jacket as it is a poor insulator **therefore** will keep the wearer cool as does not hold heat.

### **Negative**

1. Cotton may not be a good choice for a summer jacket as it may crush easily **therefore** making it look untidy/less smart.
2. Cotton may not be a good choice for a summer jacket as it is absorbent and **therefore** may take a long time to dry.
3. Cotton may not be a good choice for a summer jacket as it is absorbent and **therefore** may stain easily.
4. Cotton may not be a good choice for a summer jacket as it creases easily **therefore** it will look crushed after a short wear.
5. Cotton may not be a good choice for a summer jacket as it is not elastic **therefore** will not move with the wearers movements.
6. Cotton may not be a good choice for a summer jacket as it is not elastic **therefore** will feel stiff when worn.

1 d) Evaluate **each** of the following smart fabrics.

- (i) UV reactive fabric
- (ii) Thermochromatic fabric

**Marking Instructions:**

2 x 2 marks for each point of detailed evaluation linked to each smart fabric.

**Total – 4 marks (EV)**

**UV reactive fabric**

**Positive**

1. Fabric changes colour in UV source due to structure of dyes **therefore** good as a novelty fabric for children's wear.
2. Fabric changes colour in UV source due to structure of dyes **therefore** good for use in club/rave wear with teenagers.
3. Fabric changes colour in UV source due to structure of dyes **therefore** good as can help raise awareness of exposure to sunlight.
4. Fabric changes colour in UV source due to structure of dyes **therefore** good as this gives wearers a warning re suns rays.
5. Fabric changes colour in UV source due to structure of dyes **therefore** good as can help army forces blend into background/camouflage to prevent being captured.
6. Fabric changes colour in UV source due to structure of dyes **therefore** creating a new pattern/look from before.

**Negative**

1. Fabric changes colour in UV source due to structure of dyes **therefore** not good if drawing attention to the wearer.
2. Fabric changes colour in UV source due to special dyes used **therefore** very expensive to develop and manufacture.
3. Fabric changes colour in UV source **therefore** not good if no UV source available as temporary change of colour will not happen.
4. Fabric fades after several washes and **therefore** is not good value for money as it loses its reactive capability.

## **Thermochromatic fabric**

### **Positive**

1. Fabric changes colour due to a rise in temperature (of 3-6C) due to special dyes **therefore** good as novelty garments in children.
2. Fabric changes colour due to a rise in temperature (of 3-6C) due to special dyes **therefore** good for manufacturing kitchen products eg oven gloves.
3. Fabric changes colour due to a rise in temperature (of 3-6C) due to special dyes **therefore** good as an early warning system that the body heat has risen.
4. Fabric changes colour due to a rise in temperature (of 3-6C) due to special dyes **therefore** good for manufacturing special medical dressings as alerts nurse/doctors to the need to change dressing on wound.

### **Negative**

1. Fabric changes colour due to a rise in temperature (of 3-6C) due to special dyes **therefore** not good as expensive to manufacture and buy.
2. Fabric changes colour due to a rise in temperature (of 3-6C) due to special dyes **therefore** not good as availability is through special dealers/retailers making it expensive/not readily available to consumers.
3. Fabric changes colour due to a rise in temperature (of 3-6C) due to special dyes **therefore** not good as only lasts for a limited no of washes.
4. Fabric changes colour due to a rise in temperature (of 3-6C) due to special dyes **therefore** not good as unknown environmental effects.

2 a) Discuss **three** ways in which Vivienne Westwood has influenced fashion design.

**Marking Instructions:**

3 x 1 marks for each way correctly explained.

**Total – 3 marks (KU)**

1. Vivienne Westwood has created some of the most inspirational/non-conformist/controversial collections of the last thirty years (which have in turn appeared in the collections of other designers).
2. Many of Vivienne Westwood's designs are still held as being fashionable today in the 21<sup>st</sup> Century.
3. Vivienne Westwood has been responsible for Punk/New Wave fashion for youth/street culture.
4. The 'punk style' came to life when the Sex Pistols wore clothes from Westwood's shop at their first gig.
5. The 'punk style' included bondage gear/safety pins/razor blades/bicycle/lavatory chains on clothing.
6. The 'punk style' included spiked dog collars that were used as jewellery/as well as outrageous make-up/hair.
7. Vivienne Westwood created a look that had a revolutionary impact on street fashion.
8. In 1981 Vivienne Westwood launched the 'Pirates Collection' based on gold/treasure/adventure /exploration/clothing of the 17<sup>th</sup>/18<sup>th</sup> Centuries.
9. Westwood became interested in tradition/technique and began her technical research of historical costume which influenced her designs.
10. Throughout the early eighties Vivienne Westwood continued work with geometrical/asymmetrical cuts/ethnic inspirations/oversized/twisted garments/accessories.
11. Trainers first appeared on the catwalk through Vivienne Westwood and still remain a fashion item.
12. At the height of power dressing in the mid eighties she launched the "Mini Crini" collection which emphasised the feminine shape/declaring her love for feminine power.
13. Vivienne Westwood designed garments based on 17<sup>th</sup> and 18<sup>th</sup> Century tailoring/cutting with a modern twist.
14. In Vivienne Westwood collections English tailoring remains to this day the foundation of her work.
15. In 1990 Vivienne Westwood launched her 'Portrait Collection' using fake fur/tweed/velvet in order to reconstruct the richness of old master paintings.
16. Vivienne Westwood uses unconventional mixes of such fabrics which are still viewed as desirable today.

17. In 1991 the 'Cut, Slash and Pull Collection' was launched which moved towards deconstruction showing clothes with exposed seams/torn fabric/garments made in reverse – such items are still fashionable today.
18. In 1998 Vivienne Westwood was the first designer to be honoured at the Moet and Chandon Fashion tribute held in conjunction with the Victoria and Albert Museum.
19. The Moet and Chandon Fashion tribute recognises a leading light from the world of fashion whose creativity/vision of the way we dress has had a profound influence on our lifestyle.

2 b) Evaluate the impact of designer labels on high street fashion.

**Marking Instructions:**

4 x 1 mark for each correct point of evaluation linked to the impact of designer labels.

**Total – 4 marks (EV)**

**Positive**

1. Designer labels on high street fashion garments are desired as they increase status **therefore** consumer will feel increased status within peer group when buying high street fashion.
2. Designer labels on high street fashion garments are a visual way to demonstrate the consumer is wearing designer/high fashion **therefore** designer labels will prevent the consumer looking out of date.
3. Designer labels on high street fashion garments allow the consumer to dress in the same manner as their peers **therefore** they may feel a sense of belonging to a particular group.
4. Designer labels on high street fashion garments add value to a product as they represent designer/high fashion **therefore** consumer will feel confident that he/she is wearing the latest fashion trend.
5. Designer labels on high street fashion garments add value to a product as they represent designer/high fashion **therefore** consumer may be willing to pay more for item with designer label.

**Negative**

1. Designer labels on high street fashion garments may disadvantage some consumers as they are more expensive **therefore** consumer may not be able to afford designer label if they are on a limited budget.
2. Designer labels on high street fashion garments may disadvantage some consumers as they may not be able to afford designer label as they are more expensive **therefore** may feel excluded from peer group.
3. Certain designer labels on high street fashion garments may be difficult to purchase/only available in larger cities **therefore** they are less accessible to some consumers which may make them feel disadvantaged/excluded from peer group.
4. Designer fashions change frequently **therefore** consumer may find it too difficult/expensive to buy designer labels on high street frequently to keep up with fashion trends if they are on a limited budget.
5. Fake designer labels are produced for garments which may be sold more cheaply at markets/car boot sales/from online auction sites etc and **therefore** may be of poorer quality/stop money going to the original designer/manufacturer.

2 c) Identify and explain **four** principles of design to be considered for nightwear.

**Marking Instructions:**

4 x ½ mark for each principle of design identified

4 x 1 mark for each explanation linked to nightwear

Principle of design has to be identified before mark is awarded for explanation.

Where the principle of design is incorporated in the explanation this can be credited.

**Total – 6 marks (KU)**

<b>Factor</b>	<b>Explanation</b>
<b>1.Function</b>	<ol style="list-style-type: none"> <li>1. Nightwear should keep wearer warm therefore should be made from an insulating fabric.</li> <li>2. Nightwear should keep wearer comfortable therefore should be made from an absorbent fabric.</li> <li>3. Nightwear should be soft to avoid chaffing/irritating skin.</li> <li>4. Nightwear should be loose/baggy to allow freedom of movement/avoid restriction of movement.</li> <li>5. Nightwear should not shrink in wash as it may become tight and therefore uncomfortable/restrict movement.</li> </ol>
<b>2.Aesthetics</b>	<ol style="list-style-type: none"> <li>1. Nightwear may be part of a set and should therefore match other nightwear items.</li> <li>2. Nightwear may match colour/style of bed linen/bedroom furnishings.</li> <li>3. Nightwear may be decorative having added surface decoration (eg ribbons/bows/lace).</li> <li>4. Nightwear should flatter figure to enhance appearance.</li> <li>5. Can be made for special occasions eg weddings and therefore luxurious fabrics will be used for their aesthetic appeal.</li> <li>6. Modern nightwear can be worn as leisure wear around the house and therefore aesthetic appeal of garment must allow for multi functional use.</li> </ol>
<b>3.Safety</b>	<ol style="list-style-type: none"> <li>1. Children’s nightwear/dressing gowns must by law be made from fabrics which comply with BS 5722.</li> <li>2. Adult nightwear made from fabric which does not comply with BS 5722 must be labelled to show that it does not meet the requirements.</li> <li>3. Nightwear should be made of low flammability fabric to increase safety.</li> <li>4. British Standard informs/guarantees consumer safety in wear.</li> <li>5. Children’s nightwear should not have long ties/ribbons which may cause choking.</li> <li>6. Nightwear should not be too long to reduce risk of tripping/falling.</li> <li>7. Trimmings should be securely attached to avoid choking.</li> </ol>

<b>4. Hygiene</b>	<ol style="list-style-type: none"> <li>1. Nightwear should be easy to care for as will require frequent washing because garment is worn next to the skin/absorbs perspiration.</li> <li>2. Nightwear should be easy to care for as garment is worn every night and may require to be put back into use quickly.</li> </ol>
<b>5. Quality</b>	<ol style="list-style-type: none"> <li>1. Children's nightwear and dressing gowns must by law be made from fabrics which comply with BS 5722.</li> <li>2. Adult nightwear made from fabric which does not comply with BS 5722 must be labelled to show that it does not meet the requirements.</li> <li>3. British Standard informs/guarantees consumer safety in wear.</li> <li>4. All trimmings should be secure to maintain good appearance.</li> <li>5. Fabric must be free of snags/pulled threads/and flaws.</li> </ol>
<b>6. Durability</b>	<ol style="list-style-type: none"> <li>1. Nightwear should be durable as item is worn frequently/should be capable of lasting a long time.</li> <li>2. Nightwear should be durable as item is worn frequently.</li> <li>3. Nightwear should be durable to withstand movement/rubbing/friction/abrasion when moving in bed.</li> </ol>

2 d) Identify and explain **two** ways in which proportion can influence the overall appearance of a fashion design.

**Marking Instructions:**

2 x ½ mark for each way identified

2 x 1 mark for each correct explanation linked to how appearance is affected by proportion.

Way has to be identified before mark is awarded for explanation.

Where the way is incorporated in the explanation this can be credited.

**Total – 3 marks (KU)**

Way	Explanation
<b>1. Size/ proportion/of garment</b>	<ol style="list-style-type: none"> <li>1. If the size of the garment/fashion design is in the correct proportion it will be scaled to a person’s size and flatter size/body shape.</li> <li>2. If the size of garment in the fashion design is too large it may make the person appear smaller.</li> <li>3. If the size of the garment in the fashion design is too small it can make the person appear larger.</li> <li>4. The style lines of the garment will have an impact on the perceived size of the body eg Princess seams flatter the body shape/make it appear slimmer.</li> </ol>
<b>2. Size /proportion of fastenings/ decoration/ accessories</b>	<ol style="list-style-type: none"> <li>1. If fastening/decoration/accessory in the fashion design is in correct proportion it will be scaled to a person’s size/shape and flatter the person/size/body shape.</li> <li>2. If fastening/decoration/accessory in the fashion design is too large may make person appear smaller.</li> <li>3. If fastening/decoration/accessory in the fashion design is too small may make person appear larger.</li> </ol>
<b>3. Colour</b>	<ol style="list-style-type: none"> <li>1. If colour in the fashion design is in proportion it will be most flattering/effective.</li> <li>2. The main colour for large areas and contrast for smaller areas will be most effective/flattering.</li> <li>3. If main colour in the fashion design is a bold/dominating colour effect will be overpowering/too much/add weight/make the body appear bigger.</li> <li>4. If colours in the fashion design are used in equal amounts effect can be unbalanced/unattractive to the eye.</li> <li>5. If colours in the fashion design are over mixed effect can be messy/too busy/break up lines in the body and add weight/make the body appear bigger.</li> <li>6. If one colour in the fashion design is used throughout effect is lost/bland /make body appear smaller.</li> </ol>

<b>Way</b>	<b>Explanation</b>
<b>4.(Use of ) Line</b>	<ol style="list-style-type: none"> <li>1. If line in the fashion design is in proportion it will flatter body shape/size.</li> <li>2. If the silhouette line in the fashion design is out of proportion the body can appear ‘top heavy’/‘bottom heavy’.</li> <li>3. If the lines of construction/decoration in the fashion design are out of proportion the body can appear too tall/short/thin/wide.</li> <li>4. The effect of line in the fashion design can be lost if style is too detailed.</li> </ol>
<b>5. (Use of ) Pattern</b>	<ol style="list-style-type: none"> <li>1. If pattern in the fashion design is in proportion to shape/size of design it is pleasing to the eye/flatters the body.</li> <li>2. If the size of pattern in the fashion design is in proportion to body shape/size the effect will be flattering.</li> <li>3. If pattern size in the fashion design is too big for body shape and size effect may be ridiculous/silly/clownish/unflattering.</li> <li>4. If pattern size in the fashion design is too small for body shape and size effect will be lost/appear unbalanced/out of proportion/may make person appear larger.</li> <li>5. Use of horizontal stripes in a fashion design can make the person appear wider.</li> <li>6. Use of vertical stripes in a fashion design can make the person appear slimmer.</li> </ol>
<b>6. (Use of ) Texture</b>	<ol style="list-style-type: none"> <li>1. If texture in the fashion design is in proportion to body size/shape/function of garment it will flatter body shape/size.</li> <li>2. Satin used in the fashion design reflects light and therefore gives the effect of increased size.</li> <li>3. Velvet used in the fashion design absorbs light and gives the effect of reducing size.</li> <li>4. Heavy, bulky fabrics in the fashion design increase size/weight.</li> <li>5. Quilted/padded fabrics used in the fashion design soften angular contours /may increase size.</li> <li>6. Light, crisp textures used in the fashion design stand away from the body and may disguise shape.</li> <li>7. Smooth, lightweight fabrics used in the fashion design do not add bulk and can be used freely.</li> <li>8. Transparent fabrics used in the fashion design appear light/weightless and may disguise size/weight.</li> </ol>

2 e) Evaluate the use of **each** of the following in the creation of a design.

- (i) Toile
- (ii) Mood board

**Marking Instructions:**

2 x 1 mark for each correct point of evaluation linked to toile and creation of a design

2 x 1 mark for each correct point of evaluation linked to mood board and creation of a design

**Total – 4 marks (EV)**

**Toile**

1. A toile allows the pattern to be tested in the creation of a design to ensure it matches the designer's illustration and **therefore** save resources changing pattern at a later stage.
2. A toile allows the pattern to be tested in the creation of a design to ensure it matches the original specification and **therefore** save resources changing pattern at a later stage.
3. A toile allows adjustments/alterations to be made easily and the pattern altered in the creation of a design before the master pattern is made and production begins and **therefore** saves resources changing pattern at a later stage.
4. A toile allows adjustments/alterations to be made easily and the pattern altered in the creation of a design before the master pattern is made and production begins **therefore** reducing the risk of making a costly error.
5. Toile fabric is inexpensive and cheap to make up so costs involved are minor **therefore** do not significantly contribute to overall cost of garment/are easily offset by the reduction in risk of a error.
6. A toile allows the designer to check proportions/dimensions/cut/hang/drape in the creation of a design to ensure the garment fits and shapes the body well **therefore** ensuring a good fit/matching the designer's illustration.
7. A toile allows the designer to make decisions about placement of trimmings/decoration in the creation of a design before the master pattern is made and production begins **therefore** saves resources changing pattern at a later stage.
8. A toile allows specific parts of a garment to be tested in the creation of a design before production begins to ensure they meet the original specification and **therefore** save resources changing pattern at a later stage.
9. A toile allows decisions to be made concerning tolerance levels in the creation of a design to ensure garment meets original specification and **therefore** save resources changing pattern at a later stage.
10. A toile can be used as part of the quality control process in the creation of a design **therefore** ensuring pattern, specifications, production methods and final product meet standard required.

### **Mood board**

1. A mood board can be used as a source of inspiration to designers in the creation of a design as it displays a wide variety of material **which** can be used as a resource at a later date.
2. A mood board allows the designer to investigate and research different ideas/elements in the creation of a design/theme before proceeding further with one idea **therefore** avoiding costly mistakes.
3. A mood board helps the designer to focus their thoughts in the creation of a design to ensure product meets the specification **therefore** saving time and money at a later stage.
4. A mood board allows the designer to assemble a range of visual research materials in the creation of a design to give them the opportunity of changing/adapting the material before work is developed **therefore** saving resources at a later stage.
5. A mood board allows the designer to assemble a range of visual research materials in the creation of a design to help define the market that the product is designed for **therefore** avoiding costly marketing errors.
6. A mood board allows the designer to display his ideas in an easily understandable way to others in the design team in the creation of a design **therefore** allowing discussion and comment.
7. A mood board allows the designer to show the origin of his ideas in the creation of a design **therefore** allowing others in the design team/client to validate them and make decisions about them.

3 a) Identify and explain **four** reasons for wearing a uniform in the work place.

**Marking Instructions:**

4 x ½ mark for each reason identified

4 x 1 mark for each explanation linked to use of uniforms in the workplace

Reason has to be identified before mark can be awarded for explanation.

Where the reason is incorporated in the explanation this can be credited.

**Total – 6 marks (KU)**

<b>Reason</b>	<b>Explanation</b>
<b>1. Status</b>	<ol style="list-style-type: none"> <li>1. Uniforms may give an individual a sense of status.</li> <li>2. Individuals may choose uniform to indicate status in society.</li> <li>3. Individuals may choose uniform rather than casual clothes to achieve a sense of self esteem.</li> <li>4. Designer label uniforms may be chosen to give a heightened sense of status.</li> </ol>
<b>2. Peer Group Pressure</b>	<ol style="list-style-type: none"> <li>1. Individuals may choose uniform to help them blend in/join new group.</li> <li>2. Individuals may choose uniform to dress in the same manner as others in order to ‘belong’ to the particular group.</li> </ol>
<b>3. Identification</b>	<ol style="list-style-type: none"> <li>1. Uniforms identify occupation/job. For example, a white coat identifies a doctor; a dark business suit identifies an office worker.</li> <li>2. Uniforms raise public awareness/promote service/company/school.</li> <li>3. Individuals may choose uniform to suit/reflect their lifestyle.</li> </ol>
<b>4. Protection/ Hygiene</b>	<ol style="list-style-type: none"> <li>1. Catering uniforms may protect the wearer’s own clothes from spills/splashes.</li> <li>2. Catering uniforms may prevent a wearers own clothes contaminating the food.</li> </ol>
<b>5. Protection/ safety</b>	<ol style="list-style-type: none"> <li>1. Uniforms may protect the wearer from chemical contamination (eg doctor).</li> <li>2. Uniforms may provide chemical protection from gases (eg Fire Brigade, Armed Forces).</li> <li>3. Uniforms may provide physical protection from injury (eg extreme sports).</li> <li>4. Uniforms may provide physical protection from weather/extreme conditions (eg mountaineer, coast guard).</li> <li>5. Hospital uniforms may protect patients/staff from infection/contamination.</li> </ol>
<b>6. Cost/Finance</b>	<ol style="list-style-type: none"> <li>1. Uniforms may be a less expensive alternative to own/designer label clothing.</li> <li>2. Uniforms may be supplied by company therefore less expensive than buying own clothing.</li> </ol>
<b>7. Care</b>	<ol style="list-style-type: none"> <li>1. Uniform may be laundered/dry cleaned by company therefore saving time/ effort/cost to individual.</li> </ol>
<b>8. Appearance</b>	<ol style="list-style-type: none"> <li>1. A smart uniform may raise company profile</li> <li>2. A smart uniform may improve the work ethic of employees/improve company performance</li> </ol>

<b>9. Equality</b>	1. Uniform may be a way of making a group of people equal/could prevent bullying in the work place.
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3 b) Identify and explain **two** computerised technological processes used in the design and manufacture of textile products.

**Marking Instructions:**

2 x ½ mark for each process correctly identified

2 x 1 mark for each correct explanation linked to computerised process

Process has to be identified before mark can be awarded for explanation.

Where the process is incorporated in the explanation this can be credited.

**Total – 3 marks (KU)**

<b>Process</b>	<b>Explanation</b>
<b>1. Computer aided design (CAD)</b>	<ol style="list-style-type: none"> <li>1. Software can reproduce designs/illustrations/images/fabrics/photographs /technical drawings/story boards/colour palettes.</li> <li>2. Details of the design/pattern/fabric are entered into the programme.</li> <li>3. Information is digitised and reproduced on screen.</li> <li>4. Designer can manipulate specific parts of information to suit design (eg increase/decrease pattern size to fit garment).</li> <li>5. Details can be saved and may be retrieved/adapted when necessary.</li> </ol>
<b>2. Computer aided pattern grading</b>	<ol style="list-style-type: none"> <li>1. The graded increments (steps) are fed into the computer and different sizes are generated automatically.</li> </ol>
<b>3. Computer aided lay planning</b>	<ol style="list-style-type: none"> <li>1. The dimensions of fabric/details of fabric (eg pile/one way design)/ number/size of patterns pieces/number of plies are entered into the programme.</li> <li>2. The length of fabric/position of pattern pieces is displayed on screen according to the most economical lay.</li> <li>3. The finished lay plan is saved and may be retrieved/adapted when necessary.</li> </ol>
<b>4. Computer controlled cutting</b>	<ol style="list-style-type: none"> <li>1. Computer aided cutting plotter used for making stencils.</li> <li>2. Fully automated computer controlled cutting machines cut fabric using vertical knives/laser beams/high energy plasma (ionised gas)/high pressure water jets.</li> </ol>

<b>Process</b>	<b>Explanation</b>
<b>5. Robotic material handling systems</b>	<ol style="list-style-type: none"> <li>Used by manufacturers to reduce/speed up the movement of heavy fabrics around a factory.</li> </ol>
<b>6. Computer numerically controlled (CNC) sewing machines</b>	<p>Sewing machines are controlled via a computer by one of two methods:</p> <ol style="list-style-type: none"> <li>in the learning mode the machinist takes the machine manually through each step in the cycle and the information is then stored as a programme</li> <li>in off-line programming the sewing pattern is digitised from a computer aided design (CAD) package and then processed via a keyboard.</li> </ol>
<b>7. Pressing equipment</b>	<ol style="list-style-type: none"> <li>In a flat/moulding press the pressing is done between a buck, which remains stationary and has a moveable head.</li> <li>In a flat/moulding press the head is lowered onto the garment which is placed onto the buck and it is then steamed from above and below.</li> <li>With a steam dolly the final garment is placed over a body form which is inflated for several minutes using steam/air.</li> <li>A tunnel finisher is used to press garments such as shirts.</li> <li>Shirts are placed on hangers and passed into a room (tunnel) to be steamed/dried.</li> </ol>
<b>8. Computer Aided Manufacture</b>	<ol style="list-style-type: none"> <li>this could include the computer controlling pattern grading/lay planning/cutting so allowing a quicker manufacturing process to be carried out.</li> </ol>

- 3 c) Explain **one** point to be considered at **each** of the following stages in the construction of a garment.
- Selecting raw materials
  - Assembly
  - Finishing
  - Quality Control

**Marking Instructions:**

4 x 1 mark for each correctly explained point.

One point must come from each section.

**Total – 4 marks (KU)**

**Selecting raw materials**

1. Fabric must be compatible with function/purpose/occasion if the garment is to be successful.
2. The fabric's properties/characteristics must suit the garment's end use to be successful.
3. Consideration must be given to fibre content/fabric quantity/quality/width/weight/density/method of construction/possible shrinkage and special finishes to ensure the correct/best fabric is chosen to meet the needs of the design/specification.
4. Design/style options/colour/surface decoration/trimmings should be chosen that best meet the needs of the design/design specification for the garment.
5. Method used to colour the raw materials should be considered.

**Assembly**

1. Consider the type of production system required for the garment as it will determine the type of machines/equipment used.
2. Consider the number/type/complexity of tasks required for the garment as they will determine the type of machines/equipment used.
3. Consider if certain machines can carry out several functions at once; therefore reducing the number of machines/machinists required (eg overlockers can join/trim/neaten).
4. Underpressing is used for opening seams/preparing for the next stage during manufacture.

**Finishing**

1. Consider the type of fibre/fabric used for the garment as it will determine the heat setting used for pressing.
2. Consider possible fabric finishes required for the garment as they may lower the heat setting for pressing.
3. Consider each stage of construction used in the garment as it will determine the number/type of pressing operations
4. Top pressing is used for the final stage on a finished garment.
5. Consider the type of garment/item/characteristics of fabric as they will determine the most suitable type of pressing method.
6. Consider the amount of surface decoration/detail on garment/hand finishing required as this will determine the overall amount of finishing required/labour involved/time involved/cost involved.
7. The type of finish that may be applied to the fabric.

**Quality Control**

1. Consider potential problems at each stage in the construction of a garment to reduce risk of poor quality/inferior garment.
2. Consider stages of manufacture where potential problems may occur to reduce risk of poor quality/inferior garment.
3. Consider procedures which would eliminate/reduce problem to reduce risk of poor quality/inferior garment.
4. Consider individual components where potential problems may occur to reduce risk of poor quality/inferior garment.
5. Consider where control points need to be in the construction of a garment to be effective to reduce risk of poor quality/inferior garment.
6. Consider implementing controls at each stage in the construction of a garment to be effective to reduce risk of poor quality/inferior garment.
7. Consider monitoring system of controls on a regular basis to ensure its effectiveness to reduce risk of poor quality/inferior garment.
8. Consider evaluating quality control process on a regular basis to ensure its effectiveness to reduce risk of poor quality/inferior garment.

3 d) Evaluate the use of chemical finishes in the production of fabric for sportswear.

**Marking Instructions:**

3 x 1 mark for each correctly evaluated point linked to chemical finishes for sportswear.

**Total – 3 marks (EV)**

**Evaluation of Chemical Finish**

**Anti-bacterial**

1. As perspiration is likely to occur during sports activities an anti-bacterial finish would be good for sportswear **as** it will help to neutralise body odour/prevent the growth of bacteria/last longer
2. As the movement/heat involved in sports activities may irritate sensitive skin or allergies an anti-bacterial finish would be good for sportswear **as** it will help to minimise bacterial growth/skin irritations/allergies.
3. Anti-bacterial finishes are not permanent so the effect would not last the life of the garment **therefore** the protection given to the wearer would be temporary/short lived.

**Anti-pilling**

1. Anti-pilling finish would be good for sportswear as the likelihood of pilling due to movement/friction involved in sports activities would be reduced **therefore** the sportswear would keep its good appearance for longer.

**Anti-static**

1. Anti-static finish would be good for sportswear as the fabric is less likely to cling to itself/the wearer **therefore** the wearer will feel cooler/more comfortable.
2. Anti-static finish would be good for sportswear as the fabric is less likely to attract dust and dirt particles and will **therefore** keep its good appearance for longer/not require washing as often.
3. As the movement/heat involved in sports activities may increase the likelihood of sparks and mild electric shocks, an anti-static finish would be good for sportswear **as** it would keep the wearer more comfortable.
4. As perspiration is likely to occur during sports activities an anti-static finish would be good for sportswear **as** it makes the fabric more absorbent therefore it will help to absorb perspiration/make the wearer feel more comfortable.

**Colour Fastness**

1. As perspiration is likely to occur which can cause dyes to run/fade, a colourfast finish would be good for sportswear **as** it would reduce the likelihood of dye run/fade.
2. Sportswear is often brightly coloured/in team colours **therefore** a colourfast finish would help to maintain the sportswear's bright colours/team colours and avoid the colours becoming faded/less distinctive.

### **Crease Resistance**

1. As the movement/friction/wear and tear involved in sports activities may cause creasing/loss of good appearance a crease resistant finish would be good for sportswear **as** it would help retain the sportswear's good appearance for longer/save time ironing
2. Crease resistant finish would be good for sportswear as the finish would retain the garments good appearance for longer **therefore** the garment could be worn for longer.
3. A crease resistant finish would not be suitable for sportswear that may have to be washed regularly/at high temperatures as the finish may be damaged easily **therefore** the good appearance would be more difficult to maintain.

### **Stain Resistance**

1. As perspiration is likely to occur during sports activities a stain resistant finish would be good for sportswear **as** it will minimise the effect of perspiration.
2. As it is likely sports drinks/juices may be split on sportswear a stain resistant finish would be good for sportswear **as** it would reduce the likelihood of a drink being absorbed/staining.
3. As it is likely that mud/grass/dirt may stain sportswear a stain resistant finish would be good for sportswear **as** it would reduce the likelihood of permanent staining.
4. A stain resistant finish would not be suitable for sportswear that may have to be washed regularly/at high temperatures **as** the finish may be damaged easily **therefore** the good appearance would be more difficult to maintain.

### **Shrink Resistance**

1. As sportswear is designed to allow for movement a shrink resistant finish would be good for sportswear **as** it would prevent the sportswear shrinking/reducing in size and restricting the person's movement.

### **Water repellency/water proofing**

1. A water repellent/water proof finish would be good for outdoor sportswear **as** the finish would prevent the wearer becoming wet/uncomfortable.
2. A water repellent/water proof finish would be good for outdoor sportswear **as** the finish would prevent the sportswear becoming heavy and restrict the wearer's movement.
3. A water repellent/water proof finish would not be suitable for indoor sportswear **as** it may make the sportswear hot and uncomfortable to exercise in.
4. A water repellent/water proof finish would not be suitable for sportswear that may have to be washed regularly/at high temperatures **as** the finish may be damaged easily **therefore** the good appearance would be more difficult to maintain.

3 e) Evaluate the protection offered to the consumer by the:

- (i) Advertising Standards Authority (ASA)
- (ii) Consumer Protection Act 1987

**Marking Instructions:**

4 x 1 mark for each correctly evaluated point.

A minimum of one mark must come from each section.

**Total – 4 marks (EV)**

**(i) Advertising Standards Authority (ASA)**

1. All advertising should be legal/decent/honest/truthful, this is good **as** it ensures advertisements protect the consumer by not being misleading/unsure of information about their purchases.
2. All descriptions/claims must be true which is good **as** it protects the consumer from misleading information about the item they are considering purchasing.
3. The product must not unfairly attack/discredit other products/comparisons must be true, this is good **as** the consumer will be able to make fair/unbiased comparisons/informed choices based on truth before making their decision to purchase.
4. The authority ensures that advertisements comply with the guidelines laid down in the two codes of practice, this is good **as** it ensures that advertisements are prepared with a sense of responsibility to consumers therefore protecting them.
5. If a consumer thinks that an advertisement is unfair/misleading/objectionable, he/she can contact authority, who will investigate on behalf of the consumer which is good **as** it protects other consumers.
6. The authority can investigate complaints and if it finds the rules of the Code have been broken, the advertiser is asked to change/stop using the advertisement **therefore** protecting the consumer from further such advertisements.
7. It states that adverts should not play on superstition/be excessively noisy, which is good **as** consumer will be protected/not be misled/bullied into purchase.
8. The authority pays particular attention to medicine/health products, which is good **so** consumers will not be misled/suffer possible ill health by purchasing items which make false claims.
9. The authority states that advertisers must not misuse scientific/medical terms, this is good **as** the consumer will not be confused/misled by the advertisement into believing that the product must be beneficial because of the terminology used.
10. If goods/samples are described as 'free', they must be supplied at no cost to the consumer, this is good **as** it does not mislead the consumer/may save them money.

**(ii) 'Consumer Protection Act 1987'**

1. Prohibits the supply of goods that are not in accordance with general safety requirements/ which are unsafe **therefore** prevents/reduces risk of injury to consumers by dangerous/ defective goods.
2. Provides for the safety/protection of consumers by enabling regulations to be made which control consumer goods **therefore** prevents/reduces risk of injury to consumers by dangerous/defective goods.
3. Provides for approved safety standards to comply with general safety requirements **therefore** prevents/reduces risk of injury to consumers by dangerous/defective goods.
4. Provides powers for seizing/suspending the sale of unsafe goods **therefore** prevents/ reduces risk of injury to consumers by dangerous/defective goods.
5. It requires persons to publish notices warning of unsafe goods previously supplied **therefore** allows public to check for these goods and so prevents/reduces injury to consumers by dangerous/defective goods.
6. It provides for liability for damage caused by defective products **therefore** prevents/ reduces injury as manufacturer/retailer will not want to provide compensation and therefore will check for faulty items.
7. 'Consumer Protection Act 1987' Act prohibits misleading price indications **therefore** prevents consumers being misled/over charged.
8. The act covers special offers/new/second hand goods, **therefore** prevents/reduces risk of injury to consumers by dangerous/defective goods sold cheaper.
9. The act does not cover car boot sales/jumble sales/private sales **therefore** the consumer will not be protected when making a purchase from eBay etc.

4 a) Identify and explain **four** factors to consider when choosing clothing for young children.

**Marking Instructions:**

4 x ½ mark for each factor

4 x 1 mark for each correct explanation linked to choice of clothing for young children

Factor has to be identified before mark is awarded for explanation.

Where the factor is incorporated in the explanation this can be credited.

**Total – 6 marks (KU)**

<b>Factor</b>	<b>Explanation</b>
<b>1. Likes/dislikes/fashion</b>	<ol style="list-style-type: none"> <li>1. Clothes should appeal to young child as they have developed likes/dislikes.</li> <li>2. Fashionable in colour/style as young children can be fashion conscious.</li> </ol>
<b>2. Activities</b>	<ol style="list-style-type: none"> <li>1. Young child may have a hobby/take part in swimming/dancing etc and therefore require appropriate clothes for activity.</li> </ol>
<b>3. Fastenings</b>	<ol style="list-style-type: none"> <li>1. Fastenings should be easy for the young child to do themselves which will encourage independence.</li> <li>2. Fastenings such as zips/buttons/poppers should be chunky for small hands of young children.</li> <li>3. Velcro fastenings are often used as an easy way to fasten shoes/jackets for young children.</li> <li>4. All fastenings must meet British Standards (BS).</li> </ol>
<b>4. Elasticised waists/cuffs</b>	<ol style="list-style-type: none"> <li>1. Elasticated waists/cuffs make undressing for the toilet easy/particularly during toilet training in young children.</li> <li>2. Clothing should have extendable straps where possible to allow for growth of young children.</li> <li>3. Elasticated waist/cuffs make dressing/undressing easier to encourage independence.</li> </ol>
<b>5. Durable/hardwearing</b>	<ol style="list-style-type: none"> <li>1. Fabrics should be durable as playtime with young children can be rough/outside.</li> <li>2. Fabrics should be durable/hardwearing as young children are very active.</li> </ol>
<b>6. Easy care/easily laundered/quick drying</b>	<ol style="list-style-type: none"> <li>1. Clothes get dirty with young children very quickly and need to be washed easily.</li> <li>2. There will be little time for ironing with a young child so clothes that can be tumble dried will help/save time.</li> <li>3. Young children may have toilet accidents and therefore clothing requires to be easily washed/laundered/dried.</li> </ol>

<b>Factor</b>	<b>Explanation</b>
<b>7. Ease of dressing/undressing</b>	1. Fastenings should be easy for the young child to do themselves which will encourage independence.
<b>8. Crease resistance</b>	1. To reduce the need for ironing as young child may need garments laundered frequently. 2. Fabric should be crease resistant to maintain good appearance for as long as possible.
<b>9. Stain resistance</b>	1. Young child can spill food/get dirty playing and stain resistance will help maintain a better appearance.
<b>10. Comfort</b>	1. Young children move about/grow rapidly so clothing should not be too tight/uncomfortable to wear/restrictive. 2. The fabric should be soft/comfortable next to young child's skin to prevent irritation.
<b>11. Aesthetically pleasing</b>	1. Garments should be aesthetically pleasing to adult/young children. 2. Suitable colour to meet the likes/dislikes of the child/parents. 3. Suitable colour to co-ordinate/be worn with other outfits in the wardrobe. 4. Children tend to like bold colours.
<b>12. Design features/Function</b>	1. Young children have no waist to 'hold up' clothes so they often are suspended from the shoulders/all in one garments. 2. Young children may be very active so the chosen garment should allow the child to move easily. 3. Elasticised waistbands to allow the young child to start dressing/undressing (toilet training) independently. 4. Adjustable straps to allow for growth. 5. Young children are very active therefore garment should provide protection eg padding at knees.
<b>13. Climatic conditions/weather/temperature</b>	1. Warm clothes will be required in bad weather/winter for young child. 2. Cooler clothes will be chosen in hot weather/summer for young child.
<b>Waterproof</b>	1. Water proof to allow young child to be protected/dry and comfortable when playing outside/in rain/snow
<b>Absorbent</b>	1. To allow young child to remain dry and comfortable when active.
<b>Stretchy/elasticity</b>	1. To allow ease of movement/play for the young child/growth.
<b>Cost/money available</b>	1. Low in cost/good value for money as the child may grow out of the clothes quickly if there is a period of rapid growth 2. Low in cost/good value for money as young children require new clothes frequently.

**Safety**

1. Garments should contain no ties which could choke/hang young child
2. Flame resistant for safety eg nightwear for young children.
3. Fastenings should not have sharp edges/points to avoid accidents.
4. Paint used on fastenings/trimmings should be non-toxic to avoid poisoning.

4 b) Identify and explain **two** sensory tests carried out by a manufacturer.

**Marking Instructions:**

2 x ½ mark for each sensory test identified

2 x 1 mark for each explanation of sensory test

Sensory test has to be identified before mark is awarded for explanation.

Where the sensory test is incorporated in the explanation this can be credited.

**Total – 3 marks (KU)**

<b>Test</b>	<b>Explanation</b>
<b>Paired Comparison Test</b>	<ol style="list-style-type: none"> <li>1. Testers are asked to compare 2 textile samples/garments for a specific characteristic.</li> <li>2. Testers are asked to compare 2 textile samples/garments for colour/texture/design feature.</li> </ol>
<b>Duo-trio Test</b>	<ol style="list-style-type: none"> <li>1. The tester is given 3 textile samples/garments, one of which is a control and then the tester is asked which of the other 2 samples differ from the control.</li> </ol>
<b>Triangle Test</b>	<ol style="list-style-type: none"> <li>1. Testers are presented with 3 textile samples/garments, 2 are the same and they are asked to identify the odd one out.</li> </ol>
<b>Profiling Test/Star Diagrams</b>	<ol style="list-style-type: none"> <li>1. This test provides a detailed descriptive evaluation of the textile samples/garments.</li> <li>2. Each line of the star profile is labelled with a descriptor and then assessed on a scale of 1 to 5 (1 = least, 5 = most).</li> <li>3. The star profile can have as many or as few lines as required, it depends on how many descriptions/characteristics of the textile the manufacturer wishes to measure.</li> <li>4. Profiling tests are useful for discovering the strengths or weaknesses of particular characteristics/properties of garments/items.</li> </ol>
<b>Preference Tests</b>	<ol style="list-style-type: none"> <li>1. These supply information about likes and dislikes of the chosen textile/textile product.</li> <li>2. They are not intended to evaluate specific characteristics such as colour or texture of the chosen textile/textile product.</li> <li>3. Preference tests are subjective and the response is directed by the personal feelings of the tester for the chosen textile/textile product.</li> </ol>
<b>Rating Test</b>	<ol style="list-style-type: none"> <li>1. Products are scored on a 5 or 9 point scale according to the degree of acceptability to the tester.</li> </ol>
<b>Ranking</b>	<ol style="list-style-type: none"> <li>1. Testers are asked to rank in order of preference a range of similar garments/items. For example, 1 = like best, 5 = like least.</li> </ol>

<b>Test</b>	<b>Explanation</b>
<b>Wearer Trials</b>	<ol style="list-style-type: none"> <li>1. Wearer trials are carried out to check conditions of wear/number of washes/method of washing over a period of time/number of days worn.</li> <li>2. Wearer trials are carried out to check conditions of wear factors/general appearance/dimensional stability/secureness of stitching/secureness of fastenings/colour fastness/strength/durability in relation to abrasion/stress.</li> <li>3. Wearer trials are carried out to check/measure original sample (control) against the trial product and note variations to amend specification.</li> <li>4. Wearer trials are carried out to check/discuss adverse effects which may occur during trial and find solutions to modify/adapt product to benefit the consumer.</li> <li>5. Wearer trials are carried out to check/make modifications/alterations and re-trial product, to achieve a better product/fit for the purpose.</li> <li>6. Wearer trials are carried out to check/produce garments which will suit figure/size/image of target market.</li> </ol>

4 c) The star profile below shows the results of testing a new fabric.

Evaluate the suitability of this fabric for outdoor wear.

**Marking Instructions:**

6 x 1 mark for each correctly evaluated point linked to suitability of fabric for outdoor wear.

**Total – 6 marks (EV)**

**Evaluation**

**Warmth (4)**

1. Rated high for warmth which is good for outdoor wear **because** there can be wind/rain/cold.
2. Rated high for warmth which is good for outdoor wear **so** that the wearer is warm/comfortable.
3. Rated high for warmth so if outdoor wear is worn in warm conditions it may not be suitable **as** the outdoor wear will be too warm making the wearer feel uncomfortable.

**Crease Resistance (3)**

1. Outdoor wear is often used for active sports **therefore** it is good that the outdoor wear is in the middle rating for crease resistance as it will not show many creases after wear/not a fashion garment
2. Outdoor wear should look good at all times especially after wear **therefore** having a middle rating for crease resistance will help it retain its good appearance.

**Static Electricity (5)**

1. Outdoor wear is often used for active sports **therefore** it is not good that the outdoor wear has a high rating of static electricity as any movement will increase the amount of static electricity produced/garment will not be comfortable to wear.
2. Outdoor wear may be worn in dirty conditions **therefore** it is not good that it has a high rating for static electricity as it is more likely that dirt and dust will cling to fabric.

**Dries Easily (2)**

1. Outdoor wear may need to withstand rain/sleet/snow/wet conditions **therefore** it is not good that it has a poor rating for dries easily as it cannot be worn again quickly/will take longer to dry.
2. Outdoor wear may need to withstand rain/sleet/snow/wet conditions therefore it is not good that it does not dry easily as it is more likely to remain wet/damp and **therefore** make the wearer less comfortable.

**Durability (4)**

1. Outdoor wear is often more expensive/bought infrequently therefore it is good that the outdoor wear is rated high for durability **as** it will last a long time/give good value for money.
2. Outdoor wear is often used for active sports therefore it is good that the outdoor wear is rated high for durability **as** it will withstand stretching/bending without losing its good appearance/shape.
3. Outdoor wear may be subjected to harsh/working conditions therefore it is good that the outdoor wear is rated high for durability as it will withstand rough treatment and **therefore** keep its good appearance/last.

**Absorbency (1)**

1. Outdoor wear may need to withstand rain/sleet/snow/wet conditions therefore it is good that it non absorbent **as** it will not absorb moisture readily keeping the wearer drier.
2. Outdoor wear may need to withstand rain/sleet/snow/wet conditions therefore it is good that it is non absorbent as it is more likely to remain dry/dry quickly and **therefore** keep the wearer dry/comfortable.
3. Outdoor wear may need to withstand rain/sleet/snow/wet conditions therefore it is good that it is non absorbent as it will not be heavy to wear if subjected to wet conditions and **therefore** will allow the wearer more freedom of movement.

4 d) Evaluate the protection offered to consumers by the British Standards Institution (BSI).

**Marking Instructions:**

3 x 1 mark for each correctly evaluated point

**Total – 3 marks (EV)**

1. The BSI publishes British Standards on Safety **so** the consumer is assured that items that bear the label are safe to use.
2. Represents the UK on European/International standards committees and **therefore** helps ensure consumer safety of goods which have been made abroad.
3. Licenses safety symbols when product has met the required standard and **therefore** helps assure the product bearing the label is safe to use.
4. Gives minimum requirements for safety to manufacturers **which** assure the consumer the product bearing the label is safe to use.
5. Produces specification for testing goods **so** assures the consumer the product bearing the label has met the specification.
6. Produces specification for quality of finished items/goods **so** assures the consumer the product bearing the label has met the specification for quality.
7. Produces the specification for sizes of certain items **so** assures the consumer the product bearing the label has met the specification for size.

4 e) Explain **each** of the following terms relating to market research.

- (i) Indirect
- (ii) Qualitative

**Marking Instructions:**

1 x 1 mark for each correctly explained term.

**Total – 2 marks (KU)**

**(i) Indirect**

1. Indirect market research is gathered from existing information.
2. Indirect market research uses sources of information such as HMSO Social Trends/Mintel computer databases/CD ROMS/reference books/business statistics/government statistics /trade magazines/market research companies/competitors.
3. Indirect market research is secondary research which has been previously carried out by another person.
4. Indirect market research is second hand information gathered for one purpose but used for another.

**(ii) Qualitative**

1. Qualitative research is obtained by asking small groups of people for their opinion on products.
2. Qualitative research is obtained from a group is usually ten people or less.
3. Qualitative research is obtained from a group which may be asked about their likes/dislikes.
4. Qualitative research is obtained from a group which may be asked about how to make the product more appealing.
5. Qualitative research information gained is descriptive/may involve value judgements/ opinions.
6. Qualitative research information gained is subjective.
7. Qualitative research information is more useful when analysing people's views on products/ services as each individual is likely to have different opinions as to what is 'good' and 'bad'/what could be done to improve a product or service.

**Context:****Higher Home Economics. Analysis of the 2007 Question Paper**× **Fashion and Textile Technology****Section A**

Question	Resource Management Unit		Consumer Studies Unit		Course Skills		Totals
	Course content	Mark	Course content	Mark	Knowledge	Evaluation	
1	Colour	1			1		1
2	Sensory testing	1			1		1
3			Voluntary labelling	1	1		1
4	Design constraints	1			1		1
5			Trade Associations	1	1		1
6			VAT	1	1		1
7	Technological developments	1			1		1
<b>Totals</b>		<b>4</b>		<b>3</b>	<b>7</b>		<b>7</b>

**Context:****Higher Home Economics. Analysis of the 2007 Question Paper**× **Fashion and Textile Technology****Section A (continued)**

Question	Resource Management Unit		Consumer Studies Unit		Course Skills		Totals
	Course content	Mark	Course content	Mark	Knowledge	Evaluation	
8	Production systems	1			1		1
9			Social trends	2	2		2
10			Roles and responsibilities (CAB)	2	2		2
11	Fabric construction	2			2		2
12			Reasons for wearing clothes	2	2		2
13	Market Research	2				2	2
14	Technological development	2				2	2
<b>Carried forward</b>		<b>4</b>		<b>3</b>	<b>7</b>		<b>7</b>
<b>Totals</b>		<b>11</b>		<b>9</b>	<b>16</b>	<b>4</b>	<b>20</b>

**Context:**

**Higher Home Economics. Analysis of the 2007 Question Paper**

× **Fashion and Textile Technology**

**Section B Question 1**

Question	Resource Management Unit		Consumer Studies Unit		Course Skills		Totals
	Course content	Mark	Course content	Mark	Knowledge	Evaluation	
(a)	Sources of natural fibres	6			6		6
(b)	Methods of fabric construction	6			6		6
(c)	Properties of fibres	4				4	4
(d)	Technological developments in fabrics	4				4	4
<b>Totals</b>		<b>20</b>		<b>0</b>	<b>12</b>	<b>8</b>	<b>20</b>

**Context:**

**Higher Home Economics. Analysis of the 2007 Question Paper**

× **Fashion and Textile Technology**

**Section B Question 2**

Question	Resource Management Unit		Consumer Studies Unit		Course Skills		Totals
	Course content	Mark	Course content	Mark	Knowledge	Evaluation	
(a)			Social trends relating to purchasing of clothing	3	3		3
(b)			Social trends relating to purchasing of clothing	4		4	4
(c)	Principles of design	6			6		6
(d)	Line, proportion and texture	3			3		3
(e)	Product Development	4				4	4
<b>Totals</b>		<b>13</b>		<b>7</b>	<b>12</b>	<b>8</b>	<b>20</b>

**Context:**

**Higher Home Economics. Analysis of the 2007 Question Paper**

×

**Fashion and Textile Technology**

**Section B Question 3**

Question	Resource Management Unit		Consumer Studies Unit		Course Skills		Totals
	Course content	Mark	Course content	Mark	Knowledge	Evaluation	
(a)			Factors that influence choice of clothes	6	6		6
(b)	Technological developments	3			3		3
(c)	Sequencing stages of production	4			4		4
(d)	Chemical finishes	3				3	3
(e) (i)			Roles and Responsibilities of ASA	2		2	2
(e) (ii)			Consumer Protection Act	2		2	2
<b>Totals</b>		<b>10</b>		<b>10</b>	<b>13</b>	<b>7</b>	<b>20</b>

**Context:**

**Higher Home Economics. Analysis of the 2007 Question Paper**

× **Fashion and Textile Technology**

**Section B Question 4**

Question	Resource Management Unit		Consumer Studies Unit		Course Skills		Totals
	Course content	Mark	Course content	Mark	Knowledge	Evaluation	
(a)			Clothing to meet needs	6	6		6
(b)	Sensory Testing	3			3		3
(c)	Sensory Testing	6				6	6
(d)			British Standards Institution	3		3	3
(e)	Market Research	2			2		2
<b>Totals</b>		<b>11</b>		<b>9</b>	<b>11</b>	<b>9</b>	<b>20</b>

<b>Context:</b>	
<b>Higher Home Economics. Analysis of the 2007 Question Paper</b>	<b>× Fashion and Textile Technology</b>
<b>Question Paper Summary: Mark Allocation</b>	

Question	Unit title		Course Skills		Totals
	Resource Management	Consumer Studies	Knowledge	Evaluation	
Section A	11	9	16	4	<b>20</b>
Section B					
1	20	0	12	8	<b>20</b>
2	13	7	12	8	<b>20</b>
3	10	10	13	7	<b>20</b>
4	11	9	11	9	<b>20</b>
<b>Totals</b>	52-55	25-28	51-53	27-29	
<b>Target Range</b>	<b>50-60 marks</b>	<b>20-30 marks</b>	<b>50-55 marks</b>	<b>25-30 marks</b>	<b>80</b>

[END OF MARKING INSTRUCTIONS]