2012 Fashion and Textile Technology

Higher

Finalised Marking Instructions

2012 Home Economics

Fashion & Textile Technology

Section A – Short Response Questions

	Question		Response		Marking Guidelines
1.	Name **one** synthetic fibre.	1. Polyamide/nylon. 2. Polyester. 3. Acrylic. 4. Elastane (Lycra). 5. Polyolefin. 6. Viscose.	7. Spandex. 8. Modal. 9. Tactel. 10. Tencel.		**1 mark** for correct fibre
2.	State **one** secondary colour.	1. Orange. 2. Green. 3. Violet/purple.			**1 mark** for correct colour
3.	Give **one** physical finish applied to fabrics.	1. Brushing/raising. 2. Calendering. 3. Stone-washing. 4. Embossing. 5. Fulling. 6. Tentering.	7. Singeing. 8. Sanforising/shrinking. 9. Heat setting. 10. Shearing. 11. Decating.		**1 mark** for correct finish
4.	Identify **one** stage of the fashion cycle.	1. Introduction. 2. Rise. 3. Maturity. 4. Decline. 5. Obsolescence.			**1 mark** for correct stage
5.	What does the abbreviation **EU** stand for?	1. European Union.			**1 mark** for correct wording
6.	In which decade was the "mini-skirt" Introduced?	1. 1960's.			**1 mark** for correct decade
7.	Explain the term "super-wash wool".	1. Shrink-resistant finish which allows the consumer to machine wash product. 2. Wool which can be washed in the washing machine.			**1 mark** for correct term

	Question	Response	Marking Guidelines
8.	State **one** use of linen.	1. Clothing. 6. Luggage. 2. Napkins/table linen. 7. Chair covers. 3. Bags. 8. Cushion covers. 4. Bedding. 9. Accessories. 5. Towels. 10. Shoes. Any other appropriate use of linen.	**1 mark** for correct use
9.	Identify **two** properties of fleece fabrics.	1. Warm. 2. Soft. 3. Comfortable. 4. Lightweight. 5. Good insulator. 6. Absorbent. 7. (when mixed with elastane) good stretch and recovery. 8. Takes on dyes/printing/embroidery well. 9. Easy care.	**2 marks** 2 × 1 mark for each property
10.	Give **two** advantages of textured yarns.	1. Enhance the appearance of a garment. 2. (Trap air), so warm to wear/insulating. 3. Can look/feel luxurious. 4. Produce a softer feel. 5. Increased ability to let vapour permeate fabric/ allowing moisture to travel through fabric, making it more comfortable. 6. Makes fabric more elastic/extensible, therefore more comfortable to move in.	**2 marks** 2 × 1 mark for each advantage
11.	State **two** benefits of blended fibres.	1. Improves – abrasion resistance/ durability/crease resistance. 2. Improve comfort – thermal insulation/moisture absorption. 3. Improve after-care performance – laundering/ drying/ironing/shrinking. 4. Increase yarn uniformity. 5. Improve appearance/optical effect/colour/lustre. 6. Improve drape/handle. 7. Reduce fabric costs.	**2 marks** 2 × 1 mark for each benefit
12.	Identify **two** advantages of recycled clothing.	1. Often much cheaper than new clothes. 2. Can buy designer makes as cheaper than when new. 3. Can get higher quality garments at reduced cost. 4. Good for environment it reduces waste. 5. May help reduce the number of clothes produced and so save resources/cuts down on energy/ power used/reduces pollution. 6. Offers employment in the voluntary sector. 7. Can help make money for charity. 8. Can be used to aid people after natural disasters across the world. 9. Increases choice/availability.	**2 marks** 2 × 1 mark for each advantage

Question		Response	Marking Guidelines
13.	State **two** benefits of breathable membranes.	1. Waterproof. 2. Breathable/lets sweat escape/cool to wear. 3. Comfortable to wear. 4. Lightweight/comfortable to wear. 5. Non-bulky so easy to carry. 6. Wide range of uses/versatile. 7. Hard wearing/lasts a long time.	**2 marks** 2 × 1 mark
14.	Give **one** advantage and **one** disadvantage of market research.	**Advantages:** 1. The manufacturer/retailer can find out what consumers want to buy. 2. Customers opinions can be gained. 3. The manufacturer/retailer can find out what will sell. 4. It can be found out if there is a gap in the market. 5. The manufacturer/retailer can find out about the competition. 6. Fashion trends can be found out. 7. Methods of promotion can be discovered. 8. Manufacturer/retailer can find out how to advertise a product. 9. Information can be discovered before too much money is spent on the product. 10. Helps find out if the product will be profitable. 11. The design can be changed if feedback is not positive. **Disadvantages:** 1. It is expensive to carry out. 2. It takes time to obtain results. 3. Results are not 100% reliable. 4. It may not be possible to change ranges quickly as a result of the new information.	**2 marks** 1 mark for each advantage 1 mark for each disadvantage

Section B

Question 1

(a)	Identify and explain **three** stages in the production of wool.

Marking Instructions:
3 × 1 mark for identifying **each** stage of production of wool.
3 × 1 mark for explanation of stage of production of wool.
Stage must be identified before mark can be awarded for explanation. Where the stage is incorporated in the explanation this can be credited.

Total – 6 marks (KU)

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

(b)   Using your knowledge and the information provided in the table, evaluate the properties of **each** of the following fibres for a **summer cardigan**.

    (i)   Silk
    (ii)   Acrylic

Marking Instructions:
6 × 1 mark for each evaluation linked to a **summer cardigan**
At least **one** mark from each fibre
Opinion – positive/negative
Fact – property of silk/acrylic (showing understanding)
Consequence – of fact for a summer cardigan

                                                        Total – **6 marks (EV)**

Silk
Absorbency (4)
Positive
P   1.   Silk may be a good choice for a **summer cardigan** as it will absorb perspiration **which** will ensure the wearer is cool/comfortable/free of perspiration.
P   2.   Silk may be a good choice for a **summer cardigan** as it has a very good ability to absorb dye **which** is good for the consumer as it will be able in a variety of colours.

Negative
N   1.   Silk is a bad choice for a **summer cardigan** as it is absorbent **therefore** could show perspiration marks meaning the garment would not retain it appearance.

Warmth (4)
Positive
P   1.   Silk is a good choice for a **summer cardigan** as it is a warm fabric **therefore** will keep the wearer warm if it is a cool summer's day/night.

Negative
N   1.   Silk is a bad choice for a **summer cardigan** as it is a warm fabric **therefore** warm air would not circulate away from the body making the wearer too hot/uncomfortable.

Crease Resistant (2)
Negative
N   1.   Silk may not be a good choice for a **summer cardigan** as it creases easily **therefore** it will not retain a good appearance.
N   2.   Silk may be a bad choice for a **summer cardigan** as it creases easily **therefore** it will take the consumer longer to iron/launder the garment to keep a good appearance.

Ease of Care (1)
Negative
N   1.   Silk may be a bad choice for a **summer cardigan** as it is not easy to care for **therefore** will require special attention/dry cleaning/extra money spent on care.
N   2.   Silk may be a bad choice for a **summer cardigan** as it is not easy to care for **therefore** cannot withstand repeated laundering which will prevent it from looking good/not good value for money.
N   3.   Silk may be a bad choice for a **summer cardigan** as it is not easy to care for **therefore** can lose its shape/colour preventing it from retaining a good appearance.
N   4.   Silk may be a bad choice for a **summer cardigan** as it is not easy to care for and can easily stain **therefore** will be hard to retain a clean appearance.

Elasticity (2)
Negative
N   1.   Silk is a bad choice for a **summer cardigan** as it has poor elasticity **therefore** it will not stretch with body movements during daily activities.
N   2.   Silk is a bad choice for a **summer cardigan** as it has poor elasticity **therefore** it may restrict body movements meaning it is uncomfortable to wear

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Acrylic
Absorbency (2)
Positive
P   1.   Acrylic is a good choice for **summer cardigan** as the fabric has poor absorbency **therefore** it will not stain easily if the wearer perspires.
P   2.   Acrylic is a good choice for a **summer cardigan** as the fabric has low absorbency **therefore** it will dry quickly after laundering which will save time.

Negative
N   1.   Acrylic is a bad choice for a **summer cardigan** as the fabric has a low absorbency **therefore** may keep the wearer too warm in the summer/not absorb perspiration.
N   2.   Acrylic is a bad choice for a **summer cardigan** as the fabric has low absorbency **therefore** will not keep the wearer cool/comfortable in the summer/not absorb perspiration.
N   3.   Acrylic may be a bad choice for a **summer cardigan** as the fabric has poor absorbency **therefore** there may be a poor choice of colours available as it does not accept dyes easily.

Warmth (2)
Positive
P   1.   Acrylic is a good choice for a **summer cardigan** as it is not warm **therefore** heat will not be retained close to the body in warm climate, keeping the wearer cool/comfortable.

Negative
N   1.   Acrylic is a bad choice for a **summer cardigan** as it is a poor conductor of heat **therefore** would not provide the wearer with warmth on a cooler summers' day/night.

Crease Resistant (4)
Positive
P   1.   Acrylic is a good choice for a **summer cardigan** as it does not crease easily, **therefore** the garment will retain a good appearance for the wearer.
P   2.   Acrylic is a good choice for a **summer cardigan** as it does not crease easily, **therefore** the garment will maintain its appearance after laundering/save time.

Ease of Care (3)
Positive
P   1.   Acrylic may be a good choice for a **summer cardigan** as it can be washed by machine **which** saves time/money/maintains appearance.
P   2.   Acrylic may be a good choice for a **summer cardigan** as it can be tumble dried **which** saves time/money/maintains appearance.
P   3.   Acrylic may be a good choice for a **summer cardigan** as it can withstand repeat laundering **which** will keep clothing looking good to wear next season.

Negative
N   1.   Acrylic may be a bad choice for a **summer cardigan** as if washed incorrectly could lose its shape **therefore** not retaining a good appearance.
N   2.   Acrylic may be a bad choice for a **summer cardigan** as if when washed incorrectly pilling may occur **therefore** the appearance is not to a high standard.

Question 1 (continued)

Elasticity (3)
Positive
P 1. Acrylic may be a good choice for a **summer cardigan** as it is elastic **therefore** it will stretch with/not restrict body movements during daily activities.
P 2. Acrylic may be a good choice for a **summer cardigan** as it is elastic **therefore** it will be comfortable for the wearer.

Negative
N 1. Acrylic may be a bad choice for the **summer cardigan** as it is elastic **so** it may lose its shape.
N 2. Acrylic may be a bad choice for the **summer cardigan** as it is elastic **therefore** if laundered incorrectly could lose its shape/appearance.

(c)	Explain **each** of the following chemical finishes.

      (i)   Stain resistance
      (ii)   Anti-pilling
      (iii)   Colour fastness
      (iv)   Anti-static

Marking Instructions:
4 × 1 mark for each correct explanation of each chemical finish
At least **one** mark from each fibre

Total – 4 marks (KU)

(Headings have been provided to assist marking but are not required by the candidate.)

(i)   Stain resistance
1. **Stain resistance/repelling** agents provide an invisible barrier **so** causing liquid spills to bead and roll of surface.
2. **Stain resistance** technology prevents the fibres from holding stains **so** that they are easily washed off.
3. **Stain resistance** uses hydrophilic/water loving components which draw the detergents into the fibres during laundering **therefore** this allows the stains to be released from the fibres to prevent staining.
4. **Nano-technology** applied in a **stain-resistant finish** can be used to make fibres hydrophobic **therefore** repel water and water based stains from the fibres.
5. **Stain resistance** finishes and treatments prevent water and oil based stains from penetrating the fibres **so** preventing marking/staining.
6. **Stain resistance** finishes allow dry soiling to be brushed off easily **which** prevents the fabric from marking.

(ii)   Anti-pilling
1. **Anti-pilling** uses solvents/film forming polymers which are applied to the surface of the fabric to help reduce pilling **which** may extend the life of a garment.
2. **Anti-pilling** helps reduce pilling **which** assists in maintaining the appearance of the fabric.
3. **Anti-pilling** prevents the formation of small balls/tangles on the surface of a fabric **which** retains the appearance.
4. **Anti-pilling** treatments are more commonly used on wool/synthetic fibres/fabrics made of loosely twisted yarns **as** these fabrics are more likely to be affected by pilling.

(iii)   Colour fastness
1. **Colour fastness** prevents the colours/dye fading/washing out of the fibre **therefore** the garment retains a good appearance.
2. **Colour fastness** ensures dye is fixed with mordants **so** preventing colour from being lost during wear/laundering.
3. **Colour fastness** reduces loss of dye during laundering **therefore** the garment will retain a good appearance/value for money.
4. **Colour fastness** reduces loss of colour through sun damage **which** ensures the garment retains a good appearance.
5. **Colour fastness** prevents dye from transferring onto other garments/fabrics **so** preventing other garments/fabrics from being marked.

Question 1 (continued)

(iv)	**Anti-static**
1.	**Anti-static** finishes prevent the build up of static charge **so** more comfortable to the wearer.
2.	**Anti-static** finishes prevent fabrics from clinging to it **so** drapes/fits well on the wearer.
3.	**Anti-static** finishes prevent fabrics from attracting dirt/dust particles **therefore** retaining a clean appearance.
4.	**Anti-static** finishes prevent fabrics from causing sparks and mild electric shocks **therefore** more comfortable for the wearer.
5.	**Anti-static** chemicals are added to the fabric to make them more absorbent, assisting the fibres in getting rid of the electric charges **so** more comfortable for the wearer.
6.	**Anti-static** finishes are permanent, invisible and applied to acetate and synthetic fabrics **so** no need to re-apply.

(d)	Evaluate the use of knitted fabrics for a **scarf**.

Marking Instructions:
4 × 1 mark for each point of evaluation linked to the use of knitted fabrics for a scarf
Opinion – good/bad
Fact – about knitted fabrics
Consequence – of the fact for a scarf
Candidates must demonstrate an understanding of the fabric
Minimum of one mark from each area

<div align="right">Total – 4 marks (EV)</div>

Positive

P 1. Knitted fabrics are a good choice for a **scarf** as they may drape well **therefore** will look aesthetically pleasing.

P 2. Knitted fabrics are a good choice for a **scarf** as they drape well **therefore** complementing an outfit.

P 3. Knitted fabrics are a good choice for a **scarf** as they are softer **therefore** more comfortable for the wearer.

P 4. Knitted fabrics are a good choice for a **scarf** as they crease less **therefore** will have a good appearance/aesthetically pleasing/easy to care for.

P 5. Knitted fabrics are a good choice for a **scarf** as they are absorbent **therefore** the wearer will be more comfortable/cool.

P 6. Knitted fabrics are a good choice for a **scarf** as various textures can be created **which** allows a wide variety of colour/textures to be included making the scarf interesting.

P 7. Knitted fabrics are a good choice for a **scarf** as various fabric/weights can be created **which** allows a wide variety of choice to the consumer.

P 8. Knitted fabrics are a good choice for a **scarf** as they trap air **therefore** will keep the wearer warmer/comfortable in cool climates.

P 9. Knitted fabrics are a good choice for a **scarf** as they are cheap to produce **therefore** will keep production costs lower.

P 10. Knitted fabrics are a good choice for a scarf as they stretch **therefore** will be more comfortable to wear.

Negative

N 1. Knitted fabrics are not a good choice for a **scarf** as they stretch easily due to the loop construction **therefore** it may lose its shape.

N 2. Some knitted fabrics are not a good choice for a **scarf** as they can easily run/ladder **therefore** it will not retain a good appearance/durable/value for money.

N 3. Some knitted fabrics are not a good choice for a **scarf** as they can curl at the edges **therefore** will not retain a good appearance.

N 4. Some knitted fabrics are not a good choice for a **scarf** as the can catch on jewellery **therefore** will not retain a good appearance.

N 5. Some knitted fabrics are not a good choice for a **scarf** as they can fray at the edges **therefore** will not retain a good appearance/value for money/fit for purpose.

N 6. Some knitted fabrics are not a good choice for a **scarf** as they are absorbent **therefore** may stain easily/not retain a clean appearance.

Question 2

(a)   Explain **three** ways in which Paul Smith as influenced menswear fashion.

General
1. **Paul Smith** made accessories eg cufflinks/tiepins more fashionable/acceptable to **men**.
2. **Paul Smith** sells **menswear** fashion items on-line so they are available outside the main city centres making them more accessible.
3. **Paul Smith** has different fashion collections to appeal to all types of **men**.
4. **Paul Smith** introduced a **menswear** fashion range with a dying process that uses less water/energy and produces less waste so has shown an interest in current environmental issues.
5. **Paul Smith** has influenced **menswear** fashion with his Paul Smith Jeans collection for those on a lower income/wishing a more casual look.
6. **Paul Smith** revived boxer shorts as part of his **menswear** fashion ranges.

Cost
1. **Paul Smith** made designer **menswear** fashion more affordable to consumers by creating high street ranges.
2. **Paul Smith menswear** fashion items can be expensive so cannot be sold in many high street shops.
3. **Paul Smith** has different fashion ranges with varying prices to appeal to **men** with less disposable income.

Colour
1. **Paul Smith** introduced less conservative colours and introduced bright/bold colours/ multicoloured stripes to **menswear** fashion.
2. **Paul Smith** established pink as an acceptable colour in **menswear** ranges.
3. **Paul Smith** fashion ranges are easily recognisable with his trademark stripes/bold prints.

Tailoring
1. **Paul Smith** made designer **menswear** fashions more acceptable to consumers by utilising classic cuts.
2. Bespoke tailoring is available for **Paul Smith menswear** in London to attract people with high incomes who wish an individual look/garment.
3. **Paul Smith** has influenced **menswear** fashion through his (English heritage collection of) sharp tailoring/well cut suits.
4. **Paul Smith** gives a very British/traditional style to his **menswear** fashion ranges.

Question 2 (continued)

(b)	Identify and explain **three** reasons for choosing designer labels.

Marking Instructions:
3 × 1 mark for identifying reasons for choosing designer labels
3 × 1 mark for explanation link to **designer labels**

Total – 6 marks (KU)

Reason must be identified before mark can be awarded for explanation. Where the reason is incorporated in the explanation this can be credited.

Reason	Explanation
1. **Status/Image/ Income**	1. By being associated with the **designers'** name the **labels** are given extra status/appear more expensive which may appeal to some consumers. 2. People may like the image a particular **designer** has/may want to be associated with that image so buy their **labels**. 3. **Designer labels** on high street fashion garments add value to a product as they represent designer high fashion. 4. If in a high status job **designer labels** may be chosen so the wearer looks the part. 5. Some people may want to flaunt their wealth and so will choose **designer labels**.
2. **Cost**	1. Some **designer labels** may not be much more expensive than own brand goods as the actual designer may not have designed the item. 2. Some people may want to flaunt their wealth and **designer labels** can let others see they are rich. 3. People in high incomes can afford more expensive clothes so may choose **designer labels**.
3. **Peer Pressure**	1. Pressure to fit in with the crowd may encourage people to buy **designer labels** so they do not feel left out.
4. **Quality**	1. People may believe **designer labels** is of superior quality so choose to buy them. 2. Higher quality fabrics/construction methods may be used in **designer labels** so appearance may be of a higher standard. 3. **Designer labels** may be chosen as it may last longer due to superior quality. 4. Buttons/trimmings used on **designer labels** may be more expensive so the garment will last longer.
5. **Likes**	1. People may like the style/line/image a particular **designer labels** has and so choose their clothes because they know they will fit/flatter.
6. **Media/role models/**	1. Individuals may choose **designer labels** as they see a celebrity wearing them and want to be like them. 2. **Designer labels** may be advertised in magazines/TV which may encourage individuals to buy them.
7. **Eco-friendly**	1. Some **designer labels** is associated with positive eco friendly credentials which may encourage people to choose them.

Question 2 (continued)

Reason	Explanation
8. **Increased availability**	1. **Designer labels** is now available online which means more people have access to them and so may purchase them. 2. **Designer labels** discount websites have such items at reduced cost so this may encourage people to choose them. 3. Designer outlets offer **designer labels** at discount prices which may make them more affordable so people may choose them as they are cheaper.
9. **Individuality**	1. Many people want to impress and be liked and they will buy **designer labels** to 'stand out'. 2. Individuals may like to look different to their peers to achieve a sense of status, so may choose **designer labels** that is different. 3. **Designer labels** may be chosen as an expression of an individual's identity as they may look different to mainstream fashion.

Question 2 (continued)

(c)	Evaluate **each** of the following to the textile manufacturer
	(i) Computer Aided Design (CAD)
	(ii) Computer Aided Manufacture (CAM)

Marking Instructions:
2 × 2 marks for evaluation linked to each process for the manufacturer
Fact - about CAD/CAM
Opinion – good/bad
Consequence – of the fact for textile manufacturer

Total – **4 marks (EV)**

(i) Computer Aided Design (CAD)
Positive
P 1. **CAD** improves the quality of the presentation this is good for the **textile manufacturer** as they have a clearer idea of the designers ideas.
P 2. **CAD** maximises creativity, this is good for the **textile manufacturer** as the designer can produce more creative styles **therefore** appeal more to the target market.
P 3. **CAD** increases the productivity, this is good for the **textile manufacturer** as it will reduce costs and **therefore** increase profits.
P 4. **CAD** allows for quick/easy changes/modifications this is good for the **textile manufacturer** as designs can be tailored to the needs of the company **therefore** making them more appropriate for the target market.
P 5. **CAD** reduces sample costs this is good for the **textile manufacturer** as any reduction in costs helps increase profits.
P 6. **CAD** reduces development time this is good for the **textile manufacturer** as it means new designs can get onto the shop floor quickly **therefore** they will be up with current trends.
P 7. **CAD** can be used at different stages of the production process to present ideas (eg marketing and advertising) this is good for the **textile manufacturer** as it can prevent costly mistakes from being made **therefore** saving money.
P 8. **CAD** allows drawings to be seen in 3D this is good for the **textile manufacturer** as it saves items having to be made at the early design stages **therefore** saving money.
P 9. **CAD** can simulate fabrics/stitches/texture and prints and manipulate them in size and proportion which is good for the **textile manufacturer** as it allows them to see detail at an early stage **so** reducing the risk of making costly mistakes.

Negative
N 1. **CAD** can be costly to install this may be bad for the **textile manufacturer** as they may not be able to borrow the finances required/have the cash required for such a capital investment.
N 2. **CAD** may constantly need to be updated to keep up with competitors this could be bad for the **textile manufacturer** as this extra expense may put the company finances under great strain.
N 3. The use of **CAD** may involve frequent training which could be bad for **textile manufacturers** as it could be costly/time consuming.
N 4. If the **CAD** system breaks down this would be bad for the **textile manufacturer** as it could be costly to repair.
N 5. If the **CAD** system breaks down this would be bad for the **textile manufacturer** as it would waste time which costs money.

(ii)   Computer Aided Manufacture (CAM)

Positive

P   1.   **CAM** can help to work out the most economical lay plan this is good for the **textile manufacturer** as fabric can be costly **therefore** this may help to save money.

P   2.   **CAM** ensures accuracy throughout manufacture which is good for the **textile manufacturer** as it minimises mistakes **so** helps save money.

P   3.   **CAM** allows a single person to control many operations at one time which is good for the **textile manufacturer** as labour costs are expensive **so** it will help save money/increase profits.

P   4.   **CAM** reduces the risk of human error this is good for the **textile manufacturer** as mistakes cost money **therefore** this risk is reduced.

P   5.   **CAM** reduces labour costs this is good for the **textile manufacturer** as labour costs are expensive **so** this will help increase profits.

P   6.   **CAM** reduces development time this is good for the **textile manufacturer** as it means new designs can get onto the shop floor quickly **therefore** they will be up with current trends.

P   7.   **CAM** increases productivity this is good for the **textile manufacturer** as if items are produced more quickly the cost per item comes down **therefore** increasing profit.

P   8.   **CAM** helps speed up response time this is good for the **textile manufacturer** as any delay to production may cost money **therefore** reduce profits.

P   9.   **CAM** allows for tight stock control this is good for the **textile manufacturer** as money tied up in stock can be wasteful **therefore** this saves money.

Negative

N   1.   **CAM** can be costly to install this may be bad for the **textile manufacturer** as they may not be able to borrow the finances/have the cash required for such a capital investment.

N   2.   **CAM** may constantly need to be updated to keep up with competitors this could be bad for the **textile manufacturer** as this extra expense may put the company finances under great strain.

N   3.   The use of **CAM** may involve frequent training which could be bad for **textile manufacturers** as it could be costly/time consuming.

N   4.   If the **CAM** system breaks down this would be bad for the **textile manufacturer** as it could be costly to repair.

N   5.   If the **CAM** system breaks down this would be bad for the **textile manufacturer** as it would waste time which costs money.

(d)   Explain **each** of the following stages in the construction of a garment

    (i)   Lay planning
    (ii)   Pressing
    (iii)   Quality control

Marking Instructions:
3 × 1 mark for explanation of **each** stage linked to the construction of a **garment**.

Total – 3 marks (KU)

(i)   Lay planning
1.   A **lay plan** is the sorting/arrangement of all individual pattern pieces of the **garment** onto the fabric.
2.   The aim of **lay planning** is to position the **garment** pattern pieces, which are irregular in shape, in such a way that they fit together as closely/efficiently as possible to minimise waste.
3.   The **lay plan** must also take account of any directional properties of fabrics used for the **garment**, such as pile/stripes/checks/florals.
4.   The **lay plan** for the **garment** patter pieces can be produced either manually or by computer.
5.   If the **lay plan** is done manually the **garment** pattern pieces are moved around by hand on the fabric to achieve the most economical fit.
6.   Once laid onto the fabric using the **lay plan** the **garment** pattern pieces are then traced and this becomes the marker planner.
7.   If the **lay plan** is done by computer the **garment** pattern pieces are moved about until the most economical lay is achieved.

(ii)   Pressing
1.   **Pressing** is setting the **garment** into a desired shape by the application of heat and pressure.
2.   When constructing a **garment**, **pressing** may be done by steam, compressed air or suction whichever suits the garment/stage of processing best.
3.   **Pressing** is carried out during construction/after construction on the finished **garment** to give a professional finish/make construction easier.
4.   Steam is used during **pressing** as it helps set fabrics, such as wool, by relaxing the fibres which prevent later shrinkage of the **garment**.
5.   Under **pressing** us used during manufacture of the **garment** to press open seams and prepare them for the next stage of construction.
6.   Moulding gives a three dimensional shape without darting, section of a **garment** are **pressed** over a buck.
7.   Top **pressing** is the final stage on the fully made **garment** which gives a professional finish.

Question 2 (continued)

(iii)	**Quality control**
1.	**Quality control** is a set of tests/inspections applied at specific points during the construction of a **garment** to check standards.
2.	A system of **quality control** involves inspecting samples of components at specific stages of construction of a **garment** to check standards.
3.	**Quality control** involves identifying potential problems which may occur during **garment** construction to help prevent mistakes/waste.
4.	**Quality control** involves identifying stages of manufacture where potential problems may occur during **garment** construction to save waste.
5.	**Quality control** involves identifying procedures which would eliminate/reduce any problem identified during the construction of a **garment** to save waste.
6.	**Quality control** involves identifying individual components where potential problems may occur during the construction of a **garment** to save time/waste.
7.	**Quality control** involves deciding where control points need to be throughout the construction process of a **garment** to maintain standards.
8.	**Quality control** involves monitoring the system when constructing a **garment** to ensure standards.
9.	**Quality control** involves evaluating the process of **garment** construction to check standards.
10.	Automated testing machines and electronic gathering and analysing of data can be used when implementing **quality control** during **garment** construction to facilitate higher standards of quality and less wastage.

Question 2 (continued)

(e)	Evaluate the use of disassembly to the textile manufacturer.

Marking Instructions:
4 × 1 mark for **each** point of evaluation linked to the **textile manufacturer**.
Fact – about disassembly
Opinion – good/bad
Consequence – of the fact for the textile manufacturer

Total – **4 marks (EV)**

Positive
P 1. **Disassembly** can be used to analyse/evaluate textile products of competitors this is good for the **textile manufacturer** as they adapt their products to be more competitive.
P 2. **Disassembly** can be used to discover how the product has been constructed/what fabrics/components have been used this is good for the **textile manufacturer** as they can see what works from competitors products/**therefore** use these ideas to improve their own.
P 3. **Disassembly** can be used to evaluate existing products this is good for the **textile manufacturer** as it helps them to improve performance/production processes **therefore** allowing them to produce a more successful garment.
P 4. **Disassembly** can be used to discover different construction techniques this is good for the **textile manufacturer** as it may allow them to make items more economically/save money.
P 5. **Disassembly** can be used to gain knowledge and understanding of design features this is good for the **textile manufacturer** as it will enable them to produce a more aesthetically pleasing item.
P 6. **Disassembly** can be used to produce a specification for a new product this is good for the **textile manufacturer** as it allows them to save time during the planning stages/reduce costs.
P 7. **Disassembly** can be used to correct faults that may have occurred during production this is good for the **textile manufacturer** as it will save wastage and **therefore** time/money.
P 8. **Disassembly** can be used to ensure quality standards are being upheld this is good for the **textile manufacturer** as if garments meet the quality control standards required by retailers they are more likely to re-order **therefore** the business is more likely to do well.
P 9. **Disassembly** can be used to check against the specification this is good for the **textile manufacturer** as it may prevent errors which may cause problems with future orders.
P 10. **Disassembly** can be used to consider ways in which the product may be re-used or recycled to help protect the environment this is good for the **textile manufacturer** as they can be seen as environmentally friendly.

Negative
N 1. **Disassembly** can be expensive this could be bad for the **textile manufacturer** as if it puts up costs/they may become less competitive and **so** more likely to go out of business.
N 2. **Disassembly** destroys the product this is bad for the **textile manufacturer** as it could be wasteful/expensive and **therefore** cost the company money.
N 3. **Disassembly** can be undesirable for the **textile manufacturer** if the product is unique/valuable this is bad as it could cost them a lot of money and **so** reduce profitability.

Question 3

(a)	Identify and explain **three** factors to consider when choosing clothing for the **elderly**.

Marking Instructions:
3 × 1 mark for identifying factors to consider when choosing clothing for the **elderly**
3 × 1 mark for explanation

Total – 6 marks (KU)

Reason must be identified before mark can be awarded for explanation. Where the factor is incorporated in the explanation this can be credited.

Reason	Explanation
1. Money/Budget	1. Many **elderly** people have less money/live on a state pension therefore they cannot spend a lot of money on **clothing**. 2. Many **elderly** people are less willing to spend money on **clothing** as they are not using them for work/special occasions. 3. The **elderly** may purchase special **clothing** in similar colours/coordinate with other items they already own therefore saving them money.
2. Warmth	1. **Elderly** people may not heat their homes adequately therefore extra **clothing** is required. 2. **Elderly** people may be immobile for long periods of time therefore **clothing** will help to keep them warm. 3. **Elderly** people are advised to wear layers of **clothing** rather than one thick layer in colder weather so keeping them warmer. 4. **Elderly** people may have poor circulation so will wear additional warm **clothing** when out in cold weather (i.e. hats, scarves, gloves). 5. **Elderly** people may wear thermal **clothing** therefore preventing them from becoming too cold. 6. **Elderly** people may wear lightweight **clothing** in the summer which will keep them cool/comfortable.
3. Ease of Care	1. **Clothing** should be easy to care for as the **elderly** may not spend a lot of time washing clothes. 2. The **elderly** may have conditions e.g. arthritis which make it difficult to wash/iron **clothes** correctly. 3. **Clothing** should not be dry clean only as **elderly** are often on a limited budget so may not be able to afford this cost.
4. Comfort	1. Due to lack of mobility in the **elderly**, **clothing** should be comfortable e.g. elasticated waists. 2. The fabric/**clothing** should be soft and comfortable therefore preventing chaffing for the **elderly** person (if sitting for long periods of time).

Reason		Explanation
5.	**Ease of Use/ Fastening**	**1.** Many **elderly** people have difficulty dressing therefore elasticated waistbands easy fastenings on **clothing** will be easier for them to dress/undress. **2.** Many **elderly** people have difficulty dressing (due to medical conditions) therefore velcro fastenings on **clothing** will be easier for them to dress. **3.** Many **elderly** people have difficulty dressing (due to medical conditions) therefore avoiding back fastenings on **clothing** will be easier for them to dress. **4.** Stretchy **clothing** will assist **elderly** people in allowing them to dress easily.
6.	**Likes/Dislikes**	**1.** The **elderly** may not like the current **clothing** trends available to them in shops therefore they are restricted in their choice(s). **2.** Some **elderly** people prefer certain brands/styles of **clothing** which restricts their choice. **3.** Some **elderly** people prefer certain brands/styles of **clothing** which they are familiar with. **4.** The **elderly** may be unable to purchase **clothing** in a colour of their choice so garment may not suit them.
7.	**Aesthetics**	**1.** **Elderly** people may want **clothing** that has attractive features therefore making the item more appealing to wear. **2.** The **elderly** may want surface decoration eg beading/ embroidery applied to their **clothing** therefore adding to the aesthetics of the garment. **3.** **Elderly** people may use accessories which will enhance their **clothing**. **4.** The **elderly** may purchase **clothing** in complementary colours which will coordinate with other items they already own.
8.	**Fashion**	**1.** **Elderly** may buy classic **clothing** as it will not date therefore will be value for money. **2.** **Elderly** people still wish to purchase **clothing** which is up to date/fashionable therefore making them feel good.
9.	**Geographic location**	**1.** Some **elderly** people will live in rural areas therefore do not have easy access to shops to purchase **clothing**. **2.** Some **elderly** people live in rural areas therefore may use catalogues/internet to purchase their **clothing**. **3.** Some **elderly** people live in rural locations therefore the shops near may not have the correct **clothing** they require. **4.** Some **elderly** people live in rural areas which may require them to have different **clothing** needs eg warmer/waterproof to those in cities/towns.
10.	**Health/activity level**	**1.** **Elderly** people may be immobile therefore require **clothing** that will stretch with their movements. **2.** The **elderly** may have health issues, which makes it difficult for them to go out and purchase **clothing**.
11.	**Fit (of clothing)**	**1.** The **elderly** may wear **clothing** which is well cut/classic fit therefore will complement their shape. **2.** The **elderly** may wear **clothing** which is well cut/classic fit therefore will be comfortable for them to wear.

Reason	Explanation
12. Durability	1. The **elderly** prefer **clothing** that is long lasting therefore is value for money. 2. The **elderly** prefer **clothing** that is long lasting therefore they do not have to shop for replacements regularly.
13. Crease resistance	1. The **elderly** prefer **clothing** that does not need to be ironed therefore saves time. 2. The **elderly** prefer **clothing** that does not need ironed as they may have medical problems which prevent them from ironing.
14. Stain resistance	1. The **elderly** may prefer **clothing** which is stain resistant as it maintains a good appearance for a longer period of time. 2. The **elderly** may prefer **clothing** which is stain resistant as it is easier for them to launder therefore saving them time/money.

Question 3 (continued)

(b)	Explain **each** of the following stages in the development of a **dressing gown**.

(i) Concept generation
(ii) Prototype production
(iii) First production Run
(iv) Launch

Marking Instructions:
4 × 1 mark for explanation of **each** stage of the development linked to a **dressing gown**.

Total – 4 marks (KU)

(i)   Concept generation
1.   The thinking stage where ideas are generated for the **dressing gown**.
2.   The designer/design team will look at publications/trend forecasts/other manufacturers/other cultures/media/music **which** will provide them with ideas for the dressing gown.
3.   The designer may attend fashion shows/fabric fairs as a source of inspiration **which** will assist in producing designs of the **dressing gown**.
4.   A mood board outlining fabrics, silhouettes, colours, patterns and a theme for the **dressing gown** will be created **which** will assist in the design process.
5.   A range of **dressing gowns** will be developed (either manually) in sketch form/using computer-aided design (CAD) **which** will be used to make a simple dressing gown.

(ii)   Prototype production
1.   The **dressing gown** is made in a 3D model/toile using an inexpensive material (such as calico) **which** allows the designer to check/modify the fit of the garment before full production.
2.   Allows the **dressing gown** to be made into a realistic model/is able to be shown to others in the design team **therefore** fit is checked/altered preventing costly errors during a later stage.
3.   The **dressing gown** is tested **which** prevents costly mistakes from occurring during full production.

(iii) First production run
1.   Allows for the production/manufacture of the **dressing gown** for the first time **so** that the assembly line can be assessed/altered as necessary to ensure full production is successful.
2.   Allows for the quality assurance team to test the **dressing gown** for quality **so** that the garment is fit for purpose.
3.   An important stage in the development of the **dressing gown** as it affects many of the other stages **which** prevent costly errors during full production.
4.   During this stage if components are changed on the **dressing gown** then new labelling may be required **so** legal requirements are being adhered to.

Question 3 (continued)

(iv)	**Launch**
1.	(An important stage of the plan as) The **dressing gown** is now on sale **therefore** available to the consumer to buy.
2.	Piloting/the launch of the **dressing gown** may be carried out in a small area initially **which** allows the retailer to see the popularity of the garment.
3.	After piloting the advertising/marketing campaign the retailer can adjust the marketing approach for the **dressing gown** (before using it more widely) **therefore** ensuring they are promoting the garment correctly/to correct target market.
4.	The launch of the **dressing gown** may be backed up by a high profile advertising campaign/window display/TV campaign etc **which** tells the public the dressing gown is now on sale.
5.	Sales figures for the **dressing gown** will be checked very carefully initially so that the retailer can continually rethink the market approach (**which** will be more economical/cost effective).
6.	Sales figures for the **dressing gown** will be checked very carefully initially so that the retailer can adapt marketing techniques used **which** ensures profits are high.
7.	Market research will provide regular feedback **which** allows the **dressing gown** to continue to be refined/improved.

Question 3 (continued)

(c)	The star profile below shows the results of testing of a new fabric. Evaluate the suitability of this fabric for a **dressing gown**.

Marking Instructions:
5 × 1 mark for **each** point of evaluation linked to the suitability of the fabric for a **dressing gown**.
Fact – about the fabric property/rating from the profile (not number alone)
Opinion – positive/negative
Consequence – consequence of the fact about the fabric for a dressing gown

Candidates must demonstrate an understanding of the fabric property
Minimum of one mark from each area

Total – 5 marks (EV)

Softness (5)
Positive
P 1. The rating for softness is high, this is good as the **dressing gown** is worn close to the skin, therefore the wearer will be comfortable.
P 2. The rating for softness is high, this is good as the wearer may be sitting for long periods of time in the **dressing gown**, **therefore** it will not be abrasive against the skin.

Insulation (2)
Positive
P 1. The rating for insulation is low, this is good as the **dressing gown** may be worn in the summer **therefore** it will keep the wearer cool/comfortable.

Negative
N 1. The rating for insulation is low; this is bad as it may be cold **therefore** the wearer may be unable to warm up/keep warm in the **dressing gown**.
N 2. The rating for insulation is low; this is bad for the **dressing gown** as the temperature can drop at night when worn **therefore** the wearer will be cold.

Lightweight (2)
Negative
N 1. The rating for lightweight is low; this is bad as **dressing gowns** are worn regularly **therefore** the wearer would not feel comfortable.
N 2. The rating for lightweight is low; this is bad as it may feel heavy when wearing the **dressing gown**, **therefore** restricting movement/activities.
N 3. The rating for lightweight is low; this is bad as when the **dressing gown** is wet after laundering this will add extra weight **therefore** making it difficult to carry/dry easily.

Durability (5)
Positive
P 1. The durability of the **dressing gown** is high, this is good as it will last for a reasonable time **therefore** is good value for money to the consumer.
P 2. The durability of the **dressing gown** is high, this is good as it will maintain its shape **therefore** will retain a good appearance/value for money.

Flame resistant (1)
Negative
N 1. The flame resistance of the **dressing gown** is very low; this is bad as the dressing gown could come into contact with a flame **therefore** could be dangerous.
N 2. The flame resistance of the **dressing gown** is very low; this is bad as if a child's **dressing gown** it **therefore** would not comply with legislation/laws.

Dries easily (4)
Positive
P 1.   The rating for drying easily is high; this is good as the **dressing gown** can be laundered quickly **therefore** saving time to the consumer.

P 2.   The rating for drying easily is high; this is good as the wearer may only have one **dressing gown**, **therefore** it can be laundered quickly.

P 3.   The rating for drying easily is high, this is good as the **dressing gown** can be dried quickly/no need to tumble dry **therefore** saving money to the consumer.

P 4.   The rating for drying easily is high; this is good as the **dressing gown** can be dried quickly/no need to tumble dry **therefore** more environmentally friendly.

(d)	Evaluate the use of **embroidery** as a method of adding surface decoration to textiles.

Marking Instructions:
3 × 1 mark for **each** point of evaluation for the use of embroidery as a method of surface decoration on textiles.
Fact – about the use of embroidery (as decoration)
Opinion – positive/negative
Consequence – consequence of the fact to textiles

Total – 3 marks (EV)

Positive

P 1. **Embroidery** provides decoration to fabric through the use of threads/stitches **which** is good as it builds up colour/shape/texture, enhancing the appearance of the garment.

P 2. **Embroidery** adds surface decoration to wedding dresses/designer clothing/table/bed linen **which** is good as it makes the item individual.

P 3. **Embroidery** can be added using machines to commercial produced garments **which** is good as it is quicker to produce/less expensive/higher quality/accuracy.

P 4. **Embroidery** is good for adding surface decoration to a textile as it can be added using a domestic sewing machine at home **which** is convenient to the consumer.

P 5. **Embroidery** is good for adding surface decoration to a textile as it can be added using a domestic sewing machine at home **which** provides individuality/personalises items.

P 6. **Embroidery** is good for adding surface decoration to a textile as it can be added using a domestic sewing machine at home **which** costs less than commercial methods/saves money.

P 7. **Embroidery** is good as it adds logos/badges/emblems easily **therefore** personalises garments for clubs/schools/teams.

P 8. **Embroidery** is good as it trims the edges of items eg pockets/hems/collars/table/bed linen **therefore** provides a good finish to the item/aesthetically pleasing.

P 9. **Embroidery** is good as it can be added to decorate children's clothing **therefore** adding detail/making it more appealing/personalising.

P 10. **Embroidery** is good as it can be done by hand **which** is cost effective to the consumer.

P 11. **Embroidery** is good as it can be done by hand **therefore** convenient to the consumer/no need for special equipment.

Negative

N 1. **Embroidery** adds surface decoration to wedding dresses/designer clothing/table/bed linen which if traditionally done by hand is not good making the items more expensive.

N 2. **Embroidery** is not good as if using a domestic sewing machine to add surface decoration large quantities of thread may be used **therefore** will be costly to the consumer.

N 3. **Embroidery** is not good as if surface decoration is added using domestic sewing machines mistakes can be made **therefore** will be costly/time consuming to repair.

N 4. **Embroidery** is not good as the surface detail added to the textile item may be applied using child labour **which** may be against the consumer's views/morals.

N 5. **Embroidery** is not good as the surface detail added may fray/not be durable **so** the garment will not retain a good appearance.

N 6. **Embroidery** is not good as the garment may require specialist laundering due to the surface decoration **therefore** will be costly to the consumer.

N 7. **Embroidery** is not god as the surface detail on the garment/item may not wash well **therefore** will not retain a good appearance/be aesthetically pleasing.

N 8. **Embroidery** is not good as the surface detail on the garment/item may not wash well **therefore** not value for money.

N 9. **Embroidery** by hand is very time consuming this is not good as it may be inconvenient/add cost to the textile item.

Question 3 (continued)

(e)	Explain **two** ways in which the Office of Fair Trading (OFT) assists the consumer.

Marking Instructions:
2 × 1 mark for each correct explanation of ways the **Office of Fair Trading (OFT)** assists the consumer.

Total – 2 marks (KU)

Office of Fair Trading (OFT)
1. The **OFT** assists consumers **by** taking action against traders who mislead consumers/break the law.
2. The **OFT** assists consumers **by** listening to them and on their behalf asks for new laws/laws to be amended in their interest.
3. The **OFT** assists consumers **by** encouraging trade organisations to improve standards so consumers get better product/service.
4. The **OFT** produces leaflets/magazines on many aspects of credit/products **so** consumers have up to date information to follow and act upon.
5. The **OFT** keeps checks on the credit industry **to** protect consumers from unfair practices.
6. The **OFT** assists consumers **by** giving them advice on all aspects of trading whether buying from a store or the internet.
7. The **OFT** also offers advice to consumers about services (eg financial/credit).
8. The **OFT** assists consumers (as) have legal powers/can take action against companies for a variety of issues including competition/making sure that many companies have equal access to the market/consumer credit/misleading advertising/courts and legal services/distant selling/estate agents/unfair terms in contracts.
9. The **OFT** assists consumers by encouraging trade organisations **to** improve standards to their customers by agreeing to voluntary codes of practice for fair dealing.
10. The **OFT** assists the consumer by keeping checks on individuals within the credit business.
11. The **OFT** assists the consumer by produce a variety of information/Office of Fair Trading magazine **so** informing consumers of current trading issues.
12. The **OFT** assists the consumer by checking the credit business **as** almost all involved in lending money to consumers must hold a special credit licence issued by the Office of Fair Trade.

Question 4

(a)	Identify and explain **three** factors that may influence the choice of colour for clothing.

Marking Instructions:
3 × 1 mark for identifying factor that influences colour choice of clothing.
3 × 1 mark for explanation linked to choice of colour for clothing.

Total – 6 marks (KU)

Factor must be identified before mark can be awarded for explanation. Where the reason is incorporated in the explanation this can be credited. Examples given in the explanation which link to colour choice of clothing and factor are acceptable.

Factor	Explanation
1. **Psychological effect/ mood**	1. Colour of **clothing** can give a psychological boost to an individual/bright colours so can affect mood. 2. Colour of **clothing** can depress an individual (eg dark, dull shades) **so** affecting mood. 3. People may associate colour of **clothing** with sad/happy times (which may influence colour choice) so affecting mood.
2. **Age**	1. White **clothing** is often chosen for babies **as** it is thought to be pure. 2. Bright coloured **clothes** are thought to be more appropriate for young children **as** opposed to dark colours like black.
3. **Hair/skin colour**	1. People with pale skin and reddish hair may avoid pink or red **clothing which** may not suit their colouring. 2. People with dark hair and olive skin often choose subdued **clothing** tones **as** the complement their colouring. 3. People with fair hair and skin often choose pastel shades of **clothing which** suit their colouring. 4. **Clothing** choice may be influenced by skin/hair tone as it will suit colouring.
4. **Likes/dislikes**	1. Some people have strong personal preferences about **clothing** colours (they feel comfortable with) **so** may choose them. 2. Some people may have a particular dislike of a colour and **so** avoid it when choosing **clothes**.
5. **Fashion**	1. **Clothing** colours vary from season to season **so** people may choose what is popular. 2. Some colours of **clothing** may be difficult to get if they are not in season **so** cannot be chosen.
6. **Occasion**	1. Colours chosen for **clothes** for special occasions may vary from normal colours chosen (eg bright colours for a prom dress). 2. Colours of **clothes** chosen for work may reflect the job done (eg dark colours) to give a professional look. 3. Dark sombre coloured **clothing** may be chosen for a funeral **as** a sign of respect.
7. **Occupation**	1. Work **clothing** and uniforms identify occupations/jobs (eg white coat will identify a doctor/medical professional/business suit will identify an office worker).

Factor	Explanation
8. **Religion/culture/ tradition/beliefs**	1. Muslim women may wear dark colours **because** of their religion. 2. National **costumes** may influence colours chosen (eg Polish – bright ribbons/kilt to suit clan). 3. White clothing was often worn by a bride **to** signify purity. 4. Particular colours are associated with specific religions eg dark colours for Muslim women, bright colours for Sikh/Hindus.
9. **Superstition**	1. Green clothing is thought to be unlucky **so** may be avoided by those who are superstitious. 2. People who have had success in some aspect of their life whilst wearing a particular colour of clothes may choose it again so hope their luck may continue.
10. **Climate/weather**	1. Dark, warm clothing colours tend to be chosen when the weather is cold **as** they absorb heat. 2. Brighter clothing colours tend to be worn in the summer **as** they are associated with colours of that season. 3. White clothing is often worn in the summer/when it is hot **as** it reflects heat.
11. **Existing items/ current wardrobe**	1. Colours of **clothes** may be chosen to match/contrast with items already owned **to** extend potential outfits.
12. **Gender**	1. Pink **clothing** is often associated with girls/women whereas blue may be linked to boys/men.
13. **Charity**	1. Pink **clothing** may be associated with breast cancer charities and **so** worn for fund raising events. 2. Red **clothing** may be associated with HIV/AIDS charities and **so** worn for fund raising events. 3. Yellow **clothing** may be associated with Marie Curie charity and **so** worn for fund raising events.
14. **Environment**	1. Army **clothing** may be chosen to fit with the environment (eg sand coloured camouflage for desert fighting) **to** reduce visibility to the enemy. 2. Highly visible **clothing** may be chosen for oil workers/police/ fire services **so** they can be seen easily in the dark.

Question 4 (continued)

(b)	Explain **each** of the following labels on textile items.
	(i) Fibre content label (ii) CE mark (iii) Flammability labels

Marking Instructions:
3 × 1 mark for point of explanation linked to each of the labels.

Total – 3 marks (KU)

(i)	**Fibre content label**	**1.**	**Fibre content label** provides information on the fabric type/ content so that the properties can fit the purpose of the item.
		2.	**Fibre content label** provides information on fabric suitability so that the item can be cared for properly.
		3.	**Fibre content label** provides information on fibre content so that potential allergic reactions can be avoided.
		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) so that fibre content can relate to price.
		5.	**Fibre content labels** 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) so the properties of the item are known.
		6.	All textile items must carry a **fibre content label** so the fibre/filling/lining composition is known.
		7.	The word 'pure' cannot be used unless the fabric is made of only one fibre, so this assures the quality of the product.
		8.	The EU textile manufacturers use the same **fibre** labelling ensuring consistency across Europe which allows understanding of textile items in other countries.
		9.	Footwear must state the **fabric/material** used for the product so that animal products may be avoided. (eg suede/leather)
(ii)	**CE mark**	**1.**	The **CE mark** means all toys meet exacting standards of safety so the toy is safe and no harm will come to a child.
		2.	The **CE mark** indicates the toy has passed mechanical/ physical/flammability/electrical tests so every aspect has been tested for safety.
		3.	Where clothing claims to protect the wearer it must carry the **CE mark** which shows it has been tested for safe use (in the situation.)
(iii)	**Flammability labels**	**1.**	**Flammability labels** show if a fabric is likely to catch fire so extra care can be taken with the fabric so minimising risk.
		2.	**Flammability labels** indicate if an item is a low flammability risk thus allowing choice of a safer option.
		3.	Nightwear which does not meet the flammability performance requirements must carry a **flammability label** raising awareness of potential risks.

Question 4 (continued)

(c)	Evaluate job production in the manufacture of a theatre costume.

Marking Instructions:
3 × 1 mark for **each** evaluation linked to theatre costume.
Opinion - good/bad
Fact - about job production
Consequence - of the fact for theatre costume

Total – 3 marks (EV)

Positive
P   1.   Job production is good for the manufacturer of a **theatre costume** as it allows a one-off item to be made **so** it can be made to suit the part exactly.
P   2.   In job production the **theatre costume** is made from start to finish by one person or a very small team, all of whom are highly skilled this is good **as** they produce a garment of high quality.
P   3.   Job production is good for the manufacture of a **theatre costume** as it can be made to fit the character perfectly **therefore** it will improve its appearance on the stage.
P   4.   Job production is good for the manufacture of a **theatre costume** as it allows the costume to be designed specifically to suit the part **therefore** allowing for an authentic look.
P   5.   Job production is good for the manufacture of a **theatre costume** as it allows for specialist trimmings to be used **therefore** improving the appearance of the costume.
P   6.   Job production is good for the manufacture of a **theatre costume** as it may be possible for the skilled worker to alter costumes to suit different shows **therefore** saving money.

Negative
N   1.   **Theatre costumes** made by job production are unique/of high quality/require a great deal of a worker's time to complete which is bad **as** they may be too expensive.
N   2.   **Theatre costumes** made by job production may take a long time to make this is bad **as** it may make it difficult to have costumes ready in time.
N   3.   **Theatre costumes** made by job production may need lots of fittings this is bad **as** it may be time consuming for the actors.
N   4.   **Theatre costumes** made by job production are made specifically for one person this is bad **as** if that person is ill the costume may not fit the understudy.
N   5.   **Theatre costumes** made by job production will be costly to make, this is bad **as** making many costumes may prove too expensive for the theatre.

(d)	Evaluate the use of microfibres to the consumer.

Marking Instructions:
4 × 1 mark for **each** point of evaluation which refers to the use of microfibres to the consumer.
Fact – about microfibers
Opinion – good/bad
Consequence – of the fact to the consumer

Total – **4 marks (EV)**

Positive

P 1. **Microfibres** feel very soft, which is good for the **consumer as** they are comfortable next to the skin.

P 2. **Microfibres** are highly absorbent this is good for the consumer as if they sweat it will be absorbed **which will** make them more comfortable.

P 3. **Microfibres** are lightweight this is good for the consumer as any garment made of this will not be bulky **so** uncomfortable to wear.

P 4. **Microfibres** are strong due to the closeness of the weave this is good for clothing as garments will not tear easily therefore the **consumer** will find they last longer.

P 5. **Microfibres** are abrasion resistant due to the closeness of the weave this is good for clothing as they will be more durable **therefore** saving the **consumer** money.

P 6. **Microfibres** do not stain easily, therefore this is good for the **consumer as** appearance lasts for longer.

P 7. **Microfibres** are easy to care for which is food for the **consumer as** frequent laundering possible without it being too time consuming.

P 8. **Microfibres** dye well into bright colours which means items can be produced in a wider variety of colours which is good for the **consumer as** it gives them a greater choice.

P 9. When **microfibres** are dyed the colours do not fade, therefore good appearance lasts for longer which is good **as consumers** get better value for money.

P 10. **Microfibres** are dust and lint free, which is good for **consumers** who wear glasses **as** they can be cleaned without leaving traces of fibres.

P 11. The hydrophobic nature of the surface of **microfibres** gives protection against wind/rain/cold this is good for the **consumer** as it allows outerwear to be water resistant **therefore** keeping them dry/warm.

P 12. The high density of warp/weft fibres in **microfibre** fabrics create minute air traps which insulate the **consumer** which is good as **it** makes them ideal for outdoor wear.

P 13. **Microfibres** allow water vapour from the body to escape outwards, this is good **as** it keeps the **consumer** comfortable.

P 14. When woven into a fabric, the **microfibre** textile has a refined/peach-like touch/resembling silk which is good for the **consumer as** they are luxurious next to the skin.

P 15. **Microfibres** have excellent draping qualities which is good for the **consumer as** the look of garment is excellent.

Negative

N 1. **Microfibres** alone only create a shower proof fabric, not water proof, particularly at the seams where fibres bend which is bad for the **consumer as** may not be completely dry when wearing an outdoor garment.

N 2. **Microfibres** can still be quite expensive which is bad **as** they may not be affordable to all **consumers**.

N 3. **Microfibres** are not made from renewable sources which is bad for the **consumer as** they may have a negative impact on the environment.

N 4. **Microfibres** are not bio-degradable which bad for the **consumer as** they may have a negative impact on the environment/land fill.

N 5. **Microfibres** give off a toxic gas when burning, this is bad for the **consumer as** they may not be aware of this issue.

Question 4 (continued)

(e)	Explain the protection offered to the consumer by the following:
	(i) Advertising Standards Authority (ASA)
	(ii) Citizen's Advice Bureau (CAB)

Marking Instructions:
2 × 1 mark for each explanation of protection offered to **consumer** linked to the **Advertising Standards Authority (ASA)**.
2 × 1 mark for each explanation of protection offered to **consumer** linked to **Citizen's Advice Bureau (CAB)**.

Total – 4 marks (KU)

Advertising Standards Authority (ASA)
1. **ASA** protects the **consumer** by using a set of codes to judge if advertisements are acceptable.
2. **ASA** protects the **consumer** by spot checking thousands of adverts as part of a rigorous monitoring programme.
3. **ASA** protects the **consumer** by advising thousands of advertisers/agencies/publishers on how to avoid misleading or offensive advertisements.
4. **ASA** protects the **consumer** by investigating any complaint about an advertisement and comparing it against the code.
5. **ASA** protects the **consumer** by advising advertisers to drop or amend any advertisement found to be unacceptable to the code.
6. **ASA** protects the **consumer** by ensuring all advertisements are legal/decent/honest/truthful.
7. **ASA** protects the **consumer** by ensuring that any description in an advertisement is not misleading.
8. **ASA** protects the **consumer** by ensuring that any claim made about their goods or services being 'free' must be just that.
9. **ASA** protects the **consumer** by ensuring that any personal data collected for marketing purposes is accurate/that consumers are informed when personal data is being gathered.
10. **ASA** protects the **consumer** by ensuring that the sales promotion rules mean that consumers aren't unduly disappointed or treated unfairly by these types of short-term offers.
11. **ASA** protects the **consumer** by obtaining goods/refunds for consumers who have problems getting goods bought through a newspaper/magazine ad, brochure/TV shopping channel.

Citizen's Advice Bureau (CAB)
1. The **CAB** protects the **consumer** by giving free and confidential advice on any subject.
2. The **CAB** protects the **consumer** by giving advice on contracts/statutory rights for employers/employees.
3. The **CAB** protects the **consumer** by providing confidentiality to clients regarding all matters discussed.
4. The **CAB** protects the **consumer** by offering completely independent/impartial advice.
5. The **CAB** protects the **consumer** by helping them to understand their situation/decide which course of action to adopt/take steps to tackle their problems themselves.
6. The **CAB** protects the **consumer** by offering assistance with letter writing/form filling, should they require such help and information.
7. The **CAB** can protect the **consumer** by giving assistance/advice with debt issues if required as they will draft a realistic payback plan based on their situation.
8. The **CAB** can protect the **consumer** should they have legal or financial difficulties by offering free legal/accountancy expertise.
9. The **CAB** can protect the **consumer** by giving advice on discrimination/civil rights/immigration/legal system.

	Context:	x	Fashion and Textile Technology

Higher Home Economics. Analysis of the 2012 Question Paper

Section A

Question	Resource Management Unit		Consumer Studies Unit		Course Skills		Totals
	Course content	**Mark**	**Course content**	**Mark**	**Knowledge**	**Evaluation**	
1	Sources of natural and man-made fibres	1			1		1
2	Colour	1			1		1
3	The range and use of finishes to be considered when choosing fabrics	1			1		1
4			Social trends relating to the purchasing of clothing and textile items	1	1		1
5			Voluntary labelling requirements for textile items	1	1		1
6			Social trends relating to the purchasing of clothing and textile items	1	1		1
7	Technological developments in fabrics	1			1		1
Totals		4		3	7		**7**

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Section A (continued)

Question	Resource Management Unit		Consumer Studies Unit		Course Skills		Totals
	Course content	Mark	Course content	Mark	Knowledge	Evaluation	
8	Sources of natural and man- made fibres	1			1		1
9	Fabric construction	2			2		2
10	Types of yarn	2			2		2
11	Characteristics relating to fabric.	2			2		2
12			Factors which influence consumer choice of clothing	2	2		2
13	Technological developments in fabrics	2			2		2
14	Market research	2				2	2
Carried forward		4		3	7	0	**7**
Totals		15		5	18	2	**20**

	Context:	x	Fashion and Textile Technology

Higher Home Economics. Analysis of the 2012 Question Paper

Section B Question 1

Question	Resource Management Unit		Consumer Studies Unit		Course Skills		Totals
	Course content	Mark	Course content	Mark	Knowledge	Evaluation	
1a	Sources of natural and man-made fibres	6			6		6
b	Properties of fibres	6				6	6
c	The range and use of finishes to be considered when choosing fabrics	4			4		4
d	Fabric construction	4				4	4
Totals		20		0	10	10	**20**

Context:	x	Fashion and Textile Technology

Higher Home Economics. Analysis of the 2012 Question Paper

Section B Question 2

Question	Resource Management Unit		Consumer Studies Unit		Course Skills		Totals
	Course content	Mark	Course content	Mark	Knowledge	Evaluation	
a)			Social trends relating to the purchasing of clothing and textile items	3	3		3
b)			Social trends relating to the purchasing of clothing and textile items	6	6		6
c)	Use of CAD/CAM	4				4	4
d)	Sequencing of the stages of production	3			3		3
e)	Product development strategy	4				4	4
Totals		11		9	12	8	**20**

	Context:	x	Fashion and Textile Technology
Higher Home Economics. Analysis of the 2012 Question Paper			

Section B Question 3

Question	Resource Management Unit		Consumer Studies Unit		Course Skills		Totals
	Course content	**Mark**	**Course content**	**Mark**	**Knowledge**	**Evaluation**	
a)			Clothing choice to meet needs of elderly	6	6		6
b)	Product development strategy	4			4		4
c)	Sensory testing	5				5	5
d)	Addition of surface decoration	3				3	3
e)			Trade Descriptions Act	2	2		2
Totals		12		8	12	8	**20**

	Context:	x	Fashion and Textile Technology
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Section B Question 4

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Question	Resource Management Unit		Consumer Studies Unit		Course Skills		Totals
	Course content	**Mark**	**Course content**	**Mark**	**Knowledge**	**Evaluation**	
a)	Colour	6			6		6
b)			Statutory/voluntary labelling requirements for textile items	3	3		3
c)	Types of production systems	3				3	3
d)	Technological developments in Fabric	4				4	4
e)			Role and responsibilities of Advertising Standards Authority (ASA)	2	2		2
			Role and responsibilities of Citizen's Advice Bureau (CAB)	2	2		2
Totals		13		7	13	7	**20**

	Context:	x	Fashion and Textile Technology
Higher Home Economics. Analysis of the 2012 Question Paper			

	Question Paper Summary: Mark Allocation		

Question	Unit title		Course Skills		Totals
	Resource Management	**Consumer Studies**	**Knowledge**	**Evaluation**	
Section A	15	5	18	2	**20**
Section B					
1	20	0	10	10	**20**
2	11	9	12	8	**20**
3	12	8	12	8	**20**
4	13	7	13	7	**20**
Totals	**58-60**	**20-22**	**52-53**	**27-28**	**80**
Target Range	**50 – 60 marks**	**20 – 30 marks**	**50 – 55 marks**	**25 – 30 marks**	**80**

[END OF MARKING INSTRUCTIONS]