Cambridge Assessment International Education

Cambridge O Level

FASHION & TEXTILES **6130/01**

Paper 1 Theory **For examination from 2026**

MARK SCHEME

Maximum Mark: 100

Specimen

This document has **18** pages. Any blank pages are indicated.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptions for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptions for the question
- the specific skills defined in the mark scheme or in the generic level descriptions for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptions.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptions in mind.

Guidance on using levels-based mark schemes
Marking of work should be positive, rewarding achievement where possible, but clearly differentiating across the whole range of marks, where appropriate.

The marker should look at the work and then make a judgement about which level statement is the best fit. In practice, work does not always match one level statement precisely so a judgement may need to be made between two or more level statements.

Once a best-fit level statement has been identified, use the following guidance to decide on a specific mark:

- If the candidate's work **convincingly** meets the level statement, award the highest mark.
- If the candidate's work **adequately** meets the level statement, award the most appropriate mark in the middle of the range (where middle marks are available).
- If the candidate's work **just** meets the level statement, award the lowest mark.

Assessment objectives

AO1: Knowledge and understanding
Recall and demonstrate knowledge and understanding of textile materials, processes, techniques and design theory.

AO2: Application
Apply knowledge and understanding of textile materials, processes, techniques and design theory to create and develop textile designs and products.

AO3: Analysis and evaluation
Analyse and evaluate textile materials and textile products, including their design and production.

Levels of response

Table A

AO2: Application

Use this table to give marks for each candidate response for Question 2(a).

Level	Descriptions	Marks
3	A design that meets all the requirements of the design specification. A well-considered and appropriately labelled sketch.	**6–7**
2	A design that meets some requirements of the design specification. An appropriately labelled sketch.	**3–5**
1	A design that meets at least one requirement of the design specification. A sketch that may not be labelled.	**1–2**
0	No creditable response.	**0**

Table B

AO3: Analysis and evaluation

Use this table to give marks for each candidate response for all part (c) items in Questions 3–6.

Level	Descriptions	Marks
3	• A detailed analysis, evaluation and/or comprehensive comparison of textile materials and products or their design. • The response is well supported with a range of examples that are relevant to the question. • Makes clear and reasoned judgements.	**7–8**
2	• Some analysis, evaluation, and/or comparison of textile materials and products or their design. • The response is supported with examples that are mostly relevant to the question. • Makes some relevant judgements.	**4—6**
1	• Limited analysis, evaluation, and/or comparison of textile materials and products or their design. • Limited use of examples. • Limited or no judgement present.	**1–3**
0	No creditable response.	**0**

Section A

Question	Answer	Marks
1(a)(i)	**Give <u>two</u> reasons why poplin is a suitable fabric for the style of dress in Fig. 1.1.** AO2: Application • drapes/hangs well • fashionable • firm to handle fabric [suited to dress style] • presses well • lightweight.	**2**
1(a)(ii)	**Identify <u>one</u> fabric other than poplin that is suitable for the style of dress in Fig. 1.1.** AO2: Application • calico • lightweight denim • gingham • lawn • satin. One mark for any suitable fabric.	**1**
1(b)(i)	**Identify <u>one</u> plant fibre that could be used to make poplin fabric for the dress in Fig. 1.1.** AO1: Knowledge and understanding • cotton • flax/linen • bamboo. One mark for any suitable fibre that is grown from a plant.	**1**
1(b)(ii)	**State <u>two</u> performance characteristics of the fibre identified in <u>1(b)(i)</u>.** AO1: Knowledge and understanding • strong • absorbent (cool to wear / will absorb dyes) • washable • hardwearing.	**2**
1(c)(i)	**Identify the method used to reduce fullness in the dress in Fig. 1.1.** AO1: Knowledge and understanding • darts (waist/bust/back)	**1**

Question	Answer	Marks
1(c)(ii)	**Identify <u>three</u> methods that could be used to neaten the plain side seams of the dress in Fig. 1.1.** AO1: Knowledge and understanding • machine zigzag stitch • overlock/serge • narrow hem with straight stitch • pinking shears • overcast/slip stitch by hand • bias binding.	**3**
1(c)(iii)	**State <u>two</u> factors that would influence the choice of zip for the dress in Fig. 1.1.** AO2: Application • the type/texture of the fabric. • weight/thickness of the fabric • the style/use of the garment • colour of the garment. One mark for each factor to a maximum of two marks.	**2**
1(d)(i)	**Identify <u>two</u> ways computer-aided manufacturer (CAM) can be used in the production of the dress shown in Fig. 1.1.** AO1: Knowledge and understanding • pattern lay • pattern grading • fabric cutting • zip insertion • placement of rivets, pockets, belt loops, buttons • organisation of production line.	**2**
1(d)(ii)	**State <u>three</u> ways in which fabric left over from factory production of the dress in Fig. 1.1 can be recycled.** AO1: Knowledge and understanding • Can be sold/sent to be shredded and used for mattress fillings. • Sold to be reconstituted into new fabric/fibres. • Fabric could be used to make small accessories such as a hat or bag. • Sold for patchwork pieces. • Use for cleaning/rags.	**3**

Question	Answer	Marks
1(d)(iii)	**Describe batch production.** AO1: Knowledge and understanding • a small/limited number or set quantity of garments is made • usually fashion garments or seasonal items • identical or similar items that are not needed in mass quantities • equipment/production line is set up for each production run. One mark for a point. Two marks for a well explained point.	**3**
1(e)	**Describe how plain weave fabric is constructed. You <u>may</u> use a labelled diagram to support your answer.** AO1: Knowledge and understanding • one thread under and one over (at right angles)/threads interlaced [1] • warp described/identified [1] • weft described/identified [1] • selvedge described/identified [1]. Credit marks from labelled diagrams.	**4**
1(f)	**Give <u>two</u> examples of sustainable textile fibres.** AO1: Knowledge and understanding Wool, silk, cotton, linen, bamboo, sisal, angora, camel hair, viscose rayon, acetate. Credit any renewable fibre made from natural materials.	**2**
1(g)	**State <u>four</u> advantages of using computer-aided design (CAD) to develop a design for a dress.** AO1: Knowledge and understanding • saves paper / designs can be seen on screen • changes can be made quickly / saves time • virtual catwalks • designs can be emailed to customer • design details can be emailed directly to manufacturer • different colourways / style details can be tried out easily.	**4**

Question	Answer	Marks
2(a)	**Sketch and label a design for a child's jacket using the design specification below. Your sketch should be labelled to indicate fabrics, fastenings and colours.** **Design specification** • **The jacket is for a child aged 3–4 years.** • **The design or any decoration must be based on a ladybird theme.** • **The jacket must be suitable to wear in warm weather.** • **The fabric must be washable.** • **The jacket must have a fastening suitable for a child.** • **The jacket must have at least one pocket.** AO2: Application Use Table A Application to mark candidate responses to this question. Answers may include some of the following points: • Neat sketch showing front and/or back view of a child's jacket. • Design is suitable for a child aged 3–4. • Clear reference to design theme, e.g. spotted fabric, design features etc. • A workable fastening is included – buttons, zip, press studs, poppers. • Any washable fibre suitable for summer wear may be indicated – cotton, viscose, triacetates, polyester, polycotton. • Any suitable fabric is identified, e.g. plain weave, twill weave, gabardine, denim, calico, ripstop nylon. • A ladybird theme decoration that would appeal to a child – could be a motif/trimming/embroidery. • Pocket – may be inseam pockets, patch or welt. All valid material must be credited.	**7**
2(b)(i)	**Suggest <u>one</u> fibre to make fabric for the jacket sketched in <u>2(a)</u> that will make the jacket suitable to wear in cold weather.** AO2: Application • wool (from any animal)	**1**
2(b)(ii)	**Suggest <u>two</u> changes to the design of the child's jacket sketched in <u>2(a)</u> that will make it suitable to wear in cold weather. Do <u>not</u> refer to fibres in this answer.** AO2: Application A description of suitable changes is acceptable. • add a lining • add a hood • change fastening to a zip • make it longer. One mark for any appropriate change.	**2**

Section B

Question	Answer	Marks
3(a)(i)	**State the <u>five</u> stages of the fashion cycle.** AO1: Knowledge and understanding • Introduction – when a product is new. • Rise – as the product gains popularity. • Maturity – when the product becomes accepted/fashionable. • Decline – sales fall as other new products are introduced. • Obsolescence – the product is no longer made as it is no longer popular. One mark for each stage or explanation of a stage.	**5**
3(a)(ii)	**Define the term fad fashion.** AO1: Knowledge and understanding • A fashion that is popular for a short period of time. • May be cheap to buy/cost little. • Often an extreme or novelty look. One mark for a point or two marks for a well explained point.	**2**
3(b)(i)	**Suggest <u>three</u> smart materials to use in the design of children's clothes.** AO2: Application • Photochromic fabrics: the colour changes in response to light/UV. Used for T shirts that change colour when outside or in the dark. • Thermochromic fabrics: colour changes in response to heat. Clothes/ tops/shorts may change in response to sun's heat or body heat. • Microencapsulated fabrics – examples: insect repellant, antimicrobial – socks, moisture absorbency for clothes in hot climates. One mark for each smart material or the description of their use to a maximum of three. Only one description from each heading.	**3**
3(b)(ii)	**Identify <u>two</u> suitable fabrics that could be used to make school shorts.** AO2: Application • gabardine • poplin • drill.	**2**

Question	Answer	Marks
3(c)	**Analyse the reasons why T-shirts are classic items of clothing.** AO3: Analysis and evaluation Use Table B Analysis and evaluation to mark candidate responses to this question. Answers may include some of the following points: • Simple style/easy fit. • Cheap to produce and buy. • Suits most people regardless of gender or age. • Style can be changed easily – slightly different neckline or sleeve length but basically the same style. • Goes with most outfits. • Can have details added easily, especially printing. • Can have long or short sleeves. • Base layers worn with other fashion items/layered. • May be used for team or club wear with logo. • Comfortable to wear. • Timeless. • Sometimes just the printing or colour changes but the cut and style remains identical. • A simple style that goes with many different outfits, wardrobe staples/ basics. • Not extreme styles. • Suit a wide age range. • Colours for classic fashion T-shirts are often restrained or neutral (beiges, black/white). Fabrics may be plain or textured. • The style reaches maturity but still sells because it is versatile. Popularity may wane slightly but return with slight changes. • Tend not to be high fashion. • Classic T-shirts are often made from higher quality fabrics that will wear well and last. All of these features means that T-shirts stay in fashion for a long time or are easily reinvented/changed. All valid material must be credited.	**8**

Question	Answer	Marks
4(a)(i)	**Identify the <u>five</u> parts of the sewing machine labelled in Fig. 4.1.** AO1: Knowledge and understanding A: tension/dial control B: take-up lever C: presser foot D: needle plate E: bobbin winder. All valid material must be credited.	**5**
4(a)(ii)	**Give <u>two</u> sewing machine stitch settings for zigzag stitch.** AO1: Knowledge and understanding • Set stitch width to 1 or more. • Set stitch length to 1 or more.	**2**
4(b)	**Suggest <u>five</u> points to consider when selecting a sewing machine for home use.** AO2: Application • electric or manual depending on power availability • weight – if it needs to be portable • size for storage • availability of part/spares/servicing • functions – if it has what you need, embroidery etc. • cost/budget available • if there are any accessories included with the machine, e.g. specialist feet. One mark for each correct point.	**5**

Question	Answer	Marks
4(c)	**Discuss the advantages and disadvantages of using a sewing machine instead of hand sewing a garment.** AO3: Analysis and evaluation Use Table B Analysis and evaluation to mark candidate responses to this question. **Sewing machine advantages:** • Speed – this means that products can be made more quickly, which saves time. • Neater stitching. • More accurate seam widths etc. • Can quickly apply decorative stitches. • Makes neater buttonholes. • Easier to neaten raw edges. **Sewing machine disadvantages:** • Initial cost of buying a machine, so more expensive than hand sewing. • Needs an electricity supply. • Need to learn how to use sewing machine. • May not have the required skills. • Problems in using such as not stitching properly. • Not everything can be done on a sewing machine e.g. traditional embroidery is more suited to hand sewing. **Hand sewing advantages:** • Less risk of accident compared to a sewing machine. • Minimal equipment needed. • Can sew anywhere (no need for an electricity supply). • Can use hand embroidery techniques. • Traditional techniques can be used. **Hand sewing disadvantages:** • Slow, especially when making larger products. • Limited number of stitches. • Not as strong as machine sewing. All valid material must be credited.	**8**

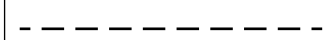
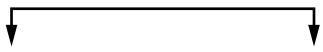
<table>
<tr><th>Question</th><th>Answer</th><th>Marks</th></tr>
<tr><td>5(a)(i)</td><td>State <u>four</u> pieces of information found on a pattern envelope.

AO1: Knowledge and understanding

• sizes/body measurements
• suggested fabrics
• suggested notions/components.
• amount of fabric needed.
• picture/name of garment
• back and front views
• pattern company name
• pattern number.

One mark for each correct point</td><td>4</td></tr>
<tr><td>5(a)(ii)</td><td>State the meaning of each of the following pattern symbols:

AO1 Knowledge and understanding

<table><tr><td>Symbol</td><td>Meaning</td></tr><tr><td>  </td><td>Stitching/seam/fitting line</td></tr><tr><td>  </td><td>Place pattern to fold of fabric</td></tr><tr><td>  </td><td>Notches/balance marks that are matched when joining sections of a garment.</td></tr></table></td><td>3</td></tr>
<tr><td>5(b)(i)</td><td>Suggest <u>one</u> reason why the straight grain symbol <u>must</u> be used correctly when using fabric with a nap.

AO2: Application

• so that the pile goes in the same direction
• so that the colour appears the same (light affects the appearance of fabrics with a nap/pile).</td><td>1</td></tr>
<tr><td>5(b)(ii)</td><td>Explain how to alter a paper pattern to make a skirt longer.

AO2: Application

• Measure the new length/how much longer it will be.
• Cut the pattern between the two lengthening/shortening lines.
• Measure and mark the amount needed to make the new length onto a separate piece of paper.
• Stick the paper pattern pieces to the paper between lengthening and shortening lines or at the bottom of the skirt.
• Redraw the side seams if necessary.

Answer must be for altering the paper pattern, not the garment.</td><td>4</td></tr>
</table>

Question	Answer	Marks
5(c)	**'Commercial patterns should always be used when making garments.' Discuss this statement.** AO3: Analysis and evaluation Use Table B Analysis and evaluation to mark candidate responses to this question. Answers may include some of the following points: **Reasons for using a commercial pattern** • Can buy a size to fit / comes in several sizes. • Can see what the garment will look like before it is made. • There are step by step instructions. • Garment more likely to turn out well/be successful. • Saves time as the instructions are in correct order and a pattern does not have to be drafted from scratch. • Suggested lay plans to save fabric. • All techniques needed are explained. • Seam allowances are shown on the pattern pieces. • The paper patterns are provided so you don't have to make one. • Suitable fabrics and components are suggested. • The garment made can still be partially unique as the fabric can be chosen by the maker. • Saves wastage of fabric and money as you are told the quantities of materials needed. **Reasons for not always using a commercial pattern** • The garment will not be unique. • The end user may not be a standard pattern size. • You want to have a made to measure garment/perfect fit. • You want to make a garment from your own design. • You are experienced enough to be able to make all the necessary decisions yourself, e.g. type of fabrics. • You cannot find a pattern close to your design idea. • To save money on buying the pattern. All valid material must be credited.	**8**

Question	Answer	Marks
6(a)(i)	**Identify the <u>two</u> types of sleeve shown in Fig. 6.1.** AO1: Knowledge and understanding Top A set in sleeve Top B raglan sleeve	**2**
6(a)(ii)	**Identify <u>three</u> different types of pocket.** AO1: Knowledge and understanding • patch • inseam • faced hip pocket.	**3**
6(a)(iii)	**Define the following textile terms: shape and form.** AO1: Knowledge and understanding **Shape**: is the silhouette or overall outline of a garment, e.g., A-line skirt. **Form**: is the 3D structure of a garment.	**2**
6(b)(i)	**Suggest <u>two</u> ways in which line can be used to change the appearance of a dress.** AO2: Application **Horizontal lines** • change proportion, e.g., high or low waist • can make the body appear wider • yokes, draw attention to, or from, body features. **Vertical lines** • can be slimming / make garment appear narrower. • may change symmetry of design. • can break up large areas of plain colour. One mark for each way line can change the appearance. Both ways can come from horizontal or vertical, or one from each.	**2**

Question	Answer	Marks
6(b)(ii)	**Suggest <u>three</u> ways in which colour can be used in the design of a coat.** AO2: Application • Add a collar in a contrasting colour. • Use a contrasting colour for cuffs or pockets. • Use a single coloured fabric for the whole coat. • Use different colour for the sleeves. • Different colour band round hem. • Contrasting coloured zip. • Bound edges can be added in a contrasting colour. • Use coloured stitching to accentuate certain areas/features. • Different colour for lining. • The colour of buttons can contrast or harmonise with the fabric. One mark for each way to use colour.	**3**

Question	Answer	Marks
6(c)	**Evaluate the importance of using the principles of design when designing fashion garments.** AO3: Analysis and evaluation Use Table B Analysis and evaluation to mark candidate responses to this question. Answers may include some of the following points: **Balance** This can apply to colour, texture, details etc. This is important because if the correct proportions are not used, the garment will not be aesthetically pleasing / will not look good. **Proportion** It is important to have a pleasing interrelationship between parts of a design. The elements of a design should be scaled in relation to other parts of the design. Used as a means of emphasising parts, e.g., a tiny hat worn with a voluminous dress might be out of proportion to the dress. **Emphasis** Creates a centre of interest in a garment. All other elements support it by echoing its design message. Emphasis can be achieved by the use of colour, significant shapes or details, lines coming together, groups of details, or contrast. **Rhythm** The repetition of visual patterns, also called recurrence. May be repetition of line, colour (as in stripes for example) or decoration. A colour may simply be repeated on a different scale elsewhere in a garment but this may give rhythm. **Harmony** Visual unity of a design. Effective use of the elements of design (colour, shape, line, and texture) within the parameters of the principles of design (balance, proportion, emphasis, and rhythm) creates harmony. All valid material must be credited.	**8**

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