



A-level
**DESIGN AND TECHNOLOGY:
FASHION AND TEXTILES**
7562/1

Paper 1 Technical Principles

Mark scheme

June 2021

Version: 1.0 Final



Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Glossary for maths

If a student uses a method which is not explicitly covered by the mark scheme the same principles of marking should be applied. Credit should be given to any valid methods. Examiners should seek advice from their senior examiner if in any doubt.

[a, b]	Accept values between a and b inclusive.
For π	Accept values in the range [3.14, 3.142]
Their	Accept an answer from the candidate if it has been inaccurately calculated but is subsequently used in a further stage of the question.

Questions which do not ask students to show working

As a general principle, a correct response is awarded full marks.

Qu	Part	Marking Guidance	Total marks	AO
01	1	<p>State the fibre type and give two characteristics of Modal®.</p> <p>Indicative content</p> <p>Fibre type: new generation Lyocell/regenerated (cellulose). 1 mark</p> <p>Characteristics</p> <p>Any two correct points from the following:</p> <ul style="list-style-type: none"> • Modal® is a sustainable fibre • it is strong, both wet and dry • as it is cellulose based, it is soft and breathable • Modal® can also be highly absorbent. 2 marks <p>Award any other valid responses.</p>	3 marks	AO4 1a

Qu	Part	Marking Guidance	Total marks	AO
01	2	<p>State the fibre type and give two characteristics of Tactel®.</p> <p>Indicative content</p> <p>Fibre type: modified nylon/polyamide/ synthetic. 1 mark</p> <p>Characteristics</p> <p>Any two correct points from the following:</p> <ul style="list-style-type: none"> • Tactel® is made from microfibres, which are very fine synthetic fibres • they are often fibrillated, creating a soft or peach skin effect • Tactel® is strong • it drapes well • Tactel® can also wick moisture away from the body. 2 marks <p>Award any other valid responses.</p>	3 marks	AO4 1a

Qu	Part	Marking Guidance	Total marks	AO
02	1	<p>State what is meant by the term non-woven fabric.</p> <p>1 mark for any correct response.</p> <p>Indicative content</p> <ul style="list-style-type: none"> • Fabric made directly from fibres. • Fabric not constructed with yarns. • Fibres pressed together to form fabric. <p>Award any other valid responses.</p>	1 mark	AO4 1a

Qu	Part	Marking Guidance	Total marks	AO								
02	2	<p>Describe two different methods of making non-woven fabric.</p> <table border="1" data-bbox="320 936 1214 1749"> <tbody> <tr> <td>5–6 marks</td> <td>Detailed description of two different methods of making non-woven fabric. The response describes two appropriate ways of making non-woven fabrics. There is good technical knowledge, and both processes are described with some accuracy. Although these may not be discussed in even balance at the low end of the mark band, the information presented is largely correct.</td> </tr> <tr> <td>3–4 marks</td> <td>Good description of two different methods of making non-woven fabric. The response largely describes two appropriate ways of making non-woven fabrics. There is some technical knowledge and correct information; however, there may be a lack of information about one, or both processes, especially at the low end of the mark band.</td> </tr> <tr> <td>1–2 marks</td> <td>Basic description of two different methods of making non-woven fabric. The response attempts to describe one or two ways of making non-woven fabrics, although these may not be the most appropriate. There is limited technical knowledge and some confusion about both processes, especially at the low end of the mark band.</td> </tr> <tr> <td>0 marks</td> <td>No response or nothing worthy of credit.</td> </tr> </tbody> </table> <p>Indicative content</p> <p>Any two non-woven fabrics from the following:</p> <ul style="list-style-type: none"> • Needle felt – Barbed needles enter a batt of synthetic or wool fibres, usually by mechanical action. The barbs on the needles entangle the fibres, making a dense, felted fabric. 	5–6 marks	Detailed description of two different methods of making non-woven fabric. The response describes two appropriate ways of making non-woven fabrics. There is good technical knowledge, and both processes are described with some accuracy. Although these may not be discussed in even balance at the low end of the mark band, the information presented is largely correct.	3–4 marks	Good description of two different methods of making non-woven fabric. The response largely describes two appropriate ways of making non-woven fabrics. There is some technical knowledge and correct information; however, there may be a lack of information about one, or both processes, especially at the low end of the mark band.	1–2 marks	Basic description of two different methods of making non-woven fabric. The response attempts to describe one or two ways of making non-woven fabrics, although these may not be the most appropriate. There is limited technical knowledge and some confusion about both processes, especially at the low end of the mark band.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 1a
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	<ul style="list-style-type: none"> • Wool felt – Scales on wool fibres interlock with each other when exposed to heat, moisture and friction. This action creates a matted fabric called wool felt. • Thermal bonding –Thermoplastic fibres are fused together with heat and pressure, by using the heat setting properties of synthetic fibres. • Adhesive bonding – Fibres are attached together with an adhesive which is sprayed, dipped or spread onto a web of fibres. The fibre web is pressed to create the fabric. • Solvent bonding – A solvent is applied to a web of fibres which softens the fibres, allowing them to fuse together. When dry, the fibres set as a flat fabric. <p>Credit should be awarded for correct information in diagrams.</p> <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
03		<p>Describe an industrial test used to measure and compare pilling in fabrics.</p> <table border="1"> <tr> <td>5–6 marks</td> <td>Detailed description of an industrial test set up to measure and compare pilling in fabrics. Student correctly identifies an appropriate testing method, and presents largely accurate information. Most of the steps involved in the test are described, to include reference to analysing the results and a comparison with a control sample. There may be a slight lack of detail at the low end of the mark band, however there is an overall understanding of the testing method.</td> </tr> <tr> <td>3–4 marks</td> <td>Good description of an industrial test set up to measure and compare pilling in fabrics. Student identifies an appropriate testing method, and presents some accurate information. Most of the steps involved in the test are described, but the information may be generalised and may not reference an analysis of the results. There is a lack of detail and understanding of key processes, especially at the low end of the mark band.</td> </tr> <tr> <td>1–2 marks</td> <td>Basic description of an industrial test set up to measure and compare pilling in fabrics. Student identifies a testing method, which may not be correct or the most appropriate. Attempts are made at describing some of the steps, however, there is little or no understanding of the process as a whole. The response may focus on the abrasion of materials only, especially at the low end of the mark band.</td> </tr> <tr> <td>0 marks</td> <td>No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <ul style="list-style-type: none"> • A Martindale abrasion machine, or the rub test, is used to measure and compare pilling in fabrics. • Samples of the fabric to be tested are clamped to discs on the lower plates of the machine. • An abrasive material, such as wool or sandpaper, sits in a clamp on top of the surface of the test fabric. • This abrasive material is continually rubbed onto the fabric in a circular motion. • The machine counts the number of rubs according to the type of fabric. After a determined number of rubs, the fabric is inspected for fibre breakage or pilling. • A comparison is made with a control fabric. <p>Award any other valid responses.</p>	5–6 marks	Detailed description of an industrial test set up to measure and compare pilling in fabrics. Student correctly identifies an appropriate testing method, and presents largely accurate information. Most of the steps involved in the test are described, to include reference to analysing the results and a comparison with a control sample. There may be a slight lack of detail at the low end of the mark band, however there is an overall understanding of the testing method.	3–4 marks	Good description of an industrial test set up to measure and compare pilling in fabrics. Student identifies an appropriate testing method, and presents some accurate information. Most of the steps involved in the test are described, but the information may be generalised and may not reference an analysis of the results. There is a lack of detail and understanding of key processes, especially at the low end of the mark band.	1–2 marks	Basic description of an industrial test set up to measure and compare pilling in fabrics. Student identifies a testing method, which may not be correct or the most appropriate. Attempts are made at describing some of the steps, however, there is little or no understanding of the process as a whole. The response may focus on the abrasion of materials only, especially at the low end of the mark band.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 1b
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04		<p data-bbox="320 331 1217 398">Outline the issues when working with sheer fabric, including the application of fastenings.</p> <table border="1" data-bbox="320 434 1217 1529"> <tr> <td data-bbox="320 434 459 786">5–6 marks</td> <td data-bbox="459 434 1217 786">Detailed understanding of the issues when working with sheer fabric including the application of fastenings. A range of points are given, that reference both working with sheer fabric and the application of fastenings. There is a thorough knowledge of the issues and the information is both accurate and relevant, especially for full marks. At the low end of the mark band, there may be more focus on one area over the other, however the information presented demonstrates a good overall understanding.</td> </tr> <tr> <td data-bbox="320 786 459 1137">3–4 marks</td> <td data-bbox="459 786 1217 1137">Good understanding of the issues when working with sheer fabric including the application of fastenings. Most points accurately reference working with sheer fabric and the application of fastenings. There is a fairly good knowledge of the issues and the information is mostly accurate and relevant, especially at the top end of the mark band. There is likely to be more focus on one area over the other, or the information may be more generalised, however, there is a reasonable understanding as a whole.</td> </tr> <tr> <td data-bbox="320 1137 459 1458">1–2 marks</td> <td data-bbox="459 1137 1217 1458">Basic understanding of the issues when working with sheer fabric including the application of fastenings. A limited range of points are given, that may not be the most appropriate when working with sheer fabric or the application of fastenings. There is limited knowledge of the issues, and the information lacks accuracy, especially at the bottom end of the mark band. There is likely to be focus on one area only, or the information is very generalised.</td> </tr> <tr> <td data-bbox="320 1458 459 1529">0 marks</td> <td data-bbox="459 1458 1217 1529">No response or nothing worthy of credit.</td> </tr> </table> <p data-bbox="320 1563 576 1597">Indicative content</p> <ul data-bbox="320 1630 1217 2042" style="list-style-type: none"> • Sheer fabric is transparent, and can be delicate to work with. The open structure can fray and distort easily. • Lightweight fabric can be stabilised when cutting out, by placing on a vacuum bed or using weights to keep fabric from sliding. • The fabric is easily snagged, sharp pins and scissors will prevent damaging the fabric. • Transparent fabric can be an issue when making seams. French seams will give a neat finish. Bound and overlocked seams will be seen and make a product less appealing. • When working with seams or hems, thread can be visible when made into a garment. The same shade, fine silk or transparent thread can provide discreet stitching. 	5–6 marks	Detailed understanding of the issues when working with sheer fabric including the application of fastenings. A range of points are given, that reference both working with sheer fabric and the application of fastenings. There is a thorough knowledge of the issues and the information is both accurate and relevant, especially for full marks. At the low end of the mark band, there may be more focus on one area over the other, however the information presented demonstrates a good overall understanding.	3–4 marks	Good understanding of the issues when working with sheer fabric including the application of fastenings. Most points accurately reference working with sheer fabric and the application of fastenings. There is a fairly good knowledge of the issues and the information is mostly accurate and relevant, especially at the top end of the mark band. There is likely to be more focus on one area over the other, or the information may be more generalised, however, there is a reasonable understanding as a whole.	1–2 marks	Basic understanding of the issues when working with sheer fabric including the application of fastenings. A limited range of points are given, that may not be the most appropriate when working with sheer fabric or the application of fastenings. There is limited knowledge of the issues, and the information lacks accuracy, especially at the bottom end of the mark band. There is likely to be focus on one area only, or the information is very generalised.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 1c
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		<ul style="list-style-type: none"> • Use of the same fabric or binding eliminates the need for facing, which can spoil the appearance of a garment. • Fastenings need to match the weight and look of the fabric. • Sheer fabric is usually lightweight, heavy fastenings, such as domed buttons or buckles, will hang and pull the garment out of shape. Lightweight/small fastenings, such as shell buttons should match the weight and handle of sheer fabric. • Fastenings are likely to be visible through the fabric. Velcro and zips, for example, may be seen and add bulk. Nylon zips may be more appropriate than heavyweight metal zips. • Fastenings can appear as unsightly, discreet or transparent fastenings to match the fabric, such as clear snap fasteners, may be more appropriate. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO																				
05 Stem		<p style="text-align: center;">Figure 1 Sales of winter accessories, 2017–2020</p> <table border="1"> <caption>Data for Figure 1: Sales of winter accessories (Thousands)</caption> <thead> <tr> <th>Year</th> <th>Hats</th> <th>Scarves</th> <th>Gloves</th> </tr> </thead> <tbody> <tr> <td>2017</td> <td>2.5</td> <td>2.0</td> <td>4.0</td> </tr> <tr> <td>2018</td> <td>3.0</td> <td>2.0</td> <td>3.2</td> </tr> <tr> <td>2019</td> <td>4.0</td> <td>2.5</td> <td>3.0</td> </tr> <tr> <td>2020</td> <td>4.5</td> <td>3.5</td> <td>3.4</td> </tr> </tbody> </table>	Year	Hats	Scarves	Gloves	2017	2.5	2.0	4.0	2018	3.0	2.0	3.2	2019	4.0	2.5	3.0	2020	4.5	3.5	3.4		
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05	1	<p>Sales of hats are 12.5% higher in 2020 compared with 2019.</p> <p>Calculate the number of hats sold in 2020.</p> <p>4.5 thousand or 4500 1 mark (A)</p>	1 mark	AO4 1c

Qu	Part	Marking Guidance	Total marks	AO
05	2	<p>Sales of scarves increased by twice the amount from 2019 to 2020 as they did from 2018 to 2019.</p> <p>Calculate the number of scarves sold in 2020.</p> <p>3.5 thousand or 3500 1 mark (A)</p>	1 mark	AO4 1c

Qu	Part	Marking Guidance	Total marks	AO
05	3	<p>Sales of gloves in 2020 is the mean of sales in 2017, 2018 and 2019.</p> <p>Calculate the number of gloves sold in 2020.</p> <p>3.4 thousand or 3400 1 mark (A)</p>	1 mark	AO4 1c

Qu	Part	Marking Guidance	Total marks	AO
05	4	<p>Complete the multiple bar chart in Figure 1 to show all your answers from Question 05.1 to Question 05.3.</p> <p>Award 1 mark for each correct feature of the graph, as below, and as seen in Figure 1 above.</p> <p>All bars to correct heights from Questions 5.1, 5.2 and 5.3. (A mark can only be awarded here if their heights fit on the scale.) 1 mark (A)</p> <p>Equal gap to 2019 bars to previous gaps 1 mark (A)</p> <p>No gaps between the three bars for 2020 1 mark (A)</p>	3 marks	AO4 1c

Qu	Part	Marking Guidance	Total marks	AO
05	5	<p>A customer buys two items from a shop in 2019.</p> <p>Using the data in Figure 1, calculate the probability that they are both scarves.</p> <p>Give your answer as a percentage to the nearest whole number.</p> <p>As a general principle, a correct response is awarded full marks.</p> <p>$\frac{2500}{4000 + 2500 + 3000}$ or $\frac{2500}{9500}$ 1 mark (M)</p> <p>$\frac{2499}{9499}$ 1 mark (M)</p> <p>$\frac{2500}{9500} \times \frac{2499}{9499}$ or 0.0692 1 mark (M)</p> <p>7% 1 mark (A)</p>	4 marks	AO4 1c

Qu	Part	Marking Guidance	Total marks	AO								
06		<p>Explain why a designer might choose to use silk velvet fabric for fashion trousers.</p> <table border="1" data-bbox="320 434 1214 1245"> <tr> <td data-bbox="320 434 461 692">5–6 marks</td> <td data-bbox="461 434 1214 692">Detailed explanation of the reasons why a designer might choose to use silk velvet fabric for fashion trousers. There is a very good understanding of the characteristics of silk, along with accurate information about the qualities of velvet. Both of these areas are linked to fashion trousers, especially at the top end of the mark band.</td> </tr> <tr> <td data-bbox="320 692 461 949">3–4 marks</td> <td data-bbox="461 692 1214 949">Good explanation of the reasons why a designer might choose to use silk velvet fabric for fashion trousers. There is a fairly good understanding of the characteristics of silk, along with some accurate information about the qualities of velvet. These two areas may not always link to fashion trousers, especially at the bottom end of the mark band.</td> </tr> <tr> <td data-bbox="320 949 461 1173">1–2 marks</td> <td data-bbox="461 949 1214 1173">Basic explanation of the reasons why a designer might choose to use silk velvet fabric for fashion trousers. There is a limited understanding of the characteristics of silk, and little information about the qualities of velvet. It is unlikely these areas are linked to fashion trousers, especially at the bottom end of the mark band.</td> </tr> <tr> <td data-bbox="320 1173 461 1245">0 marks</td> <td data-bbox="461 1173 1214 1245">No response or nothing worthy of credit.</td> </tr> </table> <p>Accept only reasons given for suitability, do not credit drawbacks.</p> <p>Indicative content</p> <ul data-bbox="320 1420 1214 1800" style="list-style-type: none"> • The nap stands away from the ground weave, creating a raised texture. • The nap creates an interesting light or dark effect when brushed in different directions. • Both silk and velvet have luxurious qualities. • Silk and velvet are both expensive, and are associated with luxury products. • Silk is a lustrous fibre, which is emphasised by the nap in the fabric. • Velvet and silk are soft to handle. • Velvet is a three-yarn weave, and will drape well. <p>Award any other valid responses.</p>	5–6 marks	Detailed explanation of the reasons why a designer might choose to use silk velvet fabric for fashion trousers. There is a very good understanding of the characteristics of silk, along with accurate information about the qualities of velvet. Both of these areas are linked to fashion trousers, especially at the top end of the mark band.	3–4 marks	Good explanation of the reasons why a designer might choose to use silk velvet fabric for fashion trousers. There is a fairly good understanding of the characteristics of silk, along with some accurate information about the qualities of velvet. These two areas may not always link to fashion trousers, especially at the bottom end of the mark band.	1–2 marks	Basic explanation of the reasons why a designer might choose to use silk velvet fabric for fashion trousers. There is a limited understanding of the characteristics of silk, and little information about the qualities of velvet. It is unlikely these areas are linked to fashion trousers, especially at the bottom end of the mark band.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 1b
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07		<p>Describe how different types of finishes are applied and used to create texture on fabric.</p> <p>Give examples of specific products to support your answer.</p> <table border="1"> <tr> <td>5–6 marks</td> <td>Detailed understanding of different types of finishes with largely accurate information. There is a good awareness of the process of applying the finishes, in the context of creating texture on fabric. Response may include a detailed description of a limited number of finishes, or a more general description of a wider range of finishes, which are linked to appropriate examples of specific products. There may be a slight lack of detail at the low end of the mark band, however this does not detract from the overall response.</td> </tr> <tr> <td>3–4 marks</td> <td>Good understanding of different types of finishes with fairly accurate information. There is some awareness of the process of applying the finishes, in the context of creating texture on fabric. Response may include a description of a limited number of finishes, or a more general description of a range of finishes, which are mostly linked to appropriate examples of specific products. There is a lack of detail at the low end of the mark band, however there is some awareness of the different ways finishes are used to create texture.</td> </tr> <tr> <td>1–2 marks</td> <td>Basic understanding of finishes with little information. There is limited awareness of the process of applying the finishes, these may not be in context of creating texture on fabric. Response will include a very narrow range of different finishes, with little understanding of the process of applying the finishes, and these are not always linked to appropriate examples of specific products. There is confusion and inaccurate information at the low end of the mark band.</td> </tr> <tr> <td>0 marks</td> <td>No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Finishes and specific products may include:</p> <ul style="list-style-type: none"> • Brushing, or raising, creates a textured fabric surface. Fabric passes through a machine with rollers and small wire hooks, the hooks tease out the fibre ends, creating a nap or raised effect. Used mostly on cottons for warmth and softness, and products such as shirts and bedding. • Embossing is used to create a raised patterned effect. Engraved rollers press a design into the fabric surface, creating 3D effects. 	5–6 marks	Detailed understanding of different types of finishes with largely accurate information. There is a good awareness of the process of applying the finishes, in the context of creating texture on fabric. Response may include a detailed description of a limited number of finishes, or a more general description of a wider range of finishes, which are linked to appropriate examples of specific products. There may be a slight lack of detail at the low end of the mark band, however this does not detract from the overall response.	3–4 marks	Good understanding of different types of finishes with fairly accurate information. There is some awareness of the process of applying the finishes, in the context of creating texture on fabric. Response may include a description of a limited number of finishes, or a more general description of a range of finishes, which are mostly linked to appropriate examples of specific products. There is a lack of detail at the low end of the mark band, however there is some awareness of the different ways finishes are used to create texture.	1–2 marks	Basic understanding of finishes with little information. There is limited awareness of the process of applying the finishes, these may not be in context of creating texture on fabric. Response will include a very narrow range of different finishes, with little understanding of the process of applying the finishes, and these are not always linked to appropriate examples of specific products. There is confusion and inaccurate information at the low end of the mark band.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 1b
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	<p>Embossing can be very decorative and is often used on patterned dress fabric, including moiré and interior products.</p> <ul style="list-style-type: none"> • Heat setting creates effects such as pleats and crinkles. Thermoplastic fabrics can be fed through a heated chamber, that heat sets the effect onto the fabric, or a heated roller puckers the fabric at regular intervals. Used often for fashion products such as skirts and blouses. • Stone or sand washing creates worn and scuffed effects. Fabrics are washed with pebbles or pumice stone to produce a distressed look and a soft fabric surface. Used mostly for denim on products such as jeans and jackets. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO						
08		<p>Describe a variety of different hand and machine embroidery techniques, and explain how they enhance fashion and textile products.</p> <table border="1"> <tr> <td>7–9 marks</td> <td>Detailed description of a variety of different hand and machine embroidery techniques, with largely accurate information. There is a good understanding of both hand and machine embroidery; responses may focus on detailed descriptions of a few techniques, or more general descriptions of many different techniques. Different types of stitches are described with accuracy, along with a perceptive account of how they enhance fashion and textile products. There may be a slight lack of detail or inaccuracy at the lower end of the mark band, but this does not detract from the overall response.</td> </tr> <tr> <td>4–6 marks</td> <td>Good description of a variety of different hand and machine embroidery techniques, with some information. There is some understanding of both hand and machine embroidery; responses may focus on detailed descriptions of a few techniques, or more general descriptions of many different techniques. Different types of stitches are described with some accuracy, and a limited analysis of how they enhance fashion and textile products. There may be some areas of confusion, especially at the lower end of the mark band.</td> </tr> <tr> <td>1–3 marks</td> <td>Basic description of a variety of different hand and machine embroidery techniques, with limited information. There is a poor understanding of both hand and machine embroidery, with a likely focus on either variety of different stitches or enhancement of products. Very few different types of stitches are described with accuracy; and the analysis of how they enhance fashion and textile products is minimal. There</td> </tr> </table>	7–9 marks	Detailed description of a variety of different hand and machine embroidery techniques, with largely accurate information. There is a good understanding of both hand and machine embroidery; responses may focus on detailed descriptions of a few techniques, or more general descriptions of many different techniques. Different types of stitches are described with accuracy, along with a perceptive account of how they enhance fashion and textile products. There may be a slight lack of detail or inaccuracy at the lower end of the mark band, but this does not detract from the overall response.	4–6 marks	Good description of a variety of different hand and machine embroidery techniques, with some information. There is some understanding of both hand and machine embroidery; responses may focus on detailed descriptions of a few techniques, or more general descriptions of many different techniques. Different types of stitches are described with some accuracy, and a limited analysis of how they enhance fashion and textile products. There may be some areas of confusion, especially at the lower end of the mark band.	1–3 marks	Basic description of a variety of different hand and machine embroidery techniques, with limited information. There is a poor understanding of both hand and machine embroidery, with a likely focus on either variety of different stitches or enhancement of products. Very few different types of stitches are described with accuracy; and the analysis of how they enhance fashion and textile products is minimal. There	9 marks	AO4 1b
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	<p>may be confused and inaccurate information, especially at the lower end of the mark band.</p>		
<p>0 marks</p>	<p>No response or nothing worthy of credit.</p>		
<p>Indicative content</p> <p>Hand embroidery techniques may include:</p> <ul style="list-style-type: none"> • flat stitches sit on the surface of fabric, eg running, cross or satin stitch • knotted stitches, where thread is wound around the needle to create a raised effect, eg French knot • linked stitches when each loop passes through the other, eg chain, blanket or feather stitching. <p>Hand embroidery enhances textile products by:</p> <ul style="list-style-type: none"> • adding 3d effects, as stitches are often raised from the fabric surface • creating texture, by using thicker yarns such as stranded wool • adding beads and other embellishment incorporated with the stitching for decorative effects • using a wide range of yarn types and different stitches to add pops of colour to products • embroidery can be used on areas such as cuffs, collars and hemlines. <p>Machine embroidery techniques may include:</p> <ul style="list-style-type: none"> • computer controlled embroidery that store pre-programmed stitches to create designs • scanned designs that can be programmed into computerised machines to create unique patterns • free machine embroidery, controlled by moving fabric under the needle to create free motion designs. <p>Machine embroidery enhances textile products by:</p> <ul style="list-style-type: none"> • creating complex designs • stitching logos, monograms and motifs to represent images or corporate branding • adding texture by incorporating ribbons and trims • using polyester and viscose threads for lustrous effects • colour can add interest to areas of products such as pockets, necklines and cushion edges. <p>Credit should be awarded for correct information in diagrams.</p> <p>Award any other valid responses.</p>			

Qu	Part	Marking Guidance	Total marks	AO						
09		<p>Describe the properties of quilted fabric.</p> <table border="1" data-bbox="320 398 1214 987"> <tr> <td data-bbox="320 398 459 658">3–4 marks</td> <td data-bbox="459 398 1214 658">Good description of the properties of quilted fabric. At the top end of the mark band, accurate references are made to a number of different properties. At the low end of the mark band, the response is fairly accurate, but may lack some detail regarding the properties of quilted fabric. There may be some reference to the structure of quilting, rather than the properties.</td> </tr> <tr> <td data-bbox="320 658 459 918">1–2 marks</td> <td data-bbox="459 658 1214 918">Basic description of the properties of quilted fabric. At the top end of the mark band, some correct references are made to different properties. At the low end of the mark band, the response lacks accuracy and detail regarding the properties of quilted fabric. Weaker responses may concentrate on the structure of quilting, rather than the properties.</td> </tr> <tr> <td data-bbox="320 918 459 987">0 marks</td> <td data-bbox="459 918 1214 987">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <ul data-bbox="320 1093 1214 1406" style="list-style-type: none"> • Quilted fabrics can be functional and decorative. • They trap air and provide thermal insulation. • The thickness of the layers provide protection from abrasion and falls. • The padded fabric creates a soft textured effect. • Quilting gives a 3D appearance. • Designs can be created with decoratively stitched patterns. • Trapunto, patchwork and Italian quilting create decorative surface effects. <p>Award any other valid responses.</p>	3–4 marks	Good description of the properties of quilted fabric. At the top end of the mark band, accurate references are made to a number of different properties. At the low end of the mark band, the response is fairly accurate, but may lack some detail regarding the properties of quilted fabric. There may be some reference to the structure of quilting, rather than the properties.	1–2 marks	Basic description of the properties of quilted fabric. At the top end of the mark band, some correct references are made to different properties. At the low end of the mark band, the response lacks accuracy and detail regarding the properties of quilted fabric. Weaker responses may concentrate on the structure of quilting, rather than the properties.	0 marks	No response or nothing worthy of credit.	4 marks	AO4 1b
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Qu	Part	Marking Guidance	Total marks	AO								
10		<p>Analyse and evaluate the use of computer aided manufacture (CAM) in the construction of fabric.</p> <table border="1" data-bbox="320 434 1214 1317"> <tr> <td data-bbox="320 434 459 730">5–6 marks</td> <td data-bbox="459 434 1214 730">Detailed analysis and evaluation of computer aided manufacture (CAM) in fabric manufacture. A wide range of relevant points are given about CAM, which are accurate and relates to the construction of fabric. There will be a number of advantages, and some disadvantages to support the points made. A very good overall understanding, but there may be a slight lack of detail at the low end of the mark band.</td> </tr> <tr> <td data-bbox="320 730 459 987">3–4 marks</td> <td data-bbox="459 730 1214 987">Good analysis and evaluation of computer aided manufacture (CAM) in fabric manufacture. Some relevant points are made, which are mostly accurate and may relate to the construction of fabric. Advantages are given, but there may be little or no attempt at an evaluation. There may be confusion and a lack of understanding at the low end of the mark band.</td> </tr> <tr> <td data-bbox="320 987 459 1245">1–2 marks</td> <td data-bbox="459 987 1214 1245">Basic analysis and evaluation of computer aided manufacture (CAM) in fabric manufacture. Points made lack clarity and may not relate to CAM processes. Most, if not all points given focus on the advantages, with no real attempt at an evaluation. A simplistic analysis is presented, and a lack of understanding, especially at the low end of the mark band.</td> </tr> <tr> <td data-bbox="320 1245 459 1317">0 marks</td> <td data-bbox="459 1245 1214 1317">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Advantages:</p> <ul data-bbox="320 1491 1214 2040" style="list-style-type: none"> • woven fabric can be made on air jet looms, where the shuttle is automatically carried across fabric at high speed • structures such as Jacquard fabrics are produced with many coloured yarns woven simultaneously • brocade and broderie anglaise fabrics, for example, are easily made with CAM, as complex designs are computer controlled • computer knitted fabrics create unlimited patterns that are easy and quick to produce • circular knitting machines produce fabric continuously at high speed that require few seams • whole garment or 3D knitting create complete products without the need for stitching or seams • computer controlled warp knitted fabric create sophisticated structures such as lace, that can be highly decorative • non-woven fabric production can be made by CAM, which controls the density of the fibre batt 	5–6 marks	Detailed analysis and evaluation of computer aided manufacture (CAM) in fabric manufacture. A wide range of relevant points are given about CAM, which are accurate and relates to the construction of fabric. There will be a number of advantages, and some disadvantages to support the points made. A very good overall understanding, but there may be a slight lack of detail at the low end of the mark band.	3–4 marks	Good analysis and evaluation of computer aided manufacture (CAM) in fabric manufacture. Some relevant points are made, which are mostly accurate and may relate to the construction of fabric. Advantages are given, but there may be little or no attempt at an evaluation. There may be confusion and a lack of understanding at the low end of the mark band.	1–2 marks	Basic analysis and evaluation of computer aided manufacture (CAM) in fabric manufacture. Points made lack clarity and may not relate to CAM processes. Most, if not all points given focus on the advantages, with no real attempt at an evaluation. A simplistic analysis is presented, and a lack of understanding, especially at the low end of the mark band.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 2a AO3 2b
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		<ul style="list-style-type: none">• CAM increases the speed of fabric production. <p>Drawbacks:</p> <ul style="list-style-type: none">• computer aided manufacture (CAM) is expensive to set-up and can increase the cost of fabrics• it needs to be compatible with other manufacturing and design systems to work efficiently• machines can breakdown easily, impacting the speed and flow of production. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO						
11		<p data-bbox="320 331 1155 398">Outline the steps taken when carrying out risk assessments in a workshop.</p> <table border="1" data-bbox="320 434 1212 1008"> <tr> <td data-bbox="320 434 459 689">3–4 marks</td> <td data-bbox="459 434 1212 689">In this mark band, there is a very good outline of the steps taken when carrying out risk assessments in a workshop. Information is generally accurate and fairly easy to follow. At the top end of the mark band there is a clear understanding of the process of risk assessment, while there may be a slight lack of detail at the low end.</td> </tr> <tr> <td data-bbox="320 689 459 945">1–2 marks</td> <td data-bbox="459 689 1212 945">In this mark band, there is a basic outline of the steps taken when carrying out risk assessments in a workshop. Information is fairly accurate, but there may be a lack of clarity. At the top end of the mark band there is some understanding of the process of risk assessment; at the low end, there will be confusion and inaccuracy.</td> </tr> <tr> <td data-bbox="320 945 459 1008">0 marks</td> <td data-bbox="459 945 1212 1008">No response or nothing worthy of credit.</td> </tr> </table> <p data-bbox="320 1043 574 1077">Indicative content</p> <ul data-bbox="320 1113 1212 1592" style="list-style-type: none"> • Identify hazards – all health and safety risks, such as activities and chemical substances used in a workshop, are identified as possible hazards. • Assess the risks – the hazards are assessed according to the level of harm, usually identified as a low, medium or high risk. • Control the risks – measures are put in place to reduce the risk of harm in a workshop; such as replacing toxic substances, modify unsafe activities or the use of PPE. • Record the findings – information must be recorded in writing, with details of the hazards, who may be harmed and action taken to reduce the risks. • Review – risk assessments should be reviewed regularly to ensure that safe working practices are applied and updated in case of changes to activities or substances. <p data-bbox="320 1628 756 1662">Award any other valid responses.</p>	3–4 marks	In this mark band, there is a very good outline of the steps taken when carrying out risk assessments in a workshop. Information is generally accurate and fairly easy to follow. At the top end of the mark band there is a clear understanding of the process of risk assessment, while there may be a slight lack of detail at the low end.	1–2 marks	In this mark band, there is a basic outline of the steps taken when carrying out risk assessments in a workshop. Information is fairly accurate, but there may be a lack of clarity. At the top end of the mark band there is some understanding of the process of risk assessment; at the low end, there will be confusion and inaccuracy.	0 marks	No response or nothing worthy of credit.	4 marks	AO4 1b
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Qu	Part	Marking Guidance	Total marks	AO
12		<p>Fashion and textile products have care labels. Give three other types of labelling advice consumers may be given on products.</p> <p>Any three appropriate points, 1 mark each.</p> <p>Indicative content</p> <ul style="list-style-type: none"> • BSI kite mark. • Fibre content, eg organic cotton. • Country of origin. • Sizing information. • Fire labelling, a warning triangle or 'low flammability' logo. • Furnishings labels, cigarette/match resistant triangle. • Lion mark on toys. • CE mark. • Eco label, eg Oeko-Tex®. • QR codes, that link to further information. • Quality assurance, eg wool mark. <p>Award any other valid responses.</p>	3 marks	AO4 1a

Qu	Part	Marking Guidance	Total marks	AO						
13		<p>Describe the care recommendations for washing, drying and maintaining woollen products.</p> <table border="1"> <tbody> <tr> <td>7–9 marks</td> <td>Detailed knowledge of the care recommendations for wool. Response includes a wide range of accurate points that relate well to washing, drying and maintaining woollen products. The three areas are discussed in fairly equal measure. There may be a lack of detail at the lower end of the mark band, but points generally show a good understanding of specific care advice for woollen products.</td> </tr> <tr> <td>4–6 marks</td> <td>Good knowledge of the care recommendations for wool. Response includes a few points that mostly relate to washing, drying and maintaining woollen products. There may be more focus on washing, with limited discussions on drying and maintaining. There may be some inaccuracies at the lower end of the mark band, but points generally show a fair understanding of the care advice for woollen products.</td> </tr> <tr> <td>1–3 marks</td> <td>Basic knowledge of the care recommendations for wool. Response includes a narrow range of points, that are generalised, or focus on one, or more of the three areas of washing, drying or maintaining woollen products. There may be confusion and inaccurate</td> </tr> </tbody> </table>	7–9 marks	Detailed knowledge of the care recommendations for wool. Response includes a wide range of accurate points that relate well to washing, drying and maintaining woollen products. The three areas are discussed in fairly equal measure. There may be a lack of detail at the lower end of the mark band, but points generally show a good understanding of specific care advice for woollen products.	4–6 marks	Good knowledge of the care recommendations for wool. Response includes a few points that mostly relate to washing, drying and maintaining woollen products. There may be more focus on washing, with limited discussions on drying and maintaining. There may be some inaccuracies at the lower end of the mark band, but points generally show a fair understanding of the care advice for woollen products.	1–3 marks	Basic knowledge of the care recommendations for wool. Response includes a narrow range of points, that are generalised, or focus on one, or more of the three areas of washing, drying or maintaining woollen products. There may be confusion and inaccurate	9 marks	AO4 1c
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	<p>Indicative content</p> <p>Washing:</p> <ul style="list-style-type: none"> woollen products should be washed on a cool machine setting, at no more than 40°C heat, agitation and moisture will cause the scales on fibres to interlock and felt, which may distort the shape and size of products wool can be treated with a finish to prevent felting when machine washed products can be hand washed, to prevent excessive agitation specialist wool detergents should be used, as enzyme detergents may damage the fibres dry cleaning is often recommended as the fibres are not damaged in the process. <p>Drying:</p> <ul style="list-style-type: none"> woollen products should not be tumble dried, unless treated with a finish, as the heat and agitation will entangle and felt line drying is not recommended as pegs can mark garments products should be dried flat, to prevent stretching dry cleaning is appropriate, as the chemicals used are suitable for wool. <p>Maintaining:</p> <ul style="list-style-type: none"> woollen products are prone to moth damage, and should be stored in clothes bags or tissue paper moth deterring products can help prevent damage to the fibres products can be folded flat, and not on hangers, as stretching or marking may occur on shoulders woollen products are affected by sunlight, eg white wool can yellow, coloured wool can fade and should be stored in a dark area make repairs as necessary. <p>Award any other valid responses.</p>						

Qu	Part	Marking Guidance	Total marks	AO
14	Stem	<p>Three different dyes are mixed to make one colour.</p> <p>The ratio of dye A to dye B is 2:3</p> <p>The ratio of dye B to dye C is 5:4</p>	N/A	N/A

Qu	Part	Marking Guidance	Total marks	AO
14	1	<p>What is the ratio A:C? Give your answer in its simplest form.</p> <p>Show your working.</p> <p>As a general principle, a correct response is awarded full marks.</p> <p>A:B = 10:15</p> <p>or 1 mark (M)</p> <p>B:C = 15:12</p> <p>Both the above and 10:12 seen 1 mark (M)</p> <p>5:6 1 mark (A)</p>	3 marks	AO4 1c

Qu	Part	Marking Guidance	Total marks	AO
14	2	<p>What fraction of the mixture is A?</p> <p>$\frac{10}{37}$ 1 mark</p>	1 mark	AO4 1c

Qu	Part	Marking Guidance	Total marks	AO								
15		<p>Analyse and evaluate the use of social media and viral marketing in the promotion and advertisement of fashion products.</p> <table border="1"> <tr> <td>7–9 marks</td> <td>Detailed analysis and evaluation of the use of social media and viral marketing in the promotion and advertisement of fashion products. Response gives a wide range of points; at the top end of the mark band, these may be supported by appropriate examples. The information is largely accurate, and presents a fairly equal balance of positive and negative comments. At the lower end of the mark band, there may be a slight lack of detail.</td> </tr> <tr> <td>4–6 marks</td> <td>Good analysis and evaluation of the use of social media and viral marketing in the promotion and advertisement of fashion products. Response gives a few points, and information is mostly accurate. However, there may be a wide range of positive points, with little or no negative comments. At the lower end of the mark band, there may be confusion and a lack of analysis.</td> </tr> <tr> <td>1–3 marks</td> <td>Basic analysis and evaluation of the use of social media and viral marketing in the promotion and advertisement of fashion products. Response gives a narrow range of points, which may be generalised. It is likely most points are positive. At the lower end of the mark band, there is confusion and inaccurate analysis.</td> </tr> <tr> <td>0 marks</td> <td>No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Advantages:</p> <ul style="list-style-type: none"> • social media platforms, eg Instagram, YouTube, Twitter and Pinterest interact with users to promote fashion products • viral marketing is a low-cost method of promotion • global audiences can be reached very quickly • potential customers can be targeted via search engine data on a range of platforms • promotions, discounts and reviews can attract new consumers • cookies monitor browsing to target consumers with specific products • influencers and celebrities raise brand awareness, eg Kylie Jenner • video and live streams give instant access to brands, and direct links to purchasing fashion products • platforms offer giveaways and competitions to promote brand awareness and keep consumers interested. <p>Disadvantages:</p>	7–9 marks	Detailed analysis and evaluation of the use of social media and viral marketing in the promotion and advertisement of fashion products. Response gives a wide range of points; at the top end of the mark band, these may be supported by appropriate examples. The information is largely accurate, and presents a fairly equal balance of positive and negative comments. At the lower end of the mark band, there may be a slight lack of detail.	4–6 marks	Good analysis and evaluation of the use of social media and viral marketing in the promotion and advertisement of fashion products. Response gives a few points, and information is mostly accurate. However, there may be a wide range of positive points, with little or no negative comments. At the lower end of the mark band, there may be confusion and a lack of analysis.	1–3 marks	Basic analysis and evaluation of the use of social media and viral marketing in the promotion and advertisement of fashion products. Response gives a narrow range of points, which may be generalised. It is likely most points are positive. At the lower end of the mark band, there is confusion and inaccurate analysis.	0 marks	No response or nothing worthy of credit.	9 marks	AO3 2a AO3 2b
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0 marks	No response or nothing worthy of credit.											

	<ul style="list-style-type: none"> • some celebrity associations or negative reviews can be damaging to a fashion brand • an overload of information can get lost among the fast pace and high volume of social media posts • small businesses may find it difficult to promote their products among the larger brand names • it can be time consuming to post regular updates • individual users can change preferences to block promoted material • posts and viral clips have a limited exposure, and promote products on a short-term basis • may not reach the full target audience. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO						
16		<p>Describe two ways that different fibres can be combined together to make a yarn.</p> <table border="1"> <tr> <td>3–4 marks</td> <td>In this mark band, there is a very good explanation of the ways that different fibres can be combined together to make a yarn. At the top end, the response includes accurate and relevant information of two processes. At the low end, there may be a lack of detail, with slight inaccuracy, but there will be a good overall awareness of each process.</td> </tr> <tr> <td>1–2 marks</td> <td>In this mark band, there is a basic explanation of the ways that different fibres can be combined together to make a yarn. At the top end, the response demonstrates a limited knowledge of one, or both processes, with some inaccuracies. At the low end, points are mostly generic, with some confusion and lack of understanding of the two processes.</td> </tr> <tr> <td>0 marks</td> <td>No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Core-spinning</p> <ul style="list-style-type: none"> • Two or more fibres are combined together at the spinning stage. • A sheath of fibres is twisted around a core of a different fibre, usually a filament or elastomeric, to make a yarn. The sheath can either be natural or synthetic fibres. <p>Blending or mixing:</p> <ul style="list-style-type: none"> • Two or more fibres are combined together at the fibre stage. • The different fibres are blended or mixed together, they are carded and then spun to make a yarn. 	3–4 marks	In this mark band, there is a very good explanation of the ways that different fibres can be combined together to make a yarn. At the top end, the response includes accurate and relevant information of two processes. At the low end, there may be a lack of detail, with slight inaccuracy, but there will be a good overall awareness of each process.	1–2 marks	In this mark band, there is a basic explanation of the ways that different fibres can be combined together to make a yarn. At the top end, the response demonstrates a limited knowledge of one, or both processes, with some inaccuracies. At the low end, points are mostly generic, with some confusion and lack of understanding of the two processes.	0 marks	No response or nothing worthy of credit.	4 marks	AO4 1a
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0 marks	No response or nothing worthy of credit.									

	<ul style="list-style-type: none"> The fibres must be the same length, eg filament fibres must be cut down to the same length as staple fibres. <p>Multi filament yarn:</p> <ul style="list-style-type: none"> Two or more fibres are combined together at the spinning stage. Continuous filament fibres are combined by twisting the two together to make a multi-filament yarn, eg nylon and polyester. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
17		<p>Discuss the opportunities and risks for entrepreneurs when setting up a new fashion business.</p> <table border="1"> <tr> <td>5–6 marks</td> <td>Detailed discussion of the opportunities and risks for entrepreneurs when setting up a new fashion business. The response is perceptive and the information is accurate and includes a wide range of appropriate points. A balanced analysis and evaluation of both the opportunities and risks, which are discussed in fairly equal measure. There may be a lack of detail at the low end of the mark band, however there is a good overall understanding.</td> </tr> <tr> <td>3–4 marks</td> <td>Good discussion of the opportunities and risks for entrepreneurs when setting up a new fashion business. The response is fairly perceptive and the information is mostly accurate and includes some appropriate points. An attempt to evaluate the opportunities and risks to a business when working with an entrepreneur is made, but may not be given in equal measure. There is likely to be a lack of detail and understanding of the issues at the low end of the mark band.</td> </tr> <tr> <td>1–2 marks</td> <td>Basic discussion of the opportunities and risks for entrepreneurs when setting up a new fashion business. Information may include few points, but these will lack accuracy and overall understanding. There is little or no evaluation of the opportunities and risks to a business when working with an entrepreneur. The response is likely to include irrelevant or confused comments, showing a limited understanding of the issues.</td> </tr> <tr> <td>0 marks</td> <td>No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Opportunities:</p> <ul style="list-style-type: none"> entrepreneurs often collaborate with designers, manufacturers or influencers to develop brand recognition 	5–6 marks	Detailed discussion of the opportunities and risks for entrepreneurs when setting up a new fashion business. The response is perceptive and the information is accurate and includes a wide range of appropriate points. A balanced analysis and evaluation of both the opportunities and risks, which are discussed in fairly equal measure. There may be a lack of detail at the low end of the mark band, however there is a good overall understanding.	3–4 marks	Good discussion of the opportunities and risks for entrepreneurs when setting up a new fashion business. The response is fairly perceptive and the information is mostly accurate and includes some appropriate points. An attempt to evaluate the opportunities and risks to a business when working with an entrepreneur is made, but may not be given in equal measure. There is likely to be a lack of detail and understanding of the issues at the low end of the mark band.	1–2 marks	Basic discussion of the opportunities and risks for entrepreneurs when setting up a new fashion business. Information may include few points, but these will lack accuracy and overall understanding. There is little or no evaluation of the opportunities and risks to a business when working with an entrepreneur. The response is likely to include irrelevant or confused comments, showing a limited understanding of the issues.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 2a AO3 2b
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		<ul style="list-style-type: none"> • sales and profits are likely to increase • marketing opportunities become greater with a creative approach to a business • new product ranges can be developed that focus on niche products or those for a specific target market group • business becomes more flexible in responding to customer demands • entrepreneurs often take an unconventional approach, resulting in bold decisions to develop and expand a business. <p>Risks:</p> <ul style="list-style-type: none"> • the financial investment may be high, and could jeopardise the business • costs for implementing new ideas and developing product ranges can be high • there needs to be an effective supply chain, otherwise products can be of poor quality or can be delayed in production or delivery • it may take a long time to establish a new fashion business or brand • unsold garments may result in discounted products, that make little or no profit • entrepreneurs may lose interest if the business grows slowly or profit is not made quickly. <p>Award any other valid responses.</p>		
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Qu	Part	Marking Guidance	Total marks	AO
18 Stem		<p style="text-align: center;">Figure 2</p> <p style="text-align: right;">Not drawn to scale</p> <p>Figure 2 shows a pattern template for a quarter of a circular skirt. The shaded area represents wasted fabric.</p> <p>The total area of fabric for the skirt before the template is cut out is nine times the shaded area.</p>	N/A	N/A

Qu	Part	Marking Guidance	Total marks	AO
18	1	<p>Show that $2x^2 - 45x - 2025 = 0$</p> <p>Show your working.</p> <p>Note for all methods below: The final answer is given so you must see each line of working to be able to award the relevant marks. Here the answer only = 0 marks.</p> <p>Method 1 – use of full circle and use of π</p> <p>π does not have to be in the exact position in each term, eg condone $9x^2\pi$ or $\pi 9x^2$ for $9\pi x^2$</p> $\pi(90 + x)^2 = 9\pi x^2 \quad 1 \text{ mark (M)}$ $\pi(x^2 + 180x + 8100) = 9\pi x^2$ <p>or</p> $\pi x^2 + 180\pi x + 8100\pi = 9\pi x^2$ $\pi(8x^2 - 180x - 8100) = 0 \quad 1 \text{ mark (M)}$ <p>or</p>	4 marks	AO4 1c

		<p>$8\pi x^2 - 180\pi x - 8100\pi = 0$</p> <p>shows cancelling or division by 4 to give 1 mark (A)</p> <p>$2x^2 - 45x - 2025 = 0$</p> <p>Method 2 – use of full circle and cancels or ignores π (valid approach)</p> <p>$(90 + x)^2 = 9x^2$ 1 mark (M)</p> <p>$x^2 + 180x + 8100 = 9x^2$ 1 mark (M)</p> <p>$8x^2 - 180x - 8100 = 0$ 1 mark (M)</p> <p>shows cancelling or division by 4 to give 1 mark (A)</p> <p>$2x^2 - 45x - 2025 = 0$</p> <p>Method 3 – use of quarter circle and use of π π does not have to be in the exact position in each term, eg condone $\frac{9x^2\pi}{4}$ or $\frac{\pi 9x^2}{4}$ for $\frac{9\pi x^2}{4}$</p> <p>$\frac{\pi(90 + x)^2}{4} = \frac{9\pi x^2}{4}$ 1 mark (M)</p> <p>$\frac{\pi(x^2 + 180x + 8100)}{4} = \frac{9\pi x^2}{4}$ or 1 mark (M)</p> <p>$\frac{\pi x^2 + 180\pi x + 8100\pi}{4} = \frac{9\pi x^2}{4}$</p> <p>$\frac{\pi(8x^2 - 180x - 8100)}{4} = 0$ or 1 mark (M)</p> <p>$\frac{8\pi x^2 - 180\pi x - 8100\pi}{4} = 0$</p> <p>work seen for 3 method marks and states 1 mark (A)</p> <p>$2x^2 - 45x - 2025 = 0$</p> <p>Method 4 – use of quarter circle and cancels or ignores π (valid approach)</p> <p>$\frac{(90 + x)^2}{4} = \frac{9x^2}{4}$ 1 mark (M)</p> <p>$\frac{x^2 + 180x + 8100}{4} = \frac{9x^2}{4}$ 1 mark (M)</p>		
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		$\frac{8x^2 - 180x - 8100}{4} = 0$ <p>work seen for 3 method marks and states</p> $2x^2 - 45x - 2025 = 0$ <p>Combinations of methods</p> <p>It is possible to begin with a method involving π, realise it cancels or is irrelevant, and continue without π.</p> <p>It is possible to combine marks for methods 1 and 2 or methods 3 and 4 for up to full marks.</p>	1 mark (M)		
			1 mark (A)		

Qu	Part	Marking Guidance	Total marks	AO
18	2	<p>Solve the equation $2x^2 - 45x - 2025 = 0$ to find the value of x.</p> <p>Show your working.</p> <p>As a general principle, a correct response is awarded full marks.</p> <p>Uses quadratic formula at least as far as</p> $\frac{45 \pm \sqrt{(-45)^2 - (4 \times 2 \times -2025)}}{2 \times 2}$ <p>or</p> <p>Factorises quadratic to give $(2x + 45)(x - 45)$</p> <p>$(x =) 45$ cm</p>	2 marks	AO4 1c
			1 mark (M)	
			1 mark (A)	

Qu	Part	Marking Guidance	Total marks	AO								
19		<p>Analyse and evaluate the impact of the six Rs of sustainability for retailers and consumers of fashion and textile products.</p> <table border="1" data-bbox="320 439 1217 1487"> <tr> <td data-bbox="320 439 459 797">7–9 marks</td> <td data-bbox="459 439 1217 797">Detailed analysis and evaluation of the impact of sustainability on retailers and consumers of fashion and textile products. Response gives a wide range of appropriate points, including a balanced analysis that refers fairly equally to both benefits and drawbacks. Information is mostly accurate and is perceptive in its awareness of the issues. At the lower end of the mark band, there may be a slight lack of detail, however there will be an overall understanding of the impact of the 6Rs of sustainability.</td> </tr> <tr> <td data-bbox="320 797 459 1122">4–6 marks</td> <td data-bbox="459 797 1217 1122">Good analysis and evaluation of the impact of sustainability on retailers and consumers of fashion and textile products. Response gives some appropriate points, with many benefits, and only a few drawbacks. Information is fairly accurate, and shows some awareness of the issues. At the lower end of the mark band, there may be a lack of detail and some inaccuracies, but there will be some understanding of the impact of the 6Rs of sustainability.</td> </tr> <tr> <td data-bbox="320 1122 459 1420">1–3 marks</td> <td data-bbox="459 1122 1217 1420">Basic analysis and evaluation of the impact of sustainability on retailers and consumers of fashion and textile products. Response gives a limited number of points, that may not reference any negative issues. Information lacks accuracy, with limited awareness of the issues. At the lower end of the mark band, there is confusion, and very little understanding of the impact of the 6Rs of sustainability.</td> </tr> <tr> <td data-bbox="320 1420 459 1487">0 marks</td> <td data-bbox="459 1420 1217 1487">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content</p> <p>Reduce:</p> <ul data-bbox="320 1630 1217 1899" style="list-style-type: none"> • retailers may choose to sell products that minimise the effects to the environment, by sourcing materials and components made in an eco-friendly way • however, these are usually more expensive, with the costs being passed to the consumer; who may not be prepared to pay a premium for these products • reduced packaging may be more attractive to consumers and save costs for retailers <p>Reuse:</p> <ul data-bbox="320 1973 1217 2033" style="list-style-type: none"> • consumers can take existing products and customise or upcycle to create new designs 	7–9 marks	Detailed analysis and evaluation of the impact of sustainability on retailers and consumers of fashion and textile products. Response gives a wide range of appropriate points, including a balanced analysis that refers fairly equally to both benefits and drawbacks. Information is mostly accurate and is perceptive in its awareness of the issues. At the lower end of the mark band, there may be a slight lack of detail, however there will be an overall understanding of the impact of the 6Rs of sustainability.	4–6 marks	Good analysis and evaluation of the impact of sustainability on retailers and consumers of fashion and textile products. Response gives some appropriate points, with many benefits, and only a few drawbacks. Information is fairly accurate, and shows some awareness of the issues. At the lower end of the mark band, there may be a lack of detail and some inaccuracies, but there will be some understanding of the impact of the 6Rs of sustainability.	1–3 marks	Basic analysis and evaluation of the impact of sustainability on retailers and consumers of fashion and textile products. Response gives a limited number of points, that may not reference any negative issues. Information lacks accuracy, with limited awareness of the issues. At the lower end of the mark band, there is confusion, and very little understanding of the impact of the 6Rs of sustainability.	0 marks	No response or nothing worthy of credit.	9 marks	AO3 2a AO3 2b
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		<ul style="list-style-type: none"> • products can be handed down to others. This creates individual pieces, but they may quickly look dated and not appeal to everyone. Small retailers may be able to re-use parts of products, but this may be difficult to replicate on a large scale. <p>Rethink:</p> <ul style="list-style-type: none"> • consumers can choose to buy sustainably; many retailers promote the use of organic and natural fibres • consumers could buy locally, but many products are sold in large retail outlets or purchase products made in the UK, however, more profit can be made through global manufacture by the retailer • consumers are demanding more transparency and retailers are promoting the sustainability of Fairtrade clothing as a selling point. <p>Recycle:</p> <ul style="list-style-type: none"> • consumers often throw away unwanted clothing that ends up in landfill. • many retailers offer incentives and discounts to consumers to recycle clothing in-store. Materials are broken down and re-processed into new fabrics, or passed to charities. <p>Repair:</p> <ul style="list-style-type: none"> • consumers may choose to repair or alter clothing to fit, extending the life of products and generating less waste • however, some pieces may be too difficult to revive, given the cost of clothing can often be cheaper to buy than repair • some retailers offer a maintenance and repair service, eg Barbour. <p>Refuse:</p> <ul style="list-style-type: none"> • consumers can reduce the amount of fashion products bought, but this is difficult when retailers consistently stock and promote new collections • consumers may choose not to buy fast fashion products, and instead buy higher quality and longer lasting garments • consumers are encouraged to refuse over-packaged products. <p>Award any other valid responses.</p>		
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