



2008 Fashion & Textile Technology

Higher

Finalised Marking Instructions

© Scottish Qualifications Authority 2008

The information in this publication may be reproduced to support SQA qualifications only on a non-commercial basis. If it is to be used for any other purposes written permission must be obtained from the Assessment Materials Team, Dalkeith.

Where the publication includes materials from sources other than SQA (secondary copyright), this material should only be reproduced for the purposes of examination or assessment. If it needs to be reproduced for any other purpose it is the centre's responsibility to obtain the necessary copyright clearance. SQA's Assessment Materials Team at Dalkeith may be able to direct you to the secondary sources.

These Marking Instructions have been prepared by Examination Teams for use by SQA Appointed Markers when marking External Course Assessments. This publication must not be reproduced for commercial or trade purposes.

**2008 Home Economics
Fashion & Textile Technology**

Section A – Short Response Questions

Question		Response	Marking Guidelines
1	Name two synthetic fibres.	<ol style="list-style-type: none"> 1. Polyamide/nylon. 2. Polyester. 3. Acrylic/modacrylic. 4. Elastane. 	<p>1 mark</p> <p>2 x ½ mark for each fibre</p>
2	Identify two textured yarns.	<ol style="list-style-type: none"> 1. Slub. 2. Flock. 3. Chenille. 4. Boucle. 5. Crepe. 	<p>1 mark</p> <p>2 x ½ mark for each yarn</p>
3	List two methods of constructing fabric.	<ol style="list-style-type: none"> 1. Weaving/woven. 2. Plain weave. 3. Twill weave. 4. Satin weave. 5. Jacquard weave. 6. Knitting (hand). 7. Knitting (machine). 8. Warp knitting. 9. Weft knitting. 10. Bonded/non woven/needle bonding/stitch bonding/adhesive bonding. 11. Felting/felted. 12. Laminating/laminated. 13. Coating/coated. 	<p>1 mark</p> <p>2 x ½ mark for each method</p>

Question		Response	Marking Guidelines
4	Identify two ways of adding decoration to the surface of a textile.	<ol style="list-style-type: none"> 1. Appliqué. 2. Beads/sequins. 3. Embroidery (hand or machine). 4. Lace/binding/cord. 5. Fake fur. 6. Patchwork/iron on patches. 7. Quilting/quilted. 8. Ribbon/tape. 9. Top stitching. 10. Addition of notions eg zips/chain/buckles/safety pins/buttons/rivets/studs/poppers. 	<p>1 mark</p> <p>2 x ½ mark for each way</p>
5	State two types of colour schemes.	<ol style="list-style-type: none"> 1. Monochromatic/shades of one colour. 2. Analogous/colours beside each other on the colour wheel. 3. Complementary/contrasting colours which are opposite each other on the colour wheel. 4. Primary. 5. Secondary. 6. Tertiary 	<p>1 mark</p> <p>2 x ½ mark for each colour scheme</p>
6	What does the abbreviation BSI stand for?	<ol style="list-style-type: none"> 1. British Standards Institution. 	<p>1 mark</p>
7	Explain the term regenerated fibre.	<ol style="list-style-type: none"> 1. Fibres which are made from cellulose/natural sources/wood pulp. 2. Cellulose/wood pulp source is broken down using caustic soda into fibres. 	<p>1 mark for explanation</p>

Question		Response	Marking Guidelines
8	Identify one method of pressing.	<ol style="list-style-type: none"> 1. Underpressing. 2. Moulding. 3. Top pressing. 	1 mark for method
9	State two advantages of lay planning.	<ol style="list-style-type: none"> 1. Pattern pieces are fitted together closely which reduces wastage. 2. Pattern pieces are fitted together as efficiently/economically as possible. 3. Reduces errors therefore manufacturing time reduced. 4. Takes account of any directional properties of fabric. 5. Allows pattern technologist to adapt plan quickly/easily if carried out by computer. 6. Finished lay plan can be saved/retrieved at a later stage if carried out by computer. 7. Finished lay plan can be adapted at a later stage if carried out by computer. 8. Allows for several sizes to be cut at one time. 9. If carried out by computer most efficient use can be made of the fabric. 	<p>2 marks</p> <p>1 mark for each advantage</p>
10	Give two ways in which the Trade Descriptions Act 1968 protects the consumer.	<ol style="list-style-type: none"> 1. Goods must not be falsely described (written/spoken.) 2. Consumer cannot knowingly be misled about services provided. 3. Goods offered for sale must have been sold at a higher price for at least 28 days in the previous 6 months. 	<p>2 marks</p> <p>1 mark for each way</p>

Question		Response	Marking Guidelines
11	Give two advantages of pile fabrics.	<ol style="list-style-type: none"> 1. Rich/luxurious appearance/feel/soft to touch 2. Warm/insulating 3. Special textures can be created. 4. Different appearances/effects can be created depending on direction of pile. 5. Thicker fabric therefore more moisture may be absorbed. 	<p>2 marks</p> <p>1 mark for each advantage</p>
12	State two responsibilities of the Advertising Standards Authority (ASA).	<ol style="list-style-type: none"> 1. To ensure all advertising is legal/decent/honest/truthful. 2. To ensure all advertising descriptions and claims are true. 3. To ensure all advertising does not attack/discredit other products. 4. To ensure all advertising complies with the guidelines of the two advertising codes of practice. (Accept example eg offensive, corrupts or exploits children or animals) 5. Investigate complaints about adverts. 	<p>2 marks</p> <p>1 mark for each responsibility</p>

Question		Response	Marking Guidelines
13	State one advantage and one disadvantage of Ultraviolet (UV) reactive fabrics.	<p>Advantages</p> <ol style="list-style-type: none"> 1. Can be used in the production of novelty products. 2. Can be used in fashion clothing in club/rave wear as clothes will react to UV lights. 3. Can help make adults/children aware when they are exposed to UV light/sunlight/helps to prevent skin cancer. 4. Can be used as a warning of over-exposure to sunlight. 5. Can be used in military camouflage – to create clothing that automatically changes colour according to the environment/background, to avoid the need for camouflage or change of clothing. 6. Fabric that reveals woven text/design on the application of UV light. 7. Photochromic embroidery thread can be used to decorate garments. <p>Disadvantages</p> <ol style="list-style-type: none"> 1. Difficult to find UV textiles available. 2. Textiles tend to be more expensive. 3. If UV ink printed onto a dark background colour change will be difficult to see. 4. Damaged when washed at high temperatures/frequent washing. 5. Colour change may fade over time. 	<p>2 marks</p> <p>1 mark for advantage</p> <p>1 mark for disadvantage</p>

Question		Response	Marking Guidelines
14	Identify one advantage and one disadvantage of continual flow production to the consumer.	<p>Advantages</p> <ol style="list-style-type: none"> 1. Less expensive to manufacture and therefore clothes/garments/textile products are cheaper for the consumer. 2. Provides clothes/garments/textile products which are value for money for the consumer. 3. Large supply of clothes/garments/textile products available for the consumer. 4. Clothes/garments/textile products produced in large quantities therefore are available throughout the country. <p>Disadvantages</p> <ol style="list-style-type: none"> 1. Clothes/garments/textile products may be a poor fit for the consumer as they are made to general sizes. 2. Clothes/garments/textile products are not exclusive for the consumer as they are produced in large quantities. 3. Clothes/garments/textile products may not be the latest fashion for the consumer. 4. Clothes/garments/textile products may not always be good quality for the consumer. 5. If machine breaks down production stops and clothes/garments/textile products are unavailable to consumers 	<p>2 marks</p> <p>1 mark for advantage</p> <p>1 mark for disadvantage</p>

Section B

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

Marking Instructions:

4 x ½ mark for each stage

4 x 1 mark for each explanation. Stage must be identified before mark can be awarded for explanation.

Total – 6 marks (KU)

Stage	Explanation
1. Shearing	1. Wool fleece is removed from sheep in one piece.
2. Grading	1. Wool is graded according to type. 2. Short fibres separated from long fibres.
3. Blending	1. Different types of wool are mixed depending on intended use.
4. Scouring	1. Washing removes dirt, grease and other impurities.
5. Carbonising	1. Treated with chemicals to remove vegetable matter. 2. Sulphuric acid is used to remove vegetable matter.
6. Carding	1. Wire brush rollers disentangle fibres to give carded slivers.
7. Ginning	1. The slivers are pulled through coarse toothed combs to align the fibres.
8. Combing	1. Removes short fibres ('noils'). 2. Leaves longer fibres ('top').
9. Dyeing	1. Colours added. 2. Dyeing can be done at different stages; in loose wool/in yarn/in fabric.
10. Drawing	1. Further spinning done to produce the roving needed for spinning.
11. Spinning	1. Fibres pulled out, twisted, wound depending on intended use. 2. Knitting yarn is wound onto cones.
12. Yarn	1. The yarn that is produced is then: knitted, woven or tufted for carpets.

1 b) Evaluate the suitability of wool for use in a winter coat.

Marking Instructions:

4 x 1 mark for each point of evaluation linked to wool for use in a winter coat. Headings are not required but are provided to help the marker access the marking instructions.

Total – 4 marks (EV)

1. Insulating/Warm

1. **Winter coat** will be good as it may be comfortable to wear in winter **as** it may provide warmth/insulation/protection from cold temperatures.
2. Wool is a bulky fabric **therefore** good in a **winter coat** as it **may** provide insulation against cold temperatures in winter.
3. The **wool coat** can be lined **which** is good **as** this would provide additional warmth in winter.

2. Water repellent

1. **Wool coat** will be good **as** it may not soak up moisture from rain/sleet/snow/wet weather, **therefore** may be comfortable in winter.
2. A **wool coat** may be a bad choice in winter if it becomes very wet **as** it may take a long time to dry.

3. Resists burning/Non flammable

1. **Wool coat** will be good as it may be safer in winter if it comes in contact with flame/fire **as** it may resist burning.

4. Crease Resistant

1. **Wool coat** will be good **as** it may shed creases after folding/packing/storage for winter **therefore** may retain good appearance.
2. **Wool coat** will be good **as** it may shed creases if it becomes crumpled in use **therefore** may retain good appearance.
3. **Wool coat** will be good **as** it may not require ironing/pressing after laundering **therefore** may be quicker to launder/returned to use in a shorter time.

5. Absorbent

1. **Wool coat** will be good **as** it may absorb perspiration **therefore** may be comfortable to wear in winter.
2. **Wool coat** will be good **as** it does not build up static electricity **so** may be comfortable to wear in winter.
3. **Wool coat** will be good **as** it dyes easily **so** coat can be produced in a wide variety of colours to suit colour schemes of winter fashions.

6. Resistance to mildew

1. **Wool coat** may be a poor choice **as** it may be susceptible to mildew if left in cold/damp conditions of winter and **therefore** not retain good appearance.

7. Ease of care

1. **Wool coat** may be poor choice **as** it will require dry cleaning **therefore** may be more expensive to maintain.
2. **Wool coat** may be poor choice **as** it will require dry cleaning **therefore** may be more time consuming to maintain.

8. Durability

1. **Wool coat** will be good **as** it may resist wear and tear of winter use and **therefore** keep good appearance/give good value for money.
2. **Wool coat** will be good **as** wool is a durable fibre and **therefore** coat may keep good appearance/give good value for money.

9. Finishing

1. **Wool coat** may be a good choice if treated to prevent shrinkage **as** it may be machine washed/tumble dried and **therefore** returned to use in a shorter time.
2. **Wool coat** may be a good choice if treated to prevent shrinkage **as** it may retain good appearance for longer/give better value for money.
3. **Wool coat** may be good if treated to prevent mildew **as** it may retain good appearance for longer/give better value for money.

10. Blending

1. **Wool coat** may be made of a wool blend **therefore** it may be less expensive to manufacture/purchase.
2. **Wool coat** may be blended with other fibres to reduce cost **therefore** coat may be less expensive to manufacture/purchase.

11. Cost/affordability

1. **Wool coat** may be made of pure new wool **therefore** it may be more expensive to manufacture/purchase so may not be affordable by everyone.
2. The source of wool used for the coat will influence the retail/selling cost of the **wool coat** (eg cashmere) as some wool is more expensive and **therefore** this is bad as it may not be affordable to everyone.
3. **Wool coat** may be made of a wool blend **therefore** it may be less expensive to manufacture/purchase which is good.

1 c) Explain **two** characteristics of fleece fabrics.

Marking Instructions:

2 x 1 mark for an explanation of each characteristics of fleece.

Total – 2 marks (KU)

1. **Fleece** backing has a fluffy surface and is soft and comfortable to the skin.
2. **Fleece** has a raised surface which makes fabric thicker/traps more air/insulating/makes the fleece fabric warmer to wear in cold conditions.
3. **Fleece** is a lightweight fabric so comfortable to wear.
4. **Fleece** is durable/hardwearing **so** able to withstand exertions of active sports.
5. **Fleece** is absorbent and is comfortable to wear.
6. **Fleece** is easy to care for/easy to launder so can be ready to wear quickly.
7. As **fleece** readily absorbs water it may be more time consuming to dry.
8. The face/RS of **fleece** is suitable for dyeing/printing/embroidery which makes items bright/ attractive to wear/easy to customise for schools and clubs.
9. As **fleece** tends to crease less easily/shed creases it may require little ironing.

1 d) Evaluate the use of **each** of the following chemical finishes.

- (i) Anti-static
- (ii) Shrink resistance

Marking Instructions:

4 x 1 mark for each point of evaluation

At least one mark from each area.

Total – 4 marks (EV)

(i) Anti-static

Positive

1. **Anti-static** finish is good as it increases absorbency **therefore** cuts down electric charge/static electricity making the wearer more comfortable.
2. **Anti-static** finish is good as it prevents build up of static electricity **so** prevents fabric clinging to the wearer/improves appearance/drape.
3. **Anti-static** finish is good as it prevents build up of static electricity **so** prevents attraction of dirt and dust **therefore** good appearance of garment is maintained/garment is easily kept clean.
4. **Anti-static** finish is good as it prevents build up of static electricity **so** prevents mild electric shocks **therefore** increasing comfort to wearer.
5. **Anti-static** is good as it is permanent **therefore** will last lifetime of fabric/no need to reapply/no loss of finish.
6. **Anti-static** finish is good as it is invisible **therefore** appearance of garment is not changed.

Negative

1. Chemicals used for **anti-static** finish are as bad as they may add to pollution of local water **therefore** may not be eco-friendly.
2. **Anti-static** finish is bad as it may add to cost of garment **therefore** may make it more expensive.

(ii) Shrink resistance

Positive

1. A **shrink resistant** finish is good **as** it is permanent **therefore** will not be damaged by laundering/encourages purchase
2. A **shrink resistant** finish is good **as** it is invisible **therefore** will not change appearance/handle of fibre/fabric.
3. A **shrink resistant** finish is good **as** it can be applied at any stage from carding to finishing **therefore** allowing flexibility in production.
4. A **shrink resistant** finish is good when it is applied to cottons and viscose **as** it reduces shrinkage during laundering.
5. A **shrink resistant** finish is good when it is applied to wool to prevent felting **therefore** allowing wool to be machine washed/tumble dried.
6. A **shrink resistant** finish is good for clothing/furnishings where maintaining original length is important (eg trousers and curtains) **as** it reduces shrinkage during laundering/encourage sales.

Negative

1. If thread used to manufacture textile item is not **shrink resistant** this could be bad **as** it **may** shrink during laundering and **therefore** cause puckering.
2. Chemicals used for **shrink resistant** finish **may** add to pollution of local water **therefore** this may be bad as it may not be eco-friendly.
3. **Shrink resistant** finish **may** add to cost of garment which is bad **as** it may make it more expensive.

1 e) Explain the benefits of non woven fabric in **each** of the following.

- (i) Fashion accessories
- (ii) Disposable textiles

Marking Instructions:

1 mark for each benefit of non woven fabric for fashion accessories

1 mark for each benefit of non woven fabric for disposable textiles

At least one mark from each use of non woven fabric.

Total – 4 marks (KU)

(i) Benefits of non woven fabric for fashion accessories eg scarves/ties/belts/bags/hats/brooches/purses etc

1. Fashion accessories are often short lived therefore non woven fabric which is not durable will last life of fashion.
2. Non woven fabric is not durable therefore will last the life of short lived fashions.
3. Non woven fabric comes in a wide variety of colours/shapes therefore will be able to match fashion trends.
4. Non woven fabric does not fray/rip/run therefore seams in fashion accessories do not need to be neatened.
5. Non woven fabric is dense therefore will make fashion accessories warm to wear/use.
6. Non woven fabric is dense therefore will reduce wind penetration in fashion accessories.
7. Non woven fabric is firm therefore unlikely to stretch in wear/use therefore giving neat outline to fashion accessories.
8. Non woven fabric for trimmings will not require to be edged/finished therefore allowing greater creativity in fashion accessories.
9. Non woven fabric is inexpensive to buy/make therefore can be added to fashion accessories without much additional cost/increase sales.
10. Non woven fabric can be used as an appliqué/decoration/easily cut into shape on fashion accessories therefore enhancing appearance.
11. Non woven fabric can be used to add texture to fashion accessories therefore enhancing appearance.
12. Many fashion accessories do not have to withstand strain therefore non woven fabric which is not durable will last life of the accessory.
13. Non woven fabric does not fray/rip/run therefore a good/clean edge in the fashion accessory can be achieved easily/will last a long time.

(ii) Benefits of non woven fabric for disposable textiles

1. Disposables are short lived therefore non woven fabric which is not durable will last life of disposable textile.
2. Non woven fabric is not durable therefore will last the life of the disposable textile.
3. Non woven fabric does not fray/rip/run therefore edges of disposable textile do not require to be neatened.
4. Non woven fabric does not fray/rip/run therefore disposable fabric can be cut/shaped to fit and not require to be neatened/give a clean edge.
5. Non woven fabric is dense therefore will make disposable textile more durable/absorb more liquid.
6. Non woven fabric is firm therefore disposable textile is unlikely to stretch/lose shape.
7. Disposable fabric is inexpensive to buy therefore disposable textile can be replaced without much additional cost.
8. Non woven fabrics do not produce lint/shed fibres which is important in medical disposable textiles.
9. Non woven fabrics are very absorbent which is important in medical disposable textiles.
10. Non woven fabrics are hygienic/non allergenic which is important in medical disposable textiles.

2 a) Evaluate the effect of primary colours in a young child's bedroom.

Marking Instructions:

4 x 1 mark for each point of evaluation linked to primary colour and child's bedroom.

Total – 4 marks (EV)

Positive

1. Primary colours/red/blue/yellow can be good **as** they may give the effect of warmth in a **child's bedroom** because red is a warm colour **therefore** creating a cosy environment.
2. Primary colours/red/blue/yellow can be good **as** they may give the effect of warmth in a **child's bedroom** because red is a warm colour **therefore** good in a north facing room.
3. Primary colours/red/blue/yellow can be good **as** they may give the effect of warmth in a **child's bedroom** because red is a warm colour **therefore** good in the winter time.
4. Primary colours/red/blue/yellow can be good **as** they may give the effect of warmth in a **child's bedroom** because red is a bold colour **therefore** creating a bright/happy environment.
5. Primary colours/red/blue/yellow can be good **as** they may give the effect of brightness/boldness in a **child's bedroom** because yellow is associated with sunshine **therefore** creating a sunny/happy/cosy environment.
6. Primary colours/red/blue/yellow can be good **as** they may give the effect of standing out in a **child's bedroom** as red/yellow/blue are strong colours **therefore** creating a bold/strong effect.
7. Primary colours/red/blue/yellow can be good **as** they may give the effect of restfulness in a **child's bedroom** because blue is a cool colour **therefore** associated with sea/water.
8. Primary colours/red/blue/yellow can be good **as** they may give the effect of coldness in a **child's bedroom** as blue is a cold colour **therefore** good in the summertime/poor in wintertime/north facing room.
9. Primary colours/red/blue/yellow can be good **as** they may give the effect of great contrast in a **child's bedroom** because they are so strong **therefore** giving great design effects.
10. Primary colours red/blue/yellow are suitable for either sex therefore the bedroom is suitable for either boys or girls.

Negative

1. Primary colours/red/blue/yellow can be bad **as** they may give the effect of being too loud/bold if used in a **child's bedroom because** they are so strong/bold **therefore** over stimulating the child.
2. Primary colours/red/blue/yellow can be bad **as** they may give the effect of being too loud/bold if used in a **child's bedroom because** they are so strong/bold **therefore** making room appear smaller
3. Strong colours (red/blue etc) can be bad **as** they may be difficult to cover when redecorating a **child's bedroom** and **therefore** require more than one coat of paint **which** could be expensive/labour intensive.
4. Preferences for strong colours/red/blue/yellow **may** be short lived **therefore** could be expensive to redecorate when tastes change in the **child's bedroom**.
5. Primary colours/red/blue/yellow may be bad in winter time in a **child's bedroom** as blue is a cold colour and may seem cold in winter time/north facing room/lead to sadness/unhappiness.

2 b) Identify and explain **four** factors, other than **colour**, to consider when choosing textiles for a young child's bed.

Marking Instructions:

4 x ½ mark for identifying factor

4 x 1 mark for explanation linked to bedding. Factor must be identified before mark can be awarded for explanation.

Total – 6 marks (KU)

Factor	Explanation
1. Advertising/marketing/promotional influences	<ol style="list-style-type: none"> 1. Advertising communicates instantaneous messages to large groups of parents/children. 2. It stimulates customer interest/provides product information about the bedding. 3. Advertising (TV adverts/window displays/home programmes/magazines) creates a desire/want for the bedding.
2. Money available/cost	<ol style="list-style-type: none"> 1. Consider how expensive bedding is as child will grow out of theme. 2. Consider how expensive bedding is as may need to be replaced as often as the child grows out of the theme. 3. Consider how expensive bedding is as the family may not be able to afford to purchase co-ordinating items.
3. Climatic conditions	<ol style="list-style-type: none"> 1. In hot weather a duvet with a lower tog rating is required. 2. In cold weather a duvet with a higher tog rating is required to keep the child warm. 3. Consider filling as should be correct tog rating for weather/type of heating to keep child warm/cool in winter/summer.
4. Geographical location/access to clothing/textile shops	<ol style="list-style-type: none"> 1. If consumer lives in remote area the choice of bedding may require to be purchased by online shopping/from a catalogue. 2. If consumer lives near a good range of shops they may be able to examine lots of different types of bedding before making the purchase.
5. Fashion	<ol style="list-style-type: none"> 1. The theme selected may be linked to a current film/movie that is fashionable.
6. Likes/dislikes Peer pressure	<ol style="list-style-type: none"> 1. If bedroom is shared both/all children would need to like the same design.
7. Shopping/online shopping	<ol style="list-style-type: none"> 1. If consumer lives in remote area the choice of bedding may required to be purchased by online shopping/from a catalogue.

<p>8. Care/laundry/hygiene</p>	<ol style="list-style-type: none"> 1. Consider how easily laundered as will require washing as child may wet the bed. 2. Consider how much/little ironing required to save parents time and energy after washing the bedding. 3. Consider colourfastness so bedding will not fade and child loses interest. 4. Consider colourfastness so bedding will not fade and still go with colour scheme of child's bedroom. 5. Consider ability of bedding to be tumble dried to speed up laundering in winter so can go back onto child's bed quickly. 6. Consider filling for duvets/bedding as should be able to be home laundered to save money for parents.
<p>9. Allergies</p>	<ol style="list-style-type: none"> 1. Consider filling for pillows/duvets used as should be hypo allergenic to help ease/prevent allergic symptoms in child. 2. Consider dyes/notions used for decoration/fastenings on bedding so the child cannot be harmed/suffer from allergies. 3. Consider texture of fabric for bedding so as not to irritate the child's skin.
<p>10. Co-ordinate look/theme</p>	<ol style="list-style-type: none"> 1. Consider design of the existing bedroom to save money for parents when selecting bedding. 2. Consider choosing bedding to fit in with furniture already available in bedroom to save money.
<p>11. Durability</p>	<ol style="list-style-type: none"> 1. Consider durability of the fabric to ensure good value for money/keep good appearance for longer. 2. Consider the texture of the bedding so no loose threads/fibres can pill.
<p>12. Warmth</p>	<ol style="list-style-type: none"> 1. Consider the warmth of the fabric for bedding to keep the child warm in winter/cool in summer.
<p>13. Stain resistance</p>	<ol style="list-style-type: none"> 1. Consider stain resistance for bedding as children may spill drinks/food/mark with crayons etc and this will help keep the bedding in good condition/make bedding easier to wash/last longer/maintain appearance.
<p>14. Absorbability</p>	<ol style="list-style-type: none"> 1. Consider the absorbency of the fabric for the bedding to keep the child dry/comfortable if wets the bed. 2. Consider absorbency to dry bedding faster when washed.
<p>15. Crease resistance</p>	<ol style="list-style-type: none"> 1. Consider crease resistance as less work for parent when ironing bedding.
<p>16. Flammability</p>	<ol style="list-style-type: none"> 1. Consider if fabric/filling for bedding is low flammability so the child cannot be harmed.

17. Comfort	1. Consider if fabric/filling for bedding is comfortable so the child sleeps well.
18. Safety	1. Fabric for bedding /trimmings/notions for bedding should be safe so that the child is not injured/harmed
19. Fair trade	1. Consider ethics/country of origin/manufacture of bedding to ensure fair wage in developing countries.
20. Eco friendly/ environmental issues	1. Consider dyes used in bedding to ensure no toxic waste harmful to the environment. 2. Natural dyes may be used which are eco friendly.
21. Size	1. Consider the size of the bedding to fit the bed properly ensuring comfort.
22. Aesthetic appeal	1. The design on the bedding should appeal to the child so they are happy to go to bed.
23. Pattern design	1. A calm design/pattern on the bedding would be better to aid sleep.
24. Texture/soft	1. Consider texture of fabric used for bedding does not irritate the child's skin.

2 c) Explain **two** safety requirements for children's nightwear

Marking Instructions:

2 x 1 mark for explanation of safety requirement linked to children's nightwear.

Total – 2 marks (KU)

1. **Children's nightwear** must be made from fabric which has a low flammability rating.
2. All trimmings/labels/threads/decorations used in **children's nightwear** must have a low flammability rating.
3. The fabric used in **children's nightwear** must comply with BS5722.
4. The design of the **children's nightwear** should be easy to get in and out of.
5. The design of the **children's nightwear** should not have loose ties that could strangle the child.
6. The design of the **children's nightwear** should not have any loose/small notions that could come off and the child could swallow.
7. The **children's nightwear** must relate to the Nightwear Safety Regulations 1985/1987 to ensure that they are safe.
8. The **children's nightwear** must take account of the Children's Clothing Regulations 1994.
9. The **children's nightwear** must use the Textile Care Labelling Code/BS EN 23578.

2 d) Evaluate **each** of the following ways of marketing a new range of bedroom textiles for children.

- (i) Shop window display
- (ii) TV advertisement
- (iii) Discount voucher
- (iv) Advert in a magazine

Marking Instructions:

4 x 1 mark for each evaluation linked to marketing of bedroom textiles/children.

Total – 4 marks (EV)

(i) **Shop window display**

Positive

1. A shop window display is a good method of promoting a new range of **bedding for children because** the consumer/parent/child may see the **bedding** displayed/set out on a bed and **therefore** see what it looks like out of the packaging.
2. A shop window display is a good method of promoting a new range of **bedding for children because** 'a room scene' may be set up with all the items in the range including curtains, cushions etc **therefore** the consumer/parent/child sees everything that is available in the range/gives a coordinated look that is easy to visualise.
3. A shop window display is a good method of promoting a new range of **bedding for children because** if necessary the customer may touch the materials and assess the quality **therefore** encouraging them to make the purchase.

Negative

1. A shop window display may be a bad method of promoting a new range of **bedding for children because** a large area is required from the window display to promote one range **therefore** other items in the shop are not displayed.
2. A shop window display may be a bad method of promoting a new range of **bedding for children because** the range that the consumer wishes to see may not be displayed and **therefore** they cannot get an idea of how it would look on a bed.
3. A shop window display of **bedding for children** may be expensive for the parents **as** they may be pressurised to buy the full range of items and **therefore** end up spending more money.

(ii) TV advertisement

Positive

1. A TV advertisement is a good method of promoting a new range of **bedding for children because** it may show children playing in the room/on the bedding etc and **therefore** this will appeal to the child.
2. A TV advertisement is a good method of promoting a new range of **bedding for children because** 'a room scene' may be set up with all items in the range including curtains, cushions etc **therefore** consumer/parent/child sees everything in the advertisement that is available in the range.
3. A TV advertisement is a good method of promoting a new range of **bedding for children because** it may be played/run during a time that children's programmes are on **therefore** children could see the advert and want the bedding.
4. A TV advertisement is a good method of promoting a new range of **bedding for children because** it may stimulate the customer to visit the shop and see the product range for sale **therefore** potential sales.
5. A TV advertisement is a good method of promoting a new range of **bedding for children because** it attracts a wide audience **therefore** may increase sales.
6. A TV advertisement is a good method of promoting a new range of **bedding for children because** a popular character/personality may be used **therefore** increasing sales.

Negative

1. A TV advertisement may be a bad method of promoting a new range of **bedding for children because** it may be played/run during a time that children's programmes are on **therefore** adults do not see the advert and do not see the range promoted for sale.
2. A TV advertisement could be a bad method of promoting a new range of **bedding for children because** you cannot see/touch/handle the bedding and **therefore** cannot make a final decision about the purchase.
3. A TV advertisement may be a bad method of promoting a new range of **bedding for children because** it is a very expensive method **therefore** cost may be prohibitive for parents.
4. A TV advertisement may be a bad method of promoting a new range of **bedding for children because** it is a very expensive method of advertising and cost may be passed onto the target market **therefore** increasing cost.
5. A TV advertisement may use a character/celebrity which may not be seen as popular by **children** which is bad and **therefore** the **bedding** may go unnoticed **therefore** money lost by promoters.

(iii) Discount voucher

Positive

1. A discount voucher is a good method of promoting a new range of **bedding for children because** the customer may be more likely to come along to the retail outlet/make the purchase because they are holding a discount voucher/will be getting money off/save money.
2. A discount voucher is a good method of promoting a new range of **bedding for children because** the customer may be more likely to buy more items in the range **therefore** increasing sales.

Negative

1. A discount voucher may be a bad method of promoting a new range of **bedding for children because** the customer may lose the discount voucher and **therefore** not benefit from the discount/be less likely to make the purchase.
2. A discount voucher may be a bad method of promoting a new range of **bedding for children because** the discount voucher may expire before the customer has the time/money to visit the retail outlet/losing out on the chance to save money.
3. A discount voucher may be a bad method of promoting a new range of **bedding for children because** by the time the customer goes to purchase the range of bedding the retailer may have run out of stock **therefore** the customer may be disappointed.
4. A discount voucher may be a bad method of promoting a new range of **bedding for children because** the retailer may not be making as much money from the sale of the bedding/not making a profit.

(iv) Advert in a magazine

Positive

1. An advert in a magazine is a good method of promoting a new range of **bedding for children because** a full room may be displayed in the picture with details of price/local shops **therefore** giving the consumer all the information they require to go and make the purchase.
2. An advert in a magazine is a good method of promoting a new range of **bedding for children as** the company may also have a website **therefore** making it easy to purchase on line.
3. An advert in a magazine is a good method of promoting a new range of **bedding for children because** people that purchase this type of magazine may be interested in purchasing new **bedding therefore** having a new look.
4. An advert in a magazine is a good method of promoting a new range of **bedding for children because** a full room could be displayed in the picture which gives ideas of how to plan the child's room with **bedding** and accessories **therefore** giving a professional look.

Negative

1. Advert in a magazine may be a bad method of promoting a new range of **bedding for children because** other similar **bedding** may be advertised elsewhere in the magazine **therefore** the retailer may not attract the customer to the shop/make the sale.
2. Advert in a magazine may be a bad method of promoting a new range of **bedding for children because** only a limited number of potential customer may purchase the chosen magazine and **therefore** may not see the advert.
3. Advert in non specialist magazine may be a bad method of promoting a new range of **bedding for children because** potential customers will not see the advert and **therefore** not purchase the **bedding**.

2 e) Explain **each** of the following ways of adding colour to textiles.

- (i) Batch dyeing
- (ii) Continuous pad dyeing
- (iii) Digital printing
- (iv) Screen printing

Marking Instructions:

4 x 1 mark for explanation linked to addition of colour

Total – 4 marks (KU)

Explanation of way of adding colour

(i) Batch dyeing

1. Fabric is dyed in a self contained bath/washing machine etc by immersing all fabric/garment using a controlled amount of dye/for a controlled amount of time.

(ii) Continuous or pad dyeing

1. A complete roll of fabric is placed into a pad/dye bath and then the fabric is squeezed between rollers to make the dye penetrate evenly.

(iii) Digital printing

1. The manipulation of the image using computer software and then transfer to the fabric.
2. The digital image is transferred through heat transfer printing onto pre coated fabric.
3. Digital printing uses acid or reactive dyes.

(iv) Screen printing

1. Screen printing is the transference of a design onto fine fabric using a wooden frame then squeezing dye through.

3 a) Identify and explain **four** principles of design.

Marking Instructions:

4 x ½ mark for identification of design principle

4 x 1 mark for explanation. Design principle must be identified before mark can be awarded for explanation

Total – 6 marks (KU)

Design principle	Explanation
1. Function	<ol style="list-style-type: none"> 1. What is the purpose of the item/what is it intended for/what properties does the design have to demonstrate otherwise the product will not be a success. 2. Fabric properties are important in design as these affect performance and fitness for purpose eg warmth/insulation/coolness/absorbency/comfort/flame resistance/durability/strength/ease of care/shape retention/stretch/stain resistance/crease resistance/water resistance/breathability all have to be considered to make the best success.
2. Aesthetics	<ol style="list-style-type: none"> 1. What is the product to look like? Its colour/shape/texture/line and proportion all have to be considered so it appeals to consumers. 2. What are the fashion/added value aspects of the product to ensure that it will appeal to tastes of consumers.
3. Safety/hygiene	<ol style="list-style-type: none"> 1. Can the item be washed and kept clean does this need to be considered eg in bedding/medical/toys/clothing etc. 2. Is there legislation to be considered eg flammability standards in upholstery/children's nightwear/firemen's uniforms/hard hats for construction. 3. Safety requirements for different textile products will need to be taken into account.
4. Quality	<ol style="list-style-type: none"> 1. The item has to be made using the best fabrics and notions to ensure good quality. 2. Quality in manufacture finish should be reflective of the price charged. 3. If the product is not made to a high standard then the design will not give good value for money.
5. Durability	<ol style="list-style-type: none"> 1. The product has to last for the duration of its intended purpose so buyers feel that they have got value for money as it will last a long time. 2. The product has to withstand washing etc so buyers are not disappointed. 3. The product must not shrink/lose shape so buyers are not disappointed. 4. The product must keep its colour so that it does not fade when washed as buyers would feel upset.

3 b) Identify and explain **two** features of the Louis Vuitton product range.

Marking Instructions:

2 x ½ mark for identification of feature

2 x 1 mark for explanation of product range. Feature must be identified before mark can be awarded for explanation

Total – 3 marks (KU)

Feature		Explanation
1.	Monogrammed fabric/canvas /leather	<ol style="list-style-type: none"> 1. The monogrammed canvas was created which is distinctive of Louis Vuitton. 2. It is a lightweight supple, strong, sturdy canvas which is completely waterproof. 3. Fabric used for travel/luggage goods is distinctive. 4. In recent years monogram change from classic to graffiti style. 5. In recent years monogram change from self coloured to multi coloured.
2.	Travel/luggage product range	<ol style="list-style-type: none"> 1. A bag originally created for laundry was adapted to the cult steamer bag of today. 2. Travel bags developed into fashion accessories/handbags. 3. The luggage and handbag ranges are much loved by celebrities/followers of fashion.
3.	Extensive range of products	<ol style="list-style-type: none"> 1. Range has extended to include ready to wear sportswear/day wear/evening wear. 2. Range further extends into watches/jewellery/sunglasses/pens 3. Range further extended to include city guidebooks.
4.	Use of unusual skins	<ol style="list-style-type: none"> 1. Goatskin used for luggage range/passport covers etc. 2. Used to produce luxury bags/belts/accessories.
5.	Exclusive/bespoke products	<ol style="list-style-type: none"> 1. Louis Vuitton uses gold/luxury metals as fastenings for his product range/bags/luggage/purses/watches. 2. Louis Vuitton produces a personalised/made to order range of luggage/bags/purses/travel goods. 3. Louis Vuitton has an anti-conterfeit team/introduced anti-conterfeit/anti-fraud technology/holographic logo for his range of products 4. Limited edition ranges have been introduced to add to the exclusivity of his products.

3 c) Explain **each** of the following stages in the development of an overnight bag.

- (i) Concept generation
- (ii) Prototype production
- (iii) Marketing plan
- (iv) First production run

Marking Instructions:

4 x 1 mark for explanation linked to overnight bag

Total – 4 marks (KU)

(i) Concept Generation

1. This stage is important as it involves developing ideas for the **overnight bag**.
2. Thinking up new ideas/looking for a gap in the market of **overnight bags**.
3. Development of new ideas for **overnight bags** from market analysis of previously successful styles.
4. Manufacturers do not want to replicate existing products in the market so they will list styles of **overnight bags** to be avoided.

(ii) Prototype Production

1. This is an example of the **overnight bag** that will be developed.
2. The **overnight bag** is developed and checked against the specification.
3. The **overnight bag** is tested for appeal and may be further modified or rejected.

(iii) Marketing Plan

1. Allows for the development of a range of activities to promote the **overnight bag** eg where it will be sold/various outlets/magazines etc.
2. An important stage as the initial pricing of the **overnight bag** can be determined by the potential marketing mix.
3. Packaging for the **overnight bag** can be finalised to take into account marketing plans.

(iv) First Production Run

1. Allows for the production of the **overnight bag** for the first time so full production can be assessed.
2. Allows for the quality assurance team to test the **overnight bag** for quality.
3. An important stage in the development of the **overnight bag** as it affects many of the other stages eg if components are changed then the labelling would be required to be changed.

3 d) Evaluate cultural influences on consumer choice of clothing.

Marking Instructions:

4 x 1 mark for evaluative comment linked to cultural influences on customer choice of clothing.

Total – 4 marks (EV)

1. Tradition

1. Tradition plays an important part in consumers choice of **clothing** which is good as ceremonies have special garments/headaddresses etc **therefore** are an influential part of belonging/taking part/indicate status/indicate occupation
2. Tradition plays an important part in consumer choice of **clothing** which is bad as ceremonies require special garments **therefore** are usually expensive to buy.
3. Tradition plays an important part in consumer choice of **clothing** as ceremonies have special colours which is good as colours are not altered.
4. Tradition plays an important part in consumer choice of **clothing** which can be good as special garments can be handed down and **so** save money/will last for years.
5. Tradition dictates that it is expected that men wear **trousers** as if a man wears a dress/skirt/female clothing he may be ridiculed/bullied.

2. Religion

1. Religion plays an important part in consumer's choice of **clothing** which can be good **as** some insist on dress codes covering the body **therefore** most who follow the laws of religion will adhere to the dress code.
2. Many religions have colours which represent occasions/celebrations which is good so consumers will buy **clothing** according to the event.
3. Some religious garments are classed as a **uniform therefore** depicting the person's hierarchical status which could be good to allow other guests to recognise people of importance.
4. Vegans/strict vegetarians may choose to avoid wearing **animal skins/leather as** they believe it is unacceptable to kill animals for their skins.
5. Some religions may choose to avoid wearing **animal skins/leather as** they believe it is unacceptable to kill animals for their skins as the animal is considered sacred.

3. Culture

1. Cultures have moved to other countries due to war/famine etc **therefore** consumers may choose **clothing** to show their sense of identity which is good within the community.
2. Cultures may live in an area of extreme remoteness which may be bad as the skills of manufacture may not have been passed on **as** no shops are available for design choice of **clothing**.
3. Some cultures may live in extremes of weather **therefore** choice of **clothing** reflects protection from the weather so the clothing is functional rather than decorative.
4. Some cultures may have an attitude of excess with money **therefore** will purchase many **clothing** garments which indicate worth status.
5. Some cultures try to mix traditional garments with western influences which could be good **as** they are creating new trends in **clothing** choice for future generations.
6. Culture at work may influence the style of **clothing** worn **as** it may be expected to wear formal clothing/suits etc which may be bad **as** it may be expensive to dress in this way.
7. Culture at work may influence the style of **clothing** worn **as** it may be acceptable to wear casual clothing/jeans etc which is good **as** this may cost less.
8. Teen culture dictates that certain clothes are worn depending on the group to which they belong so that they can be seen to fit in/be accepted as part of the group. (eg Goths, Punks, Mods)

- | | | |
|---|----|---|
| 3 | e) | Evaluate the protection provided to the consumer by the Sale and Supply of Goods to Consumers Regulations 2002. |
|---|----|---|

Marking Instructions:

3 x 1 mark for evaluative comment linked to protection offered to the consumer.

Total – 3 marks (EV)

Positive

1. The Sale and Supply of Goods to Consumers Regulations 2002 is good **as** it has enhanced consumer's rights **therefore consumers** have legal rights against retailers/manufacturers.
2. The Sale and Supply of Goods to Consumers Regulations 2002 is good **as** it has extended/widened consumer rights **therefore consumers** have the right to expect satisfactory quality when purchasing goods.
3. The Sale and Supply of Goods to Consumers Regulations 2002 is good **as** it entitles consumers to goods of satisfactory quality taking into account price **therefore consumers** feel they have value for money.
4. The Sale and Supply of Goods to Consumers Regulations 2002 is good **as** it entitles **consumers** to have the choice of how compensation/repair is achieved when an item goes faulty within 5 years **therefore** giving consumers more confidence in consumer law.
5. The Sale and Supply of Goods to Consumers Regulations 2002 is good **as** it gives additional rights under guarantees to **consumers** supplied with the goods or against credit card companies or finance houses of goods purchased by means of credit have a price over £100 **therefore** giving customers some security.
6. The Sale and Supply of Goods to Consumers Regulations 2002 is good **as** it gives the **consumer**, who has purchased made to measure blinds/curtains that do not fit, the right to return the goods to the retailer. **Therefore** giving the right to return.

Negative

1. The Sale and Supply of Goods to Consumers Regulations 2002 is bad as it does not apply to services **therefore** this cannot help a **consumer** who has a complaint about a service.
2. The Sale and Supply of Goods to Consumers Regulations 2002 is bad as it does not apply to second hand goods at auction where the **consumer** was present **therefore** no right to return.

4 a) Identify and explain **four** stages in the fashion cycle.

Marking Instructions:

4 x ½ mark for identification of stage in fashion cycle

4 x 1 mark for explanation of fashion cycle. Fashion cycle stage must be identified before mark can be awarded for explanation.

Total – 6 marks (KU)

Stage of fashion in cycle	Explanation
<p>1. Introduction</p>	<ol style="list-style-type: none"> 1. This is at the very beginning of the style when prices are highest and fashion active consumers start to wear the new style. 2. Fashion active consumers/famous personalities will initiate the wearing of the new styles. 3. Exclusive styles/many are individually made to measure/haute couture. 4. Photographed for high fashion press/magazines and copied by mass production manufacturers usually in less innovative designs. 5. Early trend setters adopt this style.
<p>2. Rise</p>	<ol style="list-style-type: none"> 1. When the style has more publicity and may have made fashion headlines. 2. Prices are still high as garment is seen as highly fashionable. 3. Fashion active consumers among the general public will buy/wear the new styles. 4. Advertised in fashion press leading to a more widespread acceptance of style.
<p>3. Maturity</p>	<ol style="list-style-type: none"> 1. When style is at its most popular and accepted by the majority of consumers when the style is no longer exclusive. 2. Prices are at a level that can be afforded by the majority of consumers. 3. Mass production of trend/modified version of the trend make it less extreme/able to be worn and is accepted as the norm. 4. The style is very popular.
<p>4. Decline</p>	<ol style="list-style-type: none"> 1. When consumers are still wearing the style but it is less popular. 2. Prices start to drop and some stores may reduce prices to move products. 3. Less impact due to overexposure. 4. The style is dated and seen as old fashioned.
<p>5. Obsolescence</p>	<ol style="list-style-type: none"> 1. When style is often far removed from the original. 2. Products are often cheap and of poor quality. 3. Majority no longer wear this style as it is no longer considered fashionable. 4. Majority of consumers have moved onto a new trend.

- 4 b) Explain the use of **each** of the following pieces of computerised equipment in the textile industry.
- (i) Robotics
 - (ii) Computerised sewing machines

Marking Instructions:

Minimum of one mark from each computerised equipment linked to use in the textile industry.

4 x 1 mark

Total – 4 marks (KU)

(i) Robotics

1. Robotics are used to lift heavy bales of fabric onto the machines for the manufacturing processes.
2. Robotics can be programmed to vary the speed for the dispersal of fabric to various machines in the manufacturing process.
3. Robotics are used to save handlers having to lift heavy bales of fabric from one machine to another.
4. Robotics can speed up the movement of fabric around the factory therefore saving time during the manufacturing process.
5. Robotics are used to save time during the manufacturing process as they can be set to a variety of speeds. (eg cutting/folding/spreading/sewing/pressing)
6. Robotics are used for many processes as this saves on the numbers required for manual labour which is high in the textile industry.
7. Robotics are used as they can do multiple tasks with large quantities of fabrics at once saving time in the manufacturing process.

(ii) Computerised sewing machines

1. Computerised sewing machines are used to give accurate placing of stitching that is repeatable saving manual misplacements during the manufacturing process.
2. Computerised sewing machines will follow set pattern of stitching programmed with accuracy saving manual error during manufacturing process.
3. Computerised sewing machines are used as they give a professional finish to all stitching ensuring quality in the final textile item.
4. Computerised sewing machines are used to carry out certain functions whilst person carries out another task therefore speeding up manufacture.
5. Computerised sewing machines are used to speed up certain processes as speed can be set therefore manufacturing textiles at a faster rate.
6. Computerised sewing machines are used linked into PCs allowing for individuality in embroidery which offers more choice of textiles items to be manufactured.

4 c) Evaluate the use of phase change materials for sportswear.

Marking Instructions:

4 x 1 mark for evaluative comment linked to sportswear

Total – 4 marks (EV)

Positive

1. Phase change materials are good when used for **sportswear as** it prevents overheating **therefore** the wearer will be able to cope with extremes of temperature.
2. Phase change material is good when used for **sportswear as** it prevents overheating **therefore** the wearer will not be at risk of dehydrating during exercise.
3. Phase change material is good when used for **sportswear as** it constantly changes state **therefore** allowing the wearer to be comfortable during the changing temperature of the body when exercising and cooling down.
4. Phase change material is good when used for **sportswear as** it will absorb heat during exercise **therefore** keeping the wearer cool during exercise.
5. Phase change material is good when used for **sportswear as** it will absorb heat from the body then release it **therefore** when the wearer has cooled down the wearer will be kept at a comfortable temperature as heat will be released.
6. Phase change material is good when used for **sportswear** in extreme weather environments **therefore** the wearer's body will be kept at a constant temperature of comfort.
7. When phase change material technology is part of an acrylic or viscose fibre, it is a permanent part through the life of the garment **therefore** has excellent durability through home laundry which is essential for **sportswear** that requires frequent laundry.

Negative

1. Phase change material is not readily available in all high street stores which is bad **as** it may be difficult to find for some items of **sportswear**.
2. When phase change material is used in the manufacture of the **sportswear** it is more expensive **which** is bad as the consumer may not be able to purchase it.

- 4 d) The star profile shows the results of testing a new fabric. Evaluate the suitability of this fabric for sportswear.

Marking Instructions:

4 x 1 mark for evaluative comment related to sportswear.

Total – 4 marks (EV)

1. Colourfast (5)

1. High rating for colourfastness is good for **sportswear as** the colours will not fade in the wash **therefore** keep its good looks for longer.
2. High rating for colourfastness is good for **sportswear as** the colours will not fade **therefore** giving value for money.

2. Breathable (2)

1. Low rating for breathable is not good for **sportswear as** exercise makes you sweat **therefore** the fabric will not allow the sweat to evaporate leaving the exerciser uncomfortable.
2. Low rating for breathable is not good for **sportswear as** exercise makes the body hot **therefore** the fabric will not allow the body to cool down during exercise and the wearer will overheat.

3. Lightweight (4)

1. High rating for lightweight is good for **sportswear as** exercise involves movement **therefore** the wearer will not wish to be weighed down with fabric that is heavy against the skin/will not restrict movement **therefore** this fabric will not add to the overheating of the body.

4. Easy care (1)

1. Low rating for ease of care is not good for **sportswear as** exercise makes the wearer sweat which causes body odour **therefore** will need to be washed after every wear at a higher temperature to remain smelling fresh/get rid of bacteria.
2. Low rating for ease of care is not good for **sportswear as** exercise makes the wearer sweat which causes body odour **therefore** will need to be washed after every wear in a longer programme which uses more energy.
3. Low rating for ease of care is not good for **sportswear as** this means that the fabric will require ironing **therefore** creating more work for the exerciser/time.

5. Stretch (5)

1. High rating for stretch is good for **sportswear as** the fabric will stretch well **therefore** the exerciser will not be restricted in their movements during exercise.
2. High rating for stretch is good for **sportswear as** the fabric will stretch well **therefore** the exerciser's performance will not be hindered.
3. High rating for stretch is good for **sportswear as** the fabric could have been knitted which encourages stretch **therefore** the fabric will be warm to wear for outdoor sports.
4. High rating for stretch is good for **sportswear as** makes the garment figure hugging **therefore** no drag on exerciser's movements.

4 e) Explain the protection offered to the consumer by the Office of Fair Trading (OFT).

Marking Instructions:

2 x 1 for explanation linked to consumer protection.

Total – 2 marks (KU)

1. Office of Fair Trading can take action on behalf of the consumer against a trader who breaks the law.
2. Office of Fair Trading encourages trade organisations to improve standards so consumers get better treatment.
3. Office of Fair Trading produces leaflets/magazines on many aspects of credit and products so consumers have up to date information to follow and act upon.
4. Office of Fair Trading listen to consumers and on their behalf ask for new laws or laws to be amended in their interest.
5. Office of Fair Trading keep checks on the credit industry to protect consumers from unfair practices.
6. Office of Fair Trading gives advice to consumers on all aspects of trading, whether buying from a store, from the internet or at the door.
7. Office of Fair Trading also gives advice about services – financial, credit.
8. Office of Fair Trading is particularly interested to hear complaints about products/services/companies.
9. The Office of Fair Trading has legal powers/can take action against companies for a variety of issues including competition, making sure that many companies have equal access to the market/consumer credit/misleading advertising/courts and legal services/distance selling/estate agents/unfair terms in contracts.
10. Office of Fair Trading publishes a variety of information/produces an Office of Fair Trading magazine which covers a wide range of topics.
11. The Office of Fair Trading helps consumers by taking action against traders who consistently break the law.
12. The Office of Fair Trading helps consumers by encouraging trade organisations to improve their standards to their customers by agreeing to voluntary codes of practice for fair dealing.
13. The Office of Fair Trading helps consumers by asking for new laws to be made.
14. The Office of Fair Trading helps consumers by keeping a check on people in the credit business.
15. Almost everyone involved in lending money to consumers has to have a special credit licence issued by the Office of Fair Trading.

Context:

Higher Home Economics. Analysis of the 2008 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	Sources of natural and man made fibres	1			1		1
2	Yarns	1			1		1
3	Fabric construction	1			1		1
4	Visual effects, Colour and Decoration	1			1		1
5	Visual effects, Colour and Decoration	1			1		1
6			Government Agencies and Public Bodies	1	1		1
7	Sources of natural and man made fibres	1			1		1
Totals		6		1	7		7

Context:**Higher Home Economics. Analysis of the 2008 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	Stages of Production	1			1		1
9	Stages of Production	2			2		2
10			Government Agencies and Public Bodies	2	2		2
11	Fabric Construction	2			2		2
12			Government Agencies and Public Bodies	2	2		2
13	Technological Developments in Fabrics	2				2	2
14	Types in Production Systems	2				2	2
Carried forward		6		1	7		7
Totals		15		5	16	4	20

Context:

Higher Home Economics. Analysis of the 2008 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 and man-made fibres	6			6		6
(b)	Sources of natural and man-made fibres	4				4	4
(c)	Fabric Construction	2			2		2
(d)	The range and use of finishes	4				4	4
(e)	Fabric Construction	4			4		4
Totals		20			12	8	20

Context:

Higher Home Economics. Analysis of the 2008 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)	Colour	4				4	4
(b)			Factors that affect consumer choice of clothing	6	6		6
(c)			Safety requirements for children	2	2		2
(d)			Factors influencing choice – marketing	4		4	4
(e)	Additional of colour	4			4		4
Totals		8		12	12	8	20

Context:

Higher Home Economics. Analysis of the 2008 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)	Principles of design Product and development strategy	6			6		6	
(b)					Social trends	3	3	
(c)			Product and development strategy	4		4		4
(d)			Influence of cultural, traditional and religious factors	4			4	4
(e)			Sale and supply of goods to consumers 2002	3			3	3
Totals		10		10	13	7	20	

Context:

Higher Home Economics. Analysis of the 2008 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)			Social trends	6	6		6
(b)	Technological developments in manufacturing equipment	4			4		4
(c)	Technological developments in fabrics	4				4	4
(d)	Properties of fabrics	4				4	4
(e)			Roles and responsibilities of Office of Fair Trading	2	2		2
Totals		12		8	12	8	20

Context:	
Higher Home Economics. Analysis of the 2008 Question Paper	Fashion and Textile Technology
Question Paper Summary: Mark Allocation	

Question	Unit title		Course Skills		Totals
	Resource Management	Consumer Studies	Knowledge	Evaluation	
Section A	15	5	16	4	20
Section B					
1	20		12	8	20
2	12	8	12	8	20
3	10	10	13	7	20
4	12	8	12	8	20
Totals	57-59	21-23	52-53	27-28	80
Target Range	50-60 marks	20-30 marks	50-55 marks	25-30 marks	80

[END OF MARKING INSTRUCTIONS]