



2009 Fashion & Textile Technology

Higher

Finalised Marking Instructions

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2009 Home Economics

Fashion & Textile Technology

Section A – Short Response Questions

Question		Response	Marking Guidelines
1	Identify one stage of the fashion cycle.	<ol style="list-style-type: none">1. Introduction.2. Rise.3. Maturity.4. Decline.5. Obsolescence.	1 mark for correct stage
2	Name one hair fibre.	<ol style="list-style-type: none">1. Angora.2. Camel.3. Cashgora.4. Cashmere.5. Llama.6. Mohair.7. Vicuna.8. Alpaca.9. Guanaco.10. Yak.11. Goat.12. Rabbit.13. Wool.14. Sheep/Lamb.	1 mark for correct name

Question		Response	Marking Guidelines
3	Give the term used for clothes which are hand made for an individual customer.	<ol style="list-style-type: none"> 1. Bespoke tailoring. 2. Couture. 3. Job production. 	1 mark for correct term
4	What does the abbreviation OFT stand for?	<ol style="list-style-type: none"> 1. Office of Fair Trading. 	1 mark for correct abbreviation
5	Explain the term baling in the cotton process.	<ol style="list-style-type: none"> 1. Fibres are compressed in large bales. 2. Compress raw fibres (lint, is waste fibre from cotton processing) into bales. 3. Staple fibres are compacted by mechanical means. 	1 mark for explanation of term
6	Name one type of production system.	<ol style="list-style-type: none"> 1. Job production. 2. Batch production. 3. Continual-flow production. 	1 mark for correct system

Question		Response	Marking Guidelines
7	Give one advantage of a breathable membrane.	<ol style="list-style-type: none"> 1. Allows heat from the body to pass through the fabric. 2. Allows perspiration to escape. 3. Does not allow build up of moisture inside the garment. 4. Hardwearing/will last a long time/durable. 5. Weatherproof (so can be used for outdoor activities). 6. Comfortable to wear. 7. Lightweight. 8. Waterproof. 9. Versatile. 	1 mark for correct advantage
8	Give one characteristic of non woven fabrics which make them suitable for medical use.	<ol style="list-style-type: none"> 1. Cheap/low cost. 2. Absorbent. 3. Does not shed fibres. 4. Does not fray. 5. Non allergenic. 6. Disposable. 7. Traps dirt/bacteria. 8. Helps prevent spread of infection. 9. Absorbs infections. 	1 mark for correct characteristic
9	Identify two types of market research.	<ol style="list-style-type: none"> 1. Direct. 2. Indirect. 3. Quantitative. 4. Qualitative. 	2 marks 2 x 1 mark for each correct type of market research

Question		Response	Marking Guidelines
10	State two properties of towelling fabric.	<ol style="list-style-type: none"> 1. Warm/insulating. 2. Absorbent/retains moisture. 3. Soft. 4. Comfortable. 5. Accepts dyes readily. 6. Easy to launder. 7. Heavy when wet. 8. Dimensional stability. 	<p>2 marks 2 x 1 mark property correctly stated</p>
11	State two advantages of carrying out quality control in textile manufacture.	<ol style="list-style-type: none"> 1. Identifies procedures which cause problems. 2. Helps companies put procedures in place to eliminate/reduce problems. 3. Identifies individual components which would improve the process. 4. Helps decide where control points need to be. 5. Helps take action before all the items are ruined. 6. Helps to create high quality items/helps avoid product recall. 7. Helps to create a consistent standard of work. 8. Helps reduce waste of materials. 9. Helps reduce wasted labour time. 10. Helps company maintain a good reputation. 	<p>2 marks 2 x 1 mark for each correct advantage of quality control</p>

Question		Response	Marking Guidelines
12	Give two advantages of the Advertising Standards Authority (ASA).	<p>Advertising Standards Authority</p> <ol style="list-style-type: none"> 1. To ensure that all advertising is legal. 2. To ensure that all advertising is decent. 3. To ensure that all advertising is honest. 4. To ensure that all advertising is truthful. 5. To ensure that all advertising is not being misleading. 6. To ensure all advertising descriptions/claims are true. 7. To ensure that products are not unfairly attacking/discrediting other products. 8. To ensure comparisons of products are true. 9. To ensure comparisons of products give reliable advice. 10. To ensure that advertisements comply with the guidelines. 11. May investigate complaints on false advertisement (to reinforce change). 12. Ensures that adverts do not play on superstition/offend. 13. Ensures that adverts do not use excessive noise/bully consumers into products. 14. Pays particular attention to claims made on medicine/health products. 15. Checks that advertisers do not misuse scientific/medical terms. 16. Checks that goods/samples described as 'free', must be supplied at no cost. 17. Checks that children/animals are not exploited. 	<p>2 marks</p> <p>2 x 1 mark for advantage of advertising standards authority.</p>

Question		Response	Marking Guidelines
13	State two advantages of the Citizens' Advice Bureau (CAB).	<ol style="list-style-type: none"> 1. To provide consumers with free/confidential/legal advice. 2. Paid for by the local authority and not consumers. 3. Gives impartial advice. 4. Usually located in a convenient area. 5. Help consumers to write letters/make telephone calls. 6. Help consumers fill in/give advice on forms. 7. Help with a wide variety of domestic matters – (personal/housing/marriage). 8. Helps with a wide variety of consumer matters – (complaints/consumer rights). 9. Provides information on local events and services. 	<p>2 marks</p> <p>2 x 1 mark for advantage of Citizens' Advice Bureau</p>
14	Give one advantage and one disadvantage of Computer Aided Manufacture (CAM).	<p>Advantage of Computer Aided Manufacture</p> <ol style="list-style-type: none"> 1. Built-in automated process saves time. 2. Lower risk of accidents due to automation. 3. Reduce cost of staffing. 4. Lower wage bill. 5. One employee can operate various machines at one time. 6. Reduced risk of human error. 7. Saves manufacturer money on wasted materials. 8. Saves manufacturer money on wasted time. 9. Cost of manufacture is reduced as fewer overheads. 10. Output/profit is much greater as goods can be produced quicker. 11. Exact standards can be repeated for whole batch. 12. Greater consistent quality. 13. Exact standards can be repeated to help enhance/ensure business reputation. 14. Exact standards can be repeated to ensure consistency of product. 15. Amendments can be made quickly/easily. 	<p>2 marks</p> <p>1 x 1 mark for advantage of CAM</p>

	<p>Disadvantage of Computer Aided Manufacture</p> <ol style="list-style-type: none">1. Can be expensive for small companies to train staff.2. Can be expensive for small companies to purchase the machinery.3. Manufacture will be delayed if the system breaks down/may have to revert back to making items manually.4. Computer system may crash at any stage resulting in wasted time/loss of profits.5. Only a small number of employees needed, bad for the local economy.6. Only highly skilled computer programmers can operate the machinery.7. Work is repetitive/boring for workforce.	<p>1 x 1 mark for disadvantage of CAM</p>
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Section B

1 a) Identify and explain **three** stages in the production of polyamide.

Marking Instructions:

3 x 1 mark for **each** correct stage identified.

3 x 1 mark for **each** correct explanation.

If stage not identified, mark cannot be awarded for the explanation.

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

Total – 6 marks (KU)

Stage	Explanation
1. Raw Materials	<ol style="list-style-type: none"> 1. Chemicals are used as well as oxygen, nitrogen and hydrogen (air and water). 2. The chemicals are carefully filtered through a spinneret.
2. Chemicals	<ol style="list-style-type: none"> 1. Chemicals are heated to produce a hot syrupy liquid. 2. The liquid is heated to a rubbery state.
3. Polymer	<ol style="list-style-type: none"> 1. The solution is poured over revolving rollers. 2. Cold water is sprayed on the polymer to cool it down. 3. As polymer is cooled it forms into a solid white strip (polymer).
4. Polymer Chips	<ol style="list-style-type: none"> 1. The strip is cut into chips. 2. The chips are heated to form a spinning liquid. 3. Can be stored for later use.
5. Filaments	<ol style="list-style-type: none"> 1. The liquid is wound onto cylinders. 2. The molten (liquid) nylon is wound onto bobbins. 3. The streams of nylon harden into filaments (yarn).
6. Cold Drawing Process	<ol style="list-style-type: none"> 1. The filaments (yarn) is stretched to four times its original length. 2. These fibres are stretched after they cool. 3. Fibres are then stretched. 4. Drawing involves unwinding the filaments and then winding it around another spool. 5. Drawing makes the molecules in each filament fall into parallel lines.
7. Tow	<ol style="list-style-type: none"> 1. A number of filaments are stretched/crimped cut into staple lengths for spinning. 2. Short pieces of staple fibres are twisted into yarn ready for spinning.

- 1 b) Explain **each** of the following terms
- (i) Batch dyeing
 - (ii) Tie dyeing

Marking Instructions:

1 x 1 mark for correct explanation of batch dyeing.
 1 x 1 mark for correct explanation of tie dyeing.

Total – 2 marks (KU)

<p>1. Batch Dyeing</p>	<ol style="list-style-type: none"> 1. Involves dyeing a batch of fabric in a self-contained dye bath. 2. The fabric is pulled backwards and forwards in a dye bath to ensure even colour. 3. Knitted fabrics are pulled in circular movements by a winch from one side of the dye bath to the other. 4. High-pressure jets move the fabric around the dye bath. 5. Jigger system involves the fabric being pulled to and from the dye bath (used for medium to heavy weight fabrics). 6. Winch system involves the fabric being pulled from side to side in a circular movement (suitable for lightweight fabrics). 7. Jet-dyeing involves high-pressure jets moving the fabrics around the dye bath (to create a multi-coloured design).
<p>2. Tie Dyeing</p>	<ol style="list-style-type: none"> 1. Fabric is folded and tied with string/rubber bands before placed in dye bath. 2. Fabric is tied up with bands to restrict the amount of dye absorbed in some parts. 3. Folding and tying fabric before dyeing can achieve unique/different colour patterns.

1 c) Identify and explain **two** chemical finishes which could be applied to party wear.

Marking Instructions:

2 x 1 mark for **each** correct chemical finish identified.

2 x 1 mark for correct explanation linked to party wear.

If chemical finish is not identified mark cannot be awarded for explanation.

Where the chemical finish is incorporated in the explanation this can be credited.

Total – 4 marks (KU)

Chemical Finish	Explanation
1. Anti-Bacterial	<ol style="list-style-type: none"> 1. Prevents bacterial growth on party wear. 2. Prevents body odour on party wear.
2. Anti-Pilling	<ol style="list-style-type: none"> 1. Prevents small balls forming/keep the garment looking its best (therefore appearance of party wear lasts longer). 2. Anti-Pilling only prevents pilling. 3. Snagging is physical not chemical. 4. Solvents are used to reduce pilling on party wear.
3. Anti-Static	<ol style="list-style-type: none"> 1. Prevents build up of static charge on party wear. 2. Party wear will be less likely to pick up dirt. 3. Party wear will be more comfortable to wear. 4. Party wear will be more absorbent.
4. Colour Fastness	<ol style="list-style-type: none"> 1. Dye is fixed and party wear may last longer as colours will not fade fast.
5. Crease Resistant/ Ease of Care or Easy care	<ol style="list-style-type: none"> 1. Finish means that party wear does not require ironing (which saves time/energy/helps retain appearance).
6. Flame Resistant	<ol style="list-style-type: none"> 1. Party wear has low flammability due to addition of chemicals on the fabric.
7. Stain Resistance	<ol style="list-style-type: none"> 1. Prevents grease/dirt clinging to fibres therefore good appearance of party wear (lasts for longer). 2. Helps to repel stains, which make it easy for party wear to be laundered. 3. Party wear will keep good appearance for longer giving better value for money.

8. Shrink Resistance	<ol style="list-style-type: none"> 1. Party wear will be less likely to shrink which will last longer (giving better value for money). 2. Party wear will be easier to launder, as it is less likely to shrink when subjected to heat and friction.
9. Water Repellency/ Water Proofing	<ol style="list-style-type: none"> 1. Applied to stop water soaking into fabric therefore party wear will keep its shape longer (offering value for money). 2. Applied to stop water soaking into fabric therefore outdoor party wear will not get so wet (and the wearer will not have to wear damp clothes all night).
10. Super-wash wool	<ol style="list-style-type: none"> 1. Super-wash wool is more resistant to felting/shrinkage and therefore allows party wear to be washed to keep it fresh/clean/hygienic. 2. Shrink-resistant finish allows the consumer to machine wash party wear product, making care of wool easier.
11. Moth proofing	<ol style="list-style-type: none"> 1. Moth proofing finish protects the party wear from attack by moths so that the party wear can be stored successfully/without damage.
12. Mercerisation	<ol style="list-style-type: none"> 1. Mercerisation in party wear can give a sheen/lustre/softer handle so the item is more luxurious/comfortable to wear.

1 d) Evaluate the use of textured yarns for party wear.

Marking Instructions:

2 x 1 mark for **each** correct point of evaluation of textured yarn which must make reference to party wear.

Total – 2 marks (EV)

Positive

1. Textured yarns enhance the appearance of fabric items which is good **therefore** making **party wear** more appealing to wear.
2. Textured yarns can trap air **so party wear** will be warm to wear **which** is useful/good if the party is outdoors.
3. Textured yarns can be mixed with others to add elasticity which is good **so party wear** will keep its shape longer/aids shape recovery.
4. Textured yarns can look/feel luxurious, which is good **as** it makes them a good/popular choice for **party wear**.
5. Textured yarns produce a softer feel which is good **as** it can make **party wear** more comfortable to wear.

Negative

1. Textured yarns can add bulk which can be bad/a disadvantage **therefore** they may be unsuitable for **party wear**.
2. Customers may be put off buying **party wear** made with textured yarns, as they can be expensive so this is a disadvantage.
3. Textured yarns can catch easily so this is bad **as** it can spoil the look of **party wear**.
4. Textured yarns may be rough which could cause discomfort to the skin so this is bad **as** it could put customers off **party wear** (especially those with sensitive skin).
5. Textured yarns may contain small hairs which may loosen **so** this is bad as this type of yarn in **party wear** could put customers off due to allergies/skin irritation.
6. Textured yarns may require hand washing so this is bad **as** this may put customers off **party wear** as it would require extra effort.
7. Textured yarns may require specialist cleaning which would add to the expense so this is bad **as** this may put customers off **party wear**.
8. Textured yarns trap air, this will create warmth **which** may be unsuitable/bad for party wear **as** the wearer will become too hot/overheat/uncomfortable.

- 1 e) Using your knowledge and the information provided in the table below, evaluate the properties of the following fibres for party wear.
- (i) Silk
 - (ii) Linen

Marking Instructions:

3 x 1 marks for **each** correct point of evaluation linking silk and party wear.

3 x 1 marks for **each** correct point of evaluation linking linen and party wear.

Answers must draw on information from the table and make reference to party wear.

Total – 6 marks (EV)

Silk

Absorbency

1. Silk has a very good ability to absorb perspiration which is good **because** it keeps the wearer of **party wear dry** from perspiration/cool/comfortable.
2. Silk has a very good ability to absorb dye which is good **because party wear** will be available in a variety of colours **so** more choice for consumer.

Warmth

1. Silk is a very warm fabric which is a good choice for **party wear as** it will keep the wearer warm because it traps air.
2. Silk is a very warm fabric which is a bad choice for **party wear as** the wearer could become too hot **as** it prevents the passage of heat away from the body/makes wearer uncomfortable.

Durability

1. Silk is not durable therefore not ideal for **party wear** as the fabric wears out easily **which** will not provide value for money.
2. Silk is not durable therefore not ideal for **party wear** as it is not resistant to abrasion or friction **which** could lead to the garment not looking its best.
3. Silk is not durable therefore not ideal for **party wear** as it is easily broken down by chemicals/detergents/UV light/anti-perspirants **which** does not provide value for money.

Ease of care

1. Silk is not an easy fabric to care for therefore not a good choice for **party wear** because soiling is hard to remove **so** garment will not keep a clean appearance.
2. Silk is not an easy fabric to care for therefore not a good choice for **party wear** because frequent washing can destroy the fabric **so** does not provide good value for money.
3. Silk is not an easy fabric to care for therefore not a good choice for **party wear** because it can lose colour/shape when laundered **so** it will not retain a good appearance.
4. Silk is not an easy fabric to care for therefore not a good choice for **party wear** because it may require specialist cleaning **so** will add an additional cost.
5. Silk is not an easy fabric to care for but as **party wear** is not worn all the time it will not require frequent laundering **so** garment will keep in good condition.

Strength

1. Silk is a good choice for **party wear** as it will withstand some strain and will not need replacing/ will last longer.
2. Silk is a good choice for **party wear** as it will withstand strain so is good value for money.

Linen

Absorbency

1. Linen has an excellent ability to absorb perspiration; this is good **because** it keeps the wearer of **party wear** dry from perspiration **so** more comfortable.
2. Linen has an excellent ability to absorb dye; this is good **because party wear** will be available in a variety of colours so more choice for consumer.

Warmth

1. Linen is a warm fabric which is a good choice for **party wear as** it will keep the wearer warm **because** it traps air.
2. Linen is a warm fabric which is a bad choice for **party wear as** the wearer could become too hot **as** it prevents the passage of heat away from the body.
3. Linen can be cool fabric which can be good for **party wear so** the wearer will not overheat.

Durability

1. Linen is a very durable fabric therefore it will not wear out easily so this is ideal/good for **party wear as** it provides good value for money.
2. Linen is a very durable fabric therefore it is resistant to abrasion/friction so this is ideal/good for **party wear as** it will stay looking in good condition/provides good value for money.
3. Linen is a very durable fabric therefore it is not easily broken down by detergents/chemicals/UV lights/anti perspirants, so this is ideal/good for **party wear as** it provides good value for money.

Ease of care

1. Linen is a good choice for **party wear** as soiling is relatively easy to remove **so** garment will retain a good appearance.
2. Linen is a good choice for **party wear** as frequent washing will not destroy fabric **so** will not need replacing/provides value for money.
3. Linen is a good choice for **party wear** as colour/shape will be retained when laundered **therefore** garment will not need replacing/provides value for money.
4. Linen is a good choice for **party wear** as it will not require specialist attention **therefore** there is no added expense **so** provides value for money.

Strength

1. Linen is a very good choice for **party wear as** it will withstand a lot of strain/will not need replacing **therefore** gives good value for money.

- 2 a) Explain **each** of the following design principles when creating a child's fancy dress outfit.
- (i) Function
 - (ii) Aesthetics
 - (iii) Safety

Marking Instructions:

3 x 1 mark for **each** correctly explained point linked to a fancy dress outfit.
One point must come from each section.

Total – 3 marks (KU)

Function

1. When creating a child's **fancy dress outfit**, the outfit fabric should be **warm** as children may be outside.
2. When creating a child's **fancy dress outfit**, the outfit fabric should be **cool to wear** as children may be very active/does not want to get too hot at fancy dress party.
3. When creating a child's **fancy dress outfit**, the outfit fabric should be **absorbent** as children may be excited/active/perspire at a fancy dress party.
4. When creating a child's **fancy dress outfit**, the outfit fabric needs to be **comfortable** so that children are not agitated/enjoy wearing their outfit.
5. When creating a child's **fancy dress outfit**, the outfit fabric needs to be **strong/durable** so that children's outfit will withstand active play/games/lots of movement.
6. When creating a child's **fancy dress outfit**, the outfit fabric needs to be **easy to care for/easy to machine wash/require no ironing** so that parents can launder the outfit without much hassle/time/save dry cleaning expense.
7. When creating a child's **fancy dress outfit**, the outfit fabric needs to be **stretchy** so that children are able to move around freely.
8. When creating a child's **fancy dress outfit**, the outfit fabric needs to be **crease resistant** so that children continue to look presentable/good in their outfit.
9. When creating a child's **fancy dress outfit**, it needs to be easy to put on/take off for the child.
10. When creating a child's **fancy dress outfit** it has to be fit for its intended purpose (accept an example).

Aesthetics

1. When creating a child's **fancy dress outfit**, the **cut of the garment** is very important as the child's outfit should fit well/look good.
2. When creating a child's **fancy dress outfit**, the garment may be made of **brightly coloured fabrics**, which looks good/attractive so that the outfit stands out.
3. When creating a child's **fancy dress outfit**, the garment should be **appropriate colours/textures** so that outfit looks its best/suitable for the occasion.
4. When creating a child's **fancy dress outfit**, the garment should be **fashionable/tie in with the latest trends** (favourite characters) so that the child enjoys wearing the outfit.
5. When creating a child's **fancy dress outfit**, the garment should be **in proportion** so that the child looks as close to the chosen character as possible.
6. When creating a child's **fancy dress outfit**, the garment could have **added surface decoration** to add to the overall appeal of the outfit.

Safety

1. When creating a child's **fancy dress outfit**, the **flammability of the fabric** should be considered as the child's outfit should be safe to wear/must not go up in flames easily.
2. When creating a child's **fancy dress outfit**, the **length of the garment** is very important child's outfit should fit well, to prevent the outfit getting caught/tripped over.
3. When creating a child's **fancy dress outfit**, **small attachments/decorative pieces should be attached well**/the child's outfit should remain in one piece, as small children may play with/swallow small pieces.
4. When creating a child's **fancy dress outfit**, the **fabric should be non-toxic** as the outfit is going to be in close contact with a child's skin/mouth this could cause a severe accident.
5. When creating a child's **fancy dress outfit**, battery operated **attachments** must be tested to ensure they are safe/secure, as small children may touch the battery panel.
6. When creating a child's **fancy dress outfit**, **seams must be finished off well** as the child's outfit should remain strong/in one piece, as children are likely to play/move about in the outfit.
7. When creating a child's **fancy dress outfit**, **fastenings/trimmings should be secured well** as the child's outfit should remain in one piece, as small children may play with/swallow small pieces.
8. When creating a child's **fancy dress outfit** the garment should meet key safety requirements for children's clothing (eg meet British Standards) as the outfit must be safe to wear/not put child at risk.

- 2 b) Evaluate the use of **each** of the following fabrics used in textile items designed for children.
- (i) Glow in the dark fabrics
 - (ii) Thermochromatic fabrics

Marking Instructions:

1 x 1 mark for **each** of two evaluative points on glow in the dark fabrics.

1 x 1 mark for **each** of two evaluative point on thermochromatic fabrics.

Total – 4 marks (EV)

Glow in the dark

Positive

1. **Glow in the dark** dyes are non toxic/non hazardous **therefore** this is good for children's fancy dress outfit/bedding/children's clothing/fabric toys **as** the fabrics will not make the child ill.
2. **Glow in the dark** dyes are good **as** they can be applied to most synthetic fibres **therefore** **children's** clothes/bedding/fabric toys can have glow effects as they will be able to be made from a suitable fabric.
3. **Glow in the dark** dyes are good **as** they can be used as a surface coating on fabrics **therefore** **children's** clothes/bedding/toys/outfit could be customised to create a unique design/style.
4. **Glow in the dark** dyes are good **as** they can be printed onto a textile/incorporated into a synthetic yarn for weaving **therefore** fabrics used for **children's** bedding/clothing/toys/outfits could be purchased with the glow in the dark effects.
5. **Glow in the dark** dye pigments are good **as** they can be recharged many times **therefore** this is good as the **children's** outfit/bedding/clothes/fabric toys could be worn more than once rather than a one off.
6. The **glow in the dark** pigments are good **as** they fade away when the wearer is not in the light **therefore** this would be ideal for a **children's** outfit/bedding/clothes/fabric toys to allow the child to sleep/enjoy the impact of the reaction to the UV light.
7. The **glow in the dark** pigments are good **as** they fade away when the wearer is not in the light **therefore** this would be ideal for children's bedding/night toys/cuddly toys to add novelty value.
8. **Glow in the dark** dyes are good **as** they come in the form of threads **therefore** these could be used to add a hint of novelty/added colour to **children's** toys/clothing/shoes/bedding for fun/educational value.
9. The pigment for **glow in the dark** can be reapplied to children's textiles which is good **as** it will last longer **thus** saving parents' money.
10. **Glow in the dark** textiles are good for children **as** they are high visibility **which** means there is less risk of children being hit by a car in the dark/winter.
11. **Glow in the dark** textiles are good for children because they are fun **therefore** may encourage the child to wear the garment.

Negative

1. **Glow in the dark** effects are not visible when the lights are bright which is a disadvantage **therefore** the full effect of the **children's** outfit/bedding/clothing/toys may not be visible indoors.
2. **Glow in the dark** dyes are not always readily available which is a disadvantage for **children's** bedding/clothing/toys **as** less choice for parent.
3. **Glow in the dark** dyes may only be available through special dealers/retailers which is a not ideal **as** this may not be that accessible for a one off item fancy dress outfit/special clothing/toys.
4. **Glow in the dark** dyes are expensive to purchase which is bad because using these dyes will add to the overall cost of the children's toy/bedding/clothing/outfit.
5. **Glow in the dark** dyes may fade with laundering which is not good because greater attention would need to be taken when washing/drying children's clothing/bedding/toys.

Thermochromatic

Positive

1. **Thermochromatic** fabric changes colour due to a rise in temperature **therefore** this is good for **children's** clothes/toys/bedding as it will change the overall appearance for novelty.
2. **Thermochromatic** fabric changes colour due to a rise in temperature **therefore** this is good for **children's** clothes/toys/bedding **as** it will change the overall appearance/adding interest/educational value.
3. **Thermochromatic** dyes could be used to make outfit/part of outfit to create a unique design which is good **so** no other **children's** outfit would look the same.
4. **Thermochromatic** dyes could be used on parts of a learning toy to teach **children** about colour which is good **therefore** adding educational value.
5. **Thermochromatic** dyes could be used on **children's** bedding for health value which would be good **therefore** parents would be able to identify children's temperature/room temperature/infected wounds.
6. **Thermochromatic** dyes could be used on **children's** bath toys for health value which would be good **as** parents would be able to identify children's bath temperature.
7. **Thermochromatic** dyes could be used on **children's** toys which would be good **as** children would enjoy the novelty value of seeing their favourite toys change colour.

Negative

1. **Thermochromatic** fabrics change colour due to expensive (special) dyes **therefore** they are not good because they are more expensive to make the **children's** clothes/toys/bedding from.
2. **Thermochromatic** fabrics are expensive to manufacture/buy which is bad and **therefore** making children's clothes/bedding/outfits/toys more expensive.
3. **Thermochromatic** dyes are not readily available **therefore** may not be too good to use for the children's clothes/bedding/outfits/toys **as** the items may not be readily available.
4. **Thermochromatic** dyes may only be available through special dealers/retailers **therefore** this is not good **as** it may not be that accessible for the manufacturers of **children's** clothes/bedding/toys.
5. **Thermochromatic** fabric changes colour due to a rise in temperature due to special dyes **therefore** this is not good **as** the colour change only lasts for a limited time so the children's clothes/outfits/toys/bedding may have a short life span/limited effect.
6. **Thermochromatic** fabric changes colour due to a rise in temperature due to special dyes **therefore** this is not good as the dyes have unknown environmental effects and **family** may be concerned with environment.
7. **Thermochromatic** dyes may breakdown with laundering which is bad **as** greater care would need to be taken when washing/drying **children's** clothing/bedding/toys.
8. **Thermochromatic** treatment is only suitable for a limited range of fabrics so this is bad **as** parents will have less choice for their **children's** textiles.

2 c) Identify and explain **three** ways of adding surface decoration to textiles.

Marking Instructions:

3 x 1 mark for **each** surface decoration identified.

3 x 1 marks for **each** correct explanation linked to textiles.

Surface decoration has to be identified before mark is awarded for explanation. Where the surface decoration is incorporated in the explanation this can be credited.

Total – 6 marks (KU)

Surface decoration	Explanation
<p>1. Beading/Sequins/Rhinestones</p>	<ol style="list-style-type: none"> 1. Detail could be added along seam lines/front/back of textiles and must be attached securely. 2. Individual designs/motif/logo/picture using one-off beads/sequins/strings of beads/sequins could be secured onto an item to add interest to textiles. 3. Highlighting individual lines on an existing pattern with individual or strings/beads/sequins would add interest to textiles. 4. Beading/sequins could be added to textiles to make a plain outfit look more interesting. 5. Beads/sequins could be applied to textiles to emphasise lines/shapes in textiles.
<p>2. Hand Embroidery</p>	<ol style="list-style-type: none"> 1. Using hand stitches to create interesting designs/motifs to enhance the appearance of textiles. 2. Using different weights/colours of threads to copy pattern linked or creating own pattern to add to the appearance of textiles. 3. Adding Smart/modern textiles/UV reactive threads/glow in the dark threads to add extra interest to the textiles.
<p>3. Machine Embroidery</p>	<ol style="list-style-type: none"> 1. Using machine stitches to create interesting designs/motifs to enhance the appearance of textiles. 2. Using computerised embroidery design methods create accurate detailed designs which enhance the appearance of the textiles.
<p>4. Use of trimmings</p>	<ol style="list-style-type: none"> 1. Adding individual detail at neckline/base of sleeves/hem of shirt to enhance the appearance of textiles. 2. Along seam lines eg lace/binding/cord/fake fur etc to enhance the appearance of textiles. 3. Add trimmings/contrasting colours/textures to add interest to textiles. 4. Adding Smart/Modern textiles (eg reflective trimmings) to make the textiles brighter. 5. Trimmings could be used on textiles to make a plain outfit look more interesting.

<p>5. Appliqué</p>	<ol style="list-style-type: none"> 1. Consumers could create own picture/collage/motif/logo from many different types of fabrics/colours/textures to apply to their own clothes. 2. Textiles could have collage/motif/logo from many different types of fabrics/colours/textures applied to add interest. 3. Designs could be stitched/glued in place – allowing consumers in their own design/decoration of textiles/clothes. 4. Adding Smart/modern textiles (eg UV reactive threads/fabrics/thermochromatic fabrics) to small sections to make textiles more interesting.
<p>6. Fabric paints/crayons</p>	<ol style="list-style-type: none"> 1. Detail could be added to existing textiles by adding individual detail at neckline/base of sleeves/base of shirt/front/back. 2. Detail could be added using Smart/Modern textile interest/glow in the dark paint/painting on design with UV reactive paint which makes textiles fun/more interesting. 3. Small amounts of paint/crayons could be used to define details/add to the overall textile design.
<p>7. Addition of notions</p>	<ol style="list-style-type: none"> 1. Using safety pins/fake fur/feathers/leather/buttons/buckles/zips/studs/holes/poppers etc to add individual statement and design to textiles.
<p>8. Computer generated images transferred</p>	<ol style="list-style-type: none"> 1. Designs can be printed and then be ironed on to textiles, thus creating own message/statement. 2. Heat applied to special paper using an iron to transfer photograph/lettering/numbering to personalise in front/back of textiles. 3. Pictures of characters/animals/pop groups can be applied to their own clothes/textiles. 4. Use of digital printing methods to personalise/design individual textile items.

2 d) Explain **three** ways in which the consumer is protected by the Trade Descriptions Act 1968.

Marking Instructions:

3 x 1 mark for **each** correctly explained way of protecting the consumer.

Total –3 marks (KU)

1. The **consumer** is protected against traders who may supply them with false goods/designs (eg copies/fake goods).
2. The **consumer** is protected from traders who deliberately/accidentally mislead them about products and services provided.
3. The **consumer** is protected against traders who may supply them with a false service/information.
4. The **consumers** are protected against traders who may give false names/use misleading descriptions to describe their products.
5. The **consumer** is protected against traders who may give a false impression of a service they may offer.
6. The **consumer** is protected against goods being copied and passed off as genuine.
7. The **consumer** is protected by the market not being flooded with counterfeit/shoddy taste/substandard products.
8. The **consumer** is protected from fabrics/textile items being marked as being “non-flammable”/or “flame resistant” unless the fabric meets a set standard of low flammability.

2 e) Evaluate on-line shopping when purchasing clothes.

Marking Instructions:

4 x 1 mark for **each** correct point of evaluation linked to the purchase of clothes.

Total – 4 marks (EV)

Positive

1. On-line shopping for **clothes** may suit parents with busy lifestyles as it can be done at anytime of the day and **therefore** this is good because it could be done when children are asleep **so** saves time/hassle taking children shopping.
2. On-line shopping for **clothes** allows families in rural/remote/limited means of transport/with special needs to have greater access/wider choice of retail outlets **therefore** this is good because it allows them more choice.
3. On-line shopping for **clothes** gives busy families greater choice of clothing ranges **as** they can view clothes on-line (comfort of their own home) **therefore** this is good as consumers don't need to visit busy city centres/retailer outlets.
4. Consumers, who buy on-line, have access to a much wider range of sizes and styles of clothing **therefore** this is good as consumers will be able to choose their clothes from a wide selection.
5. Designer label **clothes** are often available on-line and not on the high street **therefore** this is good as consumers who wish to wear designer clothes will have greater access/choice.
6. Most fashion retailers have on-line services **therefore** this is good as consumers can get access to fashionable **clothes** easily without having to go into busy retailers **so** saves time/hassle.
7. Some on-line retailers allow consumers to preview sales prior to a sale **therefore** this is good as consumers may be able to make savings on their **clothes**.
8. Some on-line retailers offer promotions for buying on-line therefore this can be good **as** it can save the on-line shopper money on their **clothes**.
9. On-line shopping for **clothes** is more environmentally friendly as the delivery van visits many consumers rather than each consumer visiting the shops in their own transport **therefore** this is good saving fuel/congestion/allows consumer to take a more environmental approach.
10. On-line shopping for **clothes** saves the consumers the hassle of family parking/getting in/out of the car with prams and other equipment **therefore** this is good as shopping is less stressful.
11. If the **clothes** bought on-line are not found to be suitable due to poor fit/quality/colour – it can be returned, a full refund can be obtained **so therefore** this is good as the consumer only incurs the cost of initial delivery.
12. On-line shopping may suit consumers with children as **clothes** can be tried on at home **therefore** this is good saving parents from having to take their children into changing rooms.
13. Consumers who buy on-line have access to worldwide retailers which is good **as** choice is increased/purchase clothes to meet their needs.
14. On-line shopping is good because **clothes** can be delivered the next day **which means** you can get them quickly.

Negative

1. On-line shopping (in rural communities) may have longer delivery times **therefore** this is bad as the consumers may need to wait longer for the arrival of their **clothes**.
2. Consumers living in the city/near retail outlets have a wide choice of clothes to choose from/ greater access and **therefore** this is not so important as they would not need to rely on on-line shopping for **clothes**.
3. Range of **clothing** available to the consumers is limited to the retailers who trade on-line and **therefore** this is not so good as choice of clothes/sizes/colours can be limited.
4. Range of on-line **clothes** shops could limit choice as they may not suit everyone's needs **therefore** this is not so good as the outlet may not cater for all customers.
5. Consumers who buy **clothes** on-line cannot touch the clothes or try them on **therefore** this is bad as they cannot be sure the clothes will fit/hang correctly.
6. Some on-line **clothes** purchasers will incur a delivery charge and **therefore** may increase the overall cost of the purchase of clothes.
7. Despite security measures, computer fraud with credit card purchase does occur **so therefore** this is not good as some consumers are reluctant to purchase **clothes** on-line.
8. Returning **clothes** on-line may be difficult to arrange **therefore** this is not so good as this is less convenient for consumer.

- 3 a) Evaluate **each** of the following influences on fashion.
- (i) Celebrities
 - (ii) Designer labels
 - (iii) Films
 - (iv) Global fashion

Marking Instructions:

4 x 1 mark for **each** correct point of evaluation linked to the influence on fashion.

Total – 4 marks (EV)

Celebrities

Positive

1. Celebrities can have a positive influence on fashion because of intense media interest in **celebrities'** lifestyles, people are interested in what they wear **so** they will follow their style and are encouraged to buy more **so** increase sales.
2. Celebrities can have a positive influence on fashion because designers now use **celebrities** on their catwalks, **as** they are aware of their selling potential and **therefore** their sales may increase.
3. Celebrities can have a positive influence on fashion because companies arrange to give **celebrities** free clothes so they can be photographed in them which will give them additional publicity **so** boosts sales.
4. Using a **celebrity** when marketing a fashion item is good **because** people are influenced by famous people **so** may be more likely to buy the item.
5. Celebrities can have a positive influence on fashion because popular **celebrity** personalities may allow a company to reach a bigger section of the population **which** can increase sales.
6. Celebrities can have a positive influence on fashion because using a **celebrity** to help sell an item means consumers are more likely to remember/be aware of the company **therefore** a link has been established with consumers and potentially more sales.
7. Celebrities can have a positive influence on fashion because using a **celebrity** to help sell a fashion item makes consumers believe that the famous personality wears these products **so** they are more likely to buy them.
8. Celebrities can have a positive influence on fashion because the **celebrity** may have a positive image in the media then consumers are likely to have a positive image of the item **which** can increase sales.
9. Celebrities can have a positive influence on fashion because the more high profile the **celebrity** is then the more high profile the item becomes **therefore** more people want to buy.
10. Celebrities can have a positive influence on fashion because they are photographed wearing the latest designer clothes/trends which encourages consumers to buy the seasons latest collections.

Negative

1. Celebrities can have a negative influence on fashion because if a **celebrity** linked to a fashion item behaves inappropriately consumers can be put off the company/items **which** can see a fall in sales.
2. Celebrities can have a negative influence on fashion because if the **celebrity** linked to a particular fashion item has limited exposure then the item will not be as well known **therefore** not sell as well.
3. Celebrities can have a negative influence on fashion because if an unpopular **celebrity** is spotted wearing particular designers clothes this can be bad for business **because** consumers may be less likely to buy them.
4. Celebrities can have a negative influence on fashion because the clothes worn by celebrities will be bought **because** consumers want to emulate them **which** may not suit their shape **so** wasting money.

Designer Labels

Positive

1. Designer labels have a positive influence on fashion because clothes have more status if they are attached to a **designer** and **therefore** will appeal to the more fashion conscious individuals who will be willing to pay more **therefore** increase sales.
2. Designer labels have a positive influence on fashion because **designer** outlets which sell last seasons clothes will allow people to buy designer clothes at a reduced price **which** will still allow the consumer to wear designer labels but at a cheaper cost.
3. Designer labels have a positive influence on fashion because second-hand stores also offer **designer** clothes at a reduced price **which** allows designer clothing to be more accessible to the public.
4. Designer labels have a positive influence on fashion because pressure can be put upon people to wear **designer** labels **which** can lead to increase in sales.
5. Designer labels have a positive influence on fashion because **designer** labels attract a market of buyers with more disposable income **so** there is potential for high sales.

Negative

1. Designer labels have a negative influence on fashion because **designer** clothes tend to be more expensive so they may not be able to be afforded by everyone.
2. Designer labels have a negative influence on fashion because young people suffer from peer pressure to buy such **designer** label clothing and **so** may put pressure on their parents to purchase designer labels.
3. Designer labels have a negative influence on fashion because **designer** clothing is often counterfeited **therefore** people may be reluctant to spend a lot of money on a real fashion item **which** can have a negative effect on sales.
4. Pressure to purchase designer labels may result in consumers buying clothes which do not suit them **therefore** wasting money.

Films

Positive

1. Film has a positive influence on fashion because clothes worn in popular **films** set trends **because** consumers want to emulate what they see on screen **so** will be more inclined to buy what they see.
2. Film has a positive influence on fashion because designers started to work with actors/actresses to design their wardrobes for **films because** it makes their clothes more desirable and therefore more in demand.
3. Film has a positive influence on fashion because designers are keen to design wardrobes for **films** as it is one of the best forms of advertising their work **so** can increase sales.
4. Film has a positive influence on fashion because designers working on films **because** the styles created in the film may become popular now **which** then gives designers credibility.
5. Film has a positive influence on fashion as many trends have been created by films which then become popular trends.

Negative

1. Film can have a negative influence on fashion because clothes worn in popular **films** set trends **because** consumers want to emulate what they see on screen which may not suit their shape **so** wasting money.
2. Film can have a negative influence on fashion because fashion in films may have a limited lifespan **so** may not represent value for money for the consumer.
3. Film can have a negative influence on fashion because fashion styles in **films** often use very expensive/unavailable fabrics **which** are difficult to source/mean cheaper copies are used **so** effect is more expensive less appealing.
4. Film can have a negative influence on fashion because fashion styles from films **which** have a violent theme may have a negative effect on the consumer **as** they may try to emulate the character in the film.

Global Fashion

Positive

1. Global fashion can have a positive influence on fashion because fashion is now very much the same **globally** as most designers have stores in all major cities in the world **therefore** raises their profile throughout the world and encourages more sales.
2. Global fashion can have a positive influence on fashion because Fair Trade issues are influencing the **global/world** of fashion, designers/celebrities are helping to highlight such issues **therefore** making consumers aware of the concerning factors surrounding free trade and influence the choices they now make.
3. Global fashion can have a positive influence on fashion because **global/world** politics (war on terror/climate change) enlist designers/celebrities to promote policies/ideas **which** make consumers more aware of the concerning factors surrounding the fashion industry **so** influences the choices they now make.

Negative

1. Global fashion can have a negative influence on fashion because fashion is now very much the same **globally** as most designers have stores in all major cities in the world. Most countries dress very similar **therefore** there is danger countries lose their traditional/cultural dress.
2. Global fashion can have a negative influence on fashion because Fair Trade issues are influencing the **global**/world of fashion, designers/celebrities are helping to highlight such issues **therefore** making consumers aware of the concerning factors surrounding free trade and can prevent consumers from buying certain items.
3. Global fashion can have a negative influence on fashion because **global**/world politics (war on terror/climate change) enlist designers/celebrities to promote policies/ideas **which** make consumers more aware of the concerning factors surrounding the fashion industry and can prevent consumers from buying certain items.

3 b) Explain **two** ways in which Paul Smith has influenced menswear fashion.

Marking Instructions:

2 x 1 mark for **each** way correctly explained.

Total – 2 marks (KU)

1. Paul Smith made designer **menswear** more affordable to consumers.
2. Paul Smith made designer **menswear** more acceptable to men by utilising classic cuts.
3. Paul Smith introduced less conservative **menswear** and introduced bright/bold colours/multi-coloured stripes.
4. Paul Smith made **menswear** accessories eg cufflinks/tiepins more fashionable/acceptable to men.
5. Paul Smith established pink as an acceptable colour in **menswear** ranges.
6. Paul Smith **menswear** ranges can be purchased in department stores.
7. Paul Smith **menswear** ranges are easily recognisable with his trademark stripes.
8. Paul Smith sells **menswear** on-line so is available outside the main city centres/accessible to men outside main city retail outlets.
9. Paul Smith has different **menswear** clothing collections to appeal to all types of people.
10. Bespoke tailoring is available for Paul Smith **menswear** in London to attract people with high incomes.
11. Paul Smith has different **menswear** ranges with varying prices to appeal to people with less disposable income.
12. Paul Smith **menswear** ranges are sold in 35 different countries so can be bought almost worldwide.
13. Paul Smith **menswear** can be expensive so cannot be sold in many high street shops.
14. Paul Smith **menswear** can be expensive so may not be affordable to people on a lower income.
15. Paul Smith introduced a **menswear** range with a dying process that uses less water/energy and produces less waste so has shown an interest in current environmental issues.
16. Paul Smith has influenced **menswear** through his English heritage collection of sharp tailoring/well cut suits.
17. Paul Smith has influenced **menswear** with his Paul Smith Jeans collection for those on a lower income/wishing a more casual look.
18. Paul Smith revived boxer shorts as part of his **menswear** ranges.

3 c) Identify and explain **three** stages in the development of a new range of menswear.

Marking Instructions:

3 x 1 mark for **each** correct stage identified.

3 x 1 mark for **each** correct explanation linked to menswear.

Stage has to be identified before mark is awarded for an explanation. Where the stage is incorporated in the explanation this can be credited.

Total – 6 marks (KU)

Stages of Development	Explanation
<p>1. Concept Generation</p>	<ol style="list-style-type: none"> 1. This is the thinking stage where ideas for the menswear are generated. 2. Where designers or design teams will look at menswear from fashion weeks to get inspiration/ideas. 3. Study current menswear styles and cuts. 4. Look at trend forecasts for menswear. 5. Consider the influence that current music has on menswear. 6. Consider the influence that the media currently has on menswear. 7. Gather ideas from a variety of sources on past/present/future trends in menswear. 8. Take inspiration from other cultures ranges of menswear. 9. Create a mood board to show fabrics/styles/colours/themes to be used in the menswear range. 10. A range of menswear sketches will be manually produced or computer generated as options for the new range.
<p>2. Concept Screening</p>	<ol style="list-style-type: none"> 1. All ideas for the menswear are considered, some ideas are kept and others are discarded. 2. Design teams look over information gathered about current menswear to help decide on new collection. 3. Sketches are discussed and narrowed down to show commercial menswear range collection. 4. A basic collection of menswear range will be finalized by design team and will be developed further. 5. Design team will carry out test to find out what fabrics/styles are most appropriate for menswear range.

<p>3. Prototype Production</p>	<ol style="list-style-type: none"> 1. A prototype (toile) is made using an inexpensive fabric for a garment for the menswear range. 2. The sketches are developed into a 3D model for a garment for the menswear range. 3. A prototype is created to show others in the team to allow development for a garment for the menswear range. 4. The design team evaluate how their designs meet the specification by making the garment for the menswear range up using cheap fabric. 5. The creation of a prototype allows the pattern/fit/drape to be assessed before menswear garments are made properly.
<p>4. Product Testing</p>	<ol style="list-style-type: none"> 1. Different test carried out on the menswear garments to evaluate how successful they will be once released. 2. Garments undergo tests to determine what parts of the menswear garment need changed or adjusted. 3. Samples are tested and go through changes until menswear sample is fit for the purpose.
<p>5. Information and advertising materials designed for packaging</p>	<ol style="list-style-type: none"> 1. Strategies are put in place to make the menswear garment appeal to men (target market). 2. Consider information about men based on income/where they live/demographic research etc to ensure menswear garment/product will appeal to them. 3. An advertising map is created to show where potential customers live to guarantee they will have access to the menswear garment/range. 4. Packaging is created that will appeal to men and will help people identify the menswear garment.
<p>6. First Production Run</p>	<ol style="list-style-type: none"> 1. This run allows each stage of manufacture of the menswear garment to be monitored closely for potential problems. 2. Quality Control is carried out during every stage of the menswear garment production cycle to ensure high quality product. 3. This run allows potential problems in the production of the menswear garment to be rectified before it is repeated for orders.

<p>7. Marketing Plan</p>	<ol style="list-style-type: none"> 1. The manufacturer and retailer work closely to ensure that consumer needs are met and they provide menswear garment/products men will want to buy. 2. Ways to promote the menswear garment/product will be decided so sales are maximized. 3. Where the menswear will be sold will be decided depending on how exclusive they want the range to be.
<p>8. Launch</p>	<ol style="list-style-type: none"> 1. Depending on the budget available will affect how they choose to launch a menswear garment/product. 2. Fashion shows, exhibitions, photo shoots, window displays etc will be considered to evaluate which one is most appropriate to launch this range of menswear. 3. Different launch techniques will be considered based on how exclusive menswear garment/range is designed to be.

- 3 d) Evaluate the visual effects of **each** of the following in a suit.
- (i) Line
 - (ii) Proportion

Marking Instructions:

2 x 1 marks for **each** correct evaluation of the visual effect of line in a suit.

2 x 1 marks for **each** correct evaluation of the visual effect of proportion in a suit.

Total – 4 marks (EV)

Line

Positive

1. Vertical lines on a **suit** are good **as** they will help lengthen and **so** make the wearer appear slimmer.
2. Wide vertical lines could be good on a **suit** worn by a very thin person **as** they will have a broadening effect and **so** make a person appear slightly heavier.
3. Vertical lines on a **suit** carry the eye up and down **which** is good and **therefore** will make the wearer look taller/more slender.
4. Slim lines on a **suit** are good **as** they give the illusion of looking taller/slimmer **which** is good if the wearer is smaller/slightly overweight.
5. Narrow horizontal lines on a **suit** will be good **as** they will have a lengthening effect on the wearer/ make them look taller.
6. The repetition of line on a **suit** could be good **as** this will accentuate the part of the body they surround which is acceptable if this is an asset.
7. If the **suit** jacket bottom ends at a small waist this is good **as** the waist will be emphasised.
8. The more the diagonal line is to the vertical line on the **suit** the better **as** this will have a lengthening effect/make the person appear slimmer.

Negative

1. Wide vertical lines will be bad on a **suit** will have a broadening effect and **so** make a person appear heavier.
2. Horizontal lines could be bad on a **suit** as they will help shorten the wearer and **so** make them look broader.
3. Horizontal lines on a **suit** could be bad as they will make the eye look across the body **therefore** making the wearer appear shorter/broader.
4. The repetition of line on a **suit** could be bad as this will accentuate the part of the body they surround **which** is unacceptable if this is an area that the wearer would like to draw attention away from.
5. Curved lines on a **suit** could be bad as they will follow the contours of the body and **so** add weight to the wearer.
6. If the **suit** jacket bottom ends in the middle of the hip this could be bad **as** this will make hips appear wider.
7. Diagonal lines on a **suit** will be bad as they will have a broadening effect on the body **so** would be bad for anyone who is overweight.

Proportion

Positive

1. If the size of the **suit** is in the correct proportion it will be scaled to a persons size **which** is good and **so** flatter size/body shape.
2. If the fastenings/accessories of the **suit** is in the correct proportion it will be scaled to a persons size and **so** flatter the persons size/body shape.
3. If colour of the **suit** is in proportion this is good **as** it will be most flattering/effective to the wearer.
4. If the pattern of a **suit** is in proportion to shape/size of design this is good **as** it is pleasing to the eye/flatters the body.
5. If the size of the pattern of the **suit** is in proportion to body shape/size this is good **as** the effect will be flattering.
6. Using the darker colour for larger areas and lighter for smaller areas of a **suit** is good **as** it will be most effective/flattering for the wearer.
7. Velvet used in **suits** will absorb light which is good **as** it gives the effect of reducing size.
8. Quilted/padded fabrics used in **suits** soften angular contours and can increase size which is good for very thin consumers.
9. Light/crisp textures used in **suits** are good as they stand away from the body and so may disguise shape.
10. Smooth lightweight fabrics used in **suits** do not add bulk and so are good as they can be used freely without appearing to increase weight/body size.
11. Transparent fabrics used in **suits** are good as they appear light/weightless and so may disguise size/weight.

Negative

1. If the design of the **suit** is too large this is bad **as** it can make the person appear smaller.
2. If the design of the **suit** is too small this is bad **as** it can make the person appear larger.
3. If the fastenings/accessories of the **suit** are too large this is bad **as** it can make the person appear smaller.
4. If the fastenings/accessories of a **suit** are too small this is bad **as** it can make the person appear larger.
5. If the main colour of the **suit** is bold/dominates the suit this is bad **as** the effect will be overpowering and make the body appear bigger.
6. If the pattern size of a **suit** is too small for body shape/size this is bad **as** the effect will be lost/appear unbalanced/out of proportion/may make person appear larger.
7. If the pattern of a **suit** is too big for body shape/size this is bad **as** the effect may be unflattering.
8. Satin used in **suits** will reflect light and so could be bad **as** it gives the effect of increased size.
9. Heavy/bulky fabrics used in **suits** are bad **as** they appear to increase size/weight of the wearer.
10. Quilted/padded fabrics used in **suits** soften angular contours and can increase size which is bad for overweight customers.

3 e) Explain the psychological effects of colour on mood.

Marking Instructions:

4 x 1 mark for **each** correct explanation of the effect of colour linked mood.

Total – 4 marks (KU)

Psychological effect of colour on mood

1. Colours in the red area of the colour spectrum are known as warm colours evoking **emotions** of warmth/comfort/happiness.
2. Colours in the red area of the colour spectrum are known as warm colours evoking **emotions** of anger/hostility.
3. Colours in the blue area of the colour spectrum are known as cool colours **which** evoke **emotions** of calmness/cold/restful.
4. Yellow is a colour that reminds people of the sunshine **which** makes people **feel** happy.
5. Pink is a colour that reminds people of the security of their mother **which** makes people **feel** comforted.
6. White is a colour that induces **feelings** of purity/innocence/peace.
7. Green is a colour that reminds people of nature **which** makes people **feel** relaxed/calm.
8. Green has been known as unlucky in superstition and so may not be worn as people may **feel** anxious.
9. Purple is known as the colour of wealth/opulence and **so** reminds people of luxury.
10. Red is a colour that reminds people of love/passion and therefore makes people **feel** secure/content.
11. Black can be a slimming colour **so** may make a larger person feel slimmer so **feel** confident.
12. Black is often used in the workplace/businesses so makes people **feel** more purposeful.
13. Black makes the wearer **feel** more confident/purposeful in mood/productive.
14. Black is a colour that reminds people of pain/death (**so** black clothing is traditionally worn at funerals) and the wearer may feel sad/depressed/sombre.
15. Cream/brown are calm/restful and make a person feel more relaxed.

4 a) Identify and explain **three** stages in the mass production of a textile item.

Marking Instructions:

3 x 1 mark for identification of **each** stage of mass production.

3 x 1 mark for **each** explanation which can make reference to textile items in general or any specific textile item.

Stage has to be identified before mark is awarded for an explanation. Where the stage is incorporated in the explanation this can be credited.

Total – 6 marks (KU)

Stage	Explanation
1. Design	<ol style="list-style-type: none"> 1. Identifying opportunities in the market for textile items. 2. Market research is carried out to gather as much information on the various design aspect to help plan the textile item. 3. A specification of the textile item’s details are put in place. 4. A variety of different design solutions is created for the chosen textile item. 5. Sketches/fabric samples and 3D images are helped to visualise the final textile item.
2. Selecting raw materials	<ol style="list-style-type: none"> 1. The chosen fabric must be compatible with function/purpose/occasion for the textile item to be successful. 2. The chosen fabric’s properties/characteristics must suit the textile item’s end use to be successful. 3. Fibre content/method of construction/quality of fibre/quality of construction is chosen to meet the needs to the textile item’s design/specification. 4. Design/style options/colour/surface decoration/trimmings/finishes should be chosen that best meet the needs of the design specification for the textile item.
3. Identifying component parts	<ol style="list-style-type: none"> 1. A variety of two dimensional shapes will be created to help create the textile item’s structure. 2. Each pattern piece is created to represent a part of the textile item which will be made up. 3. A variety of different pattern pieces are created in smaller or larger sizes/shapes of the textile item.

<p>4. Lay planning</p>	<ol style="list-style-type: none"> 1. Lay plan is the sorting and arrangement of all individual pattern pieces for the textile item onto the chosen fabric. 2. Lay planning is to position the pieces in the most effective way to minimise waste of the chosen fabric for the textile item. 3. Lay planning is to position the pieces in the most effective way to minimise waste of money for the textile item. 4. Extra fabric must be allowed as pile must run in same direction for all pieces so that the textile item's pieces all look the same. 5. CAD/CAM can be used to fit pattern pieces onto the fabric in the most effective way, so not to waste any of the fabric chosen for the textile item. 6. Lay plans can then be stored and recalled if necessary if more of the textile items were to be needed.
<p>5. Cutting</p>	<ol style="list-style-type: none"> 1. The fabric pieces are cut from the fabric using cutting markers to ensure accurate results to ensure all textile items are the same. 2. Many layers of fabric are cut at one time so that a number of the same textile items can be made. 3. Cut with direction of pile to ensure all textile items are the same. 4. A variety of different cutting tools can be used depending on the type/amount of fabric chosen for the textile item.
<p>6. Assembly</p>	<ol style="list-style-type: none"> 1. The type of production system required for the textile item should be considered as it will determine the type of machines/equipment used. 2. The number/type/complexity of tasks required for the textile item should be considered as this will determine the type of machines/equipment used. 3. Certain machines can carry out several functions at once (therefore its important to choose the right assembly process) to reduce the number of machines/machinists required to make the textile item. (eg over lockers can join/trim/neaten).

<p>7. Finishing</p>	<ol style="list-style-type: none"> 1. The type of fibre/fabric used for textile item is important as it will determine the heat setting used for pressing in the final stage. 2. Consider possible fabric finishes required for the textile item as they may require lower heat setting for pressing in the finishing process. 3. Consider each stage of construction used in the textile item as it will determine the number/type of pressing operations in the finishing process. 4. Consider the type of textile item (characteristics of fabric used) as this will determine the most suitable type of pressing method. 5. 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.
<p>8. Pressing</p>	<ol style="list-style-type: none"> 1. Top pressing is one of the final stages when fully made textile items are pressed with the application of heat and steam. 2. Moulding can be used to give a three dimensional shape when the textile item is pressed over a buck. 3. Under pressing is used to press open seams to give flatter/smooth appearance to the finished textile item.
<p>9. Quality control (Auditing)</p>	<ol style="list-style-type: none"> 1. Quality control is a set of tests and inspections carried out on the textile item to ensure it has been well made. 2. Quality control allows potential problems should be identified to reduce/eliminate any major problems that may occur on the textile item.

4 b) Evaluate mass production in the manufacture of textile items.

Marking Instructions:

4 x 1 mark for **each** point of evaluation which refers to mass manufacture of textile items.

Total – 4 marks (EV)

Mass production of textile items

Positive

1. **Textile items** produced through mass production are more cost effective, so will cost less to the consumer **therefore** they will be able to buy affordable items at lower prices.
2. **Textile items** produced through mass production are more cost effective, **so** will cost less to manufacture **therefore** greater profit can be made.
3. Mass production is good to use in the production of **textile items** for the ‘ready-to-wear’ market, so items are produced quickly which is good **as** productivity is high.
4. Mass production is good in the manufacture of new designs/styles/**textile items** as they run off very quickly, manufacturers are able to produce the latest up to date styles.
5. Mass production in the manufacture of textile items is good because employees with basic **textile** skills are only needed **so therefore** this is good **as** jobs can be carried out by a wide variety of people/training costs reduced.
6. Mass production in the manufacture of textile items is good because employees only require basic **textile** skills **so**, will not be paid high wages **therefore**, this will also reduce costs for the manufacturer.
7. Mass production in the manufacture of textile items is good because availability of **textile items** is much greater as more of one item is produced, this is good **as**, there is much greater opportunity for consumers to get the textile that they desire.
8. Mass production in the manufacture of textile items is good because fabrics are cut in large quantities to help speed up production of **textile items**, which is good so productivity is high **therefore** more delivered to stores/increased sales.
9. Mass production in the manufacture of textile items is good because large scale production means a lot more **textile items** are produced in a fraction of the time, which is good **so** productivity is high **therefore** more delivered to stores/increased sales.
10. Mass production is good for the manufacture of textile as it allows for more frequent style changes **so** fashion trends in **textile items** are constantly changing **therefore** keeping the fashion industry buoyant.
11. Mass production is good for the manufacture of textile items as it allows consumers to have a wide choice of textile goods available which is good so items for fashion trends can be produced.
12. Mass production is good for the manufacture of textiles because large quantities of similar **textile items** can be produced in a variety of colours **so** replaced easily in different colours/current colour fashion trends can be repeated if popular.

Negative

1. Mass produced **textile items** are made to fit in with sizing guidelines **so** this is not ideal for consumers, will be standard sized therefore individual measurements are not catered for.
2. Mass production is not good in the manufacture of textiles as employees may carry out basic **textile** tasks on a daily basis **so** tasks may be repetitive/boring and **therefore** employees self esteem/morale may be low.
3. Mass production is not good in the manufacture of textiles as employees carrying out the same **textile** task on a daily basis may be paid low wages and **therefore** this would be bad as commitment to work standards may be less.
4. Mass production is not good in the manufacture of textiles as consumers have no influence over the design/cut of mass produced **textile items** **therefore** this may not suit consumers as style may not be as they like.
5. Mass production is not good in the manufacture of textiles as consumers have no influence over the sizing requirements as standard sizing is used **therefore** this may not suit consumers **as** mass manufacture **textile items** may not fit perfectly.

- 4 c) Evaluate **each** of the following for the consumer.
- (i) Fibre content labels
 - (ii) Nightwear Safety Labels
 - (iii) Care labelling
 - (iv) Lion Mark

Marking Instructions:

4 x 1 mark for point of evaluation linked to **each** of the labels.

Total – 4 marks (EV)

Fibre content labels

Positive

1. **Fibre content label** information is good as it can allow the **consumer** to make an informed choice as to the fabric type they choose **therefore** getting an item which has the best fabric properties.
2. **Fibre content label** information is good as it can allow the **consumer** to make an informed choice as to the fabric suitability in terms of purpose/care requirements **therefore** getting the most suitable item.
3. **Fibre content label** information is good as it allows **consumers** with allergies to purchase textile items suitable for their skin **therefore** preventing allergic reactions.
4. **Fibre content label** shows if a fibre comprises of at least 85% fibres, these must be listed in descending order of the % of the two greatest fibres given this is good for consumers **as** they cannot be tricked into paying for more expensive fibre.
5. **Fibre content label** shows if a fibre comprises of at least 85% fibres, these must be listed in descending order of the % of the two greatest fibres given this is good for consumers as this helps **consumers** understand the properties of the textile item.
6. Fabric bought by the metre must also have clear fibre content as many fabrics resemble one another **therefore** this is good for **consumers** as they cannot be tricked into paying for more expensive fabric.
7. All textile items must carry a **fibre content label** which is good for the **consumer** as they are aware of the fibre/filling/lining composition.
8. The word 'pure' cannot be used unless the fabric is made of only one fibre, this is good **as** this reassures the **consumer** of the quality of the product.
9. The EU textile manufacturers use same labelling ensuring consistency across Europe this is good **as** this allows **consumers** to buy textile items in other countries.
10. Footwear must state the fabric/material used for the product this is good as a **consumer** who wishes to avoid animal products may do so (eg suede/leather.)

Negative

11. **Fibre content labels** are not good as consumers may not know the fabric properties and **therefore** this information would mean very little to them, when making their choice/wrong choice.

Nightwear Safety Labels

Positive

1. **Nightwear Safety labelling** informs the **consumer** of the textile's reaction to fire **therefore** this is good making the item safer for the **consumer**. (This includes all trimmings, threads, decorations and labels.)
2. **Nightwear Safety labelling** provides information that nightwear/bed linen/contract furniture/protective clothing/furniture/upholstery fabrics/fillings meet an agreed flammability standard **therefore** this is good as it provides reassurance for the **consumer** that the item is safe.
3. **Nightwear Safety labelling** shows that children's nightwear/dressing gowns must by law be made from fabrics which pass safety tests which is good as **consumers** can be assured that children's nightwear is safe.

Negative

1. **Nightwear Safety labelling** that meets an agreed flammability standard does not mean the item is completely fire resistant **therefore** this is not good as **consumers** have to be extremely sure that they have not misunderstood the label.
2. No **Nightwear Safety labelling** referring to flammability is required which is bad **therefore consumers** may be misled.
3. Adults' nightwear/dressing gowns do not require to pass safety tests/display safety labelling by law **therefore** adult consumers need to be very careful.
4. With **Nightwear Safety labelling consumers** may become confused/misunderstand if they don't understand the difference between "keep away from fire" and "low flammability" which is bad **as accidents may happen.**

Care labelling

Positive

1. **Care labelling** provides the **consumer** with advice **so** they know how to look after the item, **therefore** allowing the item to be kept to its best quality.
2. Symbols in **care labels** are used on clothing to ensure ease of understanding, which is good **therefore** helping the **consumer** to launder clothes.
3. **Care labels** may inform the **consumer** of the best way to clean/look after/maintain the textile item which is good **as** the garment retains its original condition.
4. The same labelling symbols are used across Europe which is good as it allows all **consumers** to understand the **care labelling** system where ever the garments are purchased.
5. Symbol for dry cleaning shows the **consumer** that additional cost may be involved which **therefore** may be expensive for a garment which is worn regularly so this is good as it allows consumer to make informed choices.
6. **Care labels** may carry the special fibre labels (eg pure new wool/cotton/linen) which is good as it may help **consumer** recognise the quality of the textile item.
7. The fibres must be stated by their proper chemical/generic name rather than by a trade name **therefore** this is good **as** the **consumer** has a better chance of knowing the properties of the fabric.

Negative

1. **Consumer** may misunderstand **care labelling** symbols which may be a problem and **so** clothing may be damaged if labelling is misunderstood.
2. **Consumers** may have problems seeing **care label** as it starts to fade after several washes which could be a problem **therefore** clothes can be damaged.
3. **Consumers** may have problems if **care label** falls out of clothing which may be a problem **therefore** clothing may get damaged by poor washing.

Lion Mark

Positive

1. **Lion Mark** indicates to the **consumer** that the toy has been manufactured to the standards laid down (by the Toy and Hobby Manufacturers Association) this is good, **therefore** it gives the **consumer** assurance that the toy/product will be safe to use.
2. **Lion Mark** indicates to the **consumer**, that the toy should be mechanically safe as it has to comply with standards laid down by the Toy and Hobby Manufacturers Association **therefore** this is good **as** it gives the **consumer** assurance that the toy/product will be mechanically safe to use. (Moving parts are not harmful).
3. **Lion Mark** indicates to the **consumer**, that the toy should be physically safe as it has to comply with the standards laid down by the Toy and Hobby Manufacturers Association **therefore** this is good **as** it gives the **consumer** assurance that the toy/product will be physically safe to use. (No loose eyes or nose).
4. **Lion Mark** indicates to the **consumer**, that the toy should be safe in terms of flammability as it has to comply with the standards laid down by the Toy and Hobby Manufacturers Association **therefore** this is good **as** it gives the **consumer** assurance that the toy/product will be safe to use/ fire resistant. (Non flammable materials have been used).

Negative

1. **Lion Mark** symbol may be small which is bad as **consumer therefore** may not be of benefit/value to consider making choices.
2. **Consumer** may not know the meaning of the **Lion Mark** which could be a problem **therefore** it will be of no benefit to them when making choices.

- 4 d) Explain **each** of the following physical finishes.
- (i) Brushing
 - (ii) Calendering
 - (iii) Stone washing

Marking Instructions:

3 x 1 mark for **each** correctly explained for each physical finish.

One point must be from each section

Total – 3 marks (KU)

Brushing

1. A finishing process for woven or knitted fabrics which creates a soft/fluffy/textured surface.
2. Brushes or spiked rollers are used to raise a pile which hides the fabric's weave or knit.
3. Fabrics with a brushed/raised surface are warm because of the increased volume of air trapped.
(Suitable examples can be given to expand/illustrate the explanation.)

Calendering

1. Calendering is a finish designed to smooth the surface of a fabric and make it lustrous.
2. The fabric is passed through a series of rollers. Different effects are achieved by altering the surface of the rollers, the speed of the rollers and changing their temperature.
3. Smooth/shiny/polishes or embossed effects can be created by calendering the fabric.
(Suitable examples can be given to expand/illustrate the explanation.)

Stone washing

1. This is a method of achieving a particular colour effect on garments, (usually blue-dyed cotton denims).
2. Pumice stones are soaked in sodium hypochlorite to produce a localised bleaching effect and applied to the fabric.
3. The stones are tumbled with a load of dyed garments in a special washing machine without water. Where the stones come into contact with the fabric, abrasion occurs and colour is removed.
(Suitable examples can be given to expand/illustrate the explanation.)

- 4 e) Explain how **each** of the following factors may influence a consumer's choice of clothing.
- (i) Available income
 - (ii) Climatic conditions
 - (iii) Environmental issues

Marking Instructions:

3 x 1 mark for **each** point of explanation linked to choice of clothing.
One point must come from each section.

Total – 3 marks (KU)

Available Income

1. **Consumers** clothing choices will be affected by their **salary/wages** as this will affect how much money can be spent on clothes.
2. **Consumers** clothing choices will be affected by the amount of **disposable income**. This will depend on what money is left after paying for bills/food/shelter.
3. **Consumers** clothing choices could be reduced/restricted if consumers are claiming **benefits**, as this person is not earning any money as they are unable to work. Therefore the available income is much less.
4. **Consumers** clothing choices could be affected if the consumer is living off a **pension**, as it would depend on how much they had to live on.

Climatic conditions

1. **Consumers** clothing choices will be influenced by the climatic conditions that they are in.
2. **Consumers** clothing choices will be influenced by the protection it needs to offer the body in specific climate conditions – severe weather – very hot/very cold.
3. **Consumer** clothing choices could be influenced by the sun protection it should offer. Sun protection could be used to prevent sun rays getting to a person's skin.
4. **Consumers** clothing choices could be influenced by the cold weather. Consumers may choose breathable fabrics to allow a person to keep warm but still allow perspiration to escape.
5. **Consumers** clothing choices could be influenced by the type of climate/environment a person's work/leisure pursuits are in. This will determine what clothing goods are needed.
6. **Consumers** clothing choices could be influenced by the cold water as consumers may choose warm fabrics that help to insulate their bodies/protect their bodies from hypothermia.

Environmental issues

1. **Consumers** clothing choices could be influenced by how clothes are laundered. Consumers may choose to buy clothes that can be washed at low temperatures. This will help to save energy/be more environmentally friendly.
2. **Consumers** clothing choices may be influenced by how clothes are pressed. Consumers may choose to buy clothes that require no ironing, this will save energy/fossil fuels/be more environmentally friendly.
3. **Consumers** clothing choices may be influenced by the type of fabrics the clothing is made out of/ consumers may choose clothing made of Lyocell or teniel as these fabrics are more eco friendly.
4. **Consumers** clothing choices may be influenced by the type of fabrics the clothing is made out of/ consumers may choose not to buy clothes made from synthetic fibres as these are less environmentally friendly.
5. **Consumers** clothing choices may be influenced by the types of dyes used on fabrics. Consumers to buy clothing only made with natural dyes, these are more environmentally friendly.
6. **Consumers** may choose to buy clothes from second-hand shops, this is more environmentally friendly as it helps to reuse resources/take a sustainable approach.
7. **Consumers** may choose to buy 'Vintage' clothing which is in fashion as this is an environmentally friendly approach as clothes will be reused.
8. **Consumers** may choose to buy organic/fair trade clothing as this is seen to be more ethical/ environmentally friendly.

Context:**Higher Home Economics. Analysis of the 2009 Question Paper**

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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			Social trends	1	1		1
2	Source of natural & man made fibres.	1			1		1
3			Social trends	1	1		1
4			Office of Fair Trading	1	1		1
5			Sources of natural and man made fibres.	1	1		1
6	Types of production systems.	1			1		1
7	Technological developments in fabrics.	1			1		1
Totals		4		3	7		7

Context:

Higher Home Economics. Analysis of the 2009 Question Paper

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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	Characteristics relating to fabrics.	1			1		1
9	Market Research	2			2		2
10	Properties of towelling.	2			2		2
11	Sequencing and stages of production.	2			2		2
12			Roles and responsibilities of Advertising Standards Authority	2	2		2
13			Roles and responsibilities of Citizens Advice Bureau	2	2		2
14	Use of CAM	2				2	2
Carried forward		4		3	7	0	7
Totals		13		7	18	2	20

Context:	
Higher Home Economics. Analysis of the 2009 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 – polyamide	6			6		6
(b)	Addition of colour	2			2		2
(c)	Range and use of chemical finishes	4			4		4
(d)	Types of yarns	2				2	2
(e)	Properties of silk & linen	3				3	3
		3				3	3
Totals		20		0	12	8	20

Context:	
Higher Home Economics. Analysis of the 2009 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)	Principles of design	3			3		3
(b)	Technological developments	2				2	2
(c)	Addition of surface decoration	6			6	2	6
(d)			Trade Descriptions Act 1968	3	3		3
(e)			Factors which influence consumer choice of clothing/textiles.	4		4	4
Totals		13		7	12	8	20

Context:	
Higher Home Economics. Analysis of the 2009 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)			Social trends – major fashion influences	4		4	4
(b)			Social trends – Paul Smith	2	2		2
(c)	Product development strategy	6			6		6
(d)	Line, proportion & texture	2				2	2
(e)	Colour	4			4	2	4
Totals		14		6	12	8	20

Context:	
Higher Home Economics. Analysis of the 2009 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)	Sequencing and stages of production	6			6		6
(b)	Mass production	4				4	4
(c)			Statutory & voluntary labelling	4		4	4
(d)	Range and use of finishes	3			3		3
(e)			Factors which influence consumer choice of clothing	3	3		3
Totals		13		7	12	8	20

Context:	
Higher Home Economics. Analysis of the 2009 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	13	7	18	2	20
Section B					
1	20	0	12	8	20
2	13	7	12	8	20
3	14	6	12	8	20
4	13	7	12	8	20
Totals	59-60	20-21	54	26	80
Target Range	50-60 marks	20-30 marks	50-55 marks	25-30 marks	80

[END OF MARKING INSTRUCTIONS]