



A-level
**DESIGN AND TECHNOLOGY:
FASHION AND TEXTILES**
7562/2

Paper 2 Designing and Making Principles

Mark scheme

June 2024

Version: 1.0 Final



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

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

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from aqa.org.uk

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Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Glossary for maths

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

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

Questions which do not ask students to show working

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

Qu	Part	Marking Guidance	Total marks	AO								
01	1	<p>Analyse the style of the ice skater’s costume in Figure 1 and evaluate its suitability for this sport.</p> <table border="1" data-bbox="320 472 1214 1451"> <tr> <td data-bbox="320 472 459 831">5–6 marks</td> <td data-bbox="459 472 1214 831">Detailed analysis of the style of the ice skater’s costume. In depth evaluation of its suitability for this sport. There may be both positive and negative evaluative points regarding suitability of the style for ice skating. There may be some minor irrelevant points, but this will not detract from the overall quality of the response. At the lower end of the mark band there may be less information about either the style of the ice skater’s costume or the evaluation of its suitability for this sport.</td> </tr> <tr> <td data-bbox="320 831 459 1122">3–4 marks</td> <td data-bbox="459 831 1214 1122">Good analysis of the style of the ice skater’s costume. Some evaluation of its suitability for this sport. It is likely that there will be positive and negative evaluative points about the suitability of the style for ice skating. At the lower end of the mark band there may only be information about either the style of the ice skater’s costume or the evaluation of its suitability for this sport, but it will be in some detail.</td> </tr> <tr> <td data-bbox="320 1122 459 1384">1–2 marks</td> <td data-bbox="459 1122 1214 1384">Basic analysis of the style of the ice skater’s costume. Limited evaluation of its suitability for this sport. There may be only positive evaluative points about the suitability of the style for ice skating. At the lower end of the mark band there may only be basic information about either the style of the ice skater’s costume or the evaluation of its suitability for this sport.</td> </tr> <tr> <td data-bbox="320 1384 459 1451">0 marks</td> <td data-bbox="459 1384 1214 1451">No response or nothing worthy of credit.</td> </tr> </table>	5–6 marks	Detailed analysis of the style of the ice skater’s costume. In depth evaluation of its suitability for this sport. There may be both positive and negative evaluative points regarding suitability of the style for ice skating. There may be some minor irrelevant points, but this will not detract from the overall quality of the response. At the lower end of the mark band there may be less information about either the style of the ice skater’s costume or the evaluation of its suitability for this sport.	3–4 marks	Good analysis of the style of the ice skater’s costume. Some evaluation of its suitability for this sport. It is likely that there will be positive and negative evaluative points about the suitability of the style for ice skating. At the lower end of the mark band there may only be information about either the style of the ice skater’s costume or the evaluation of its suitability for this sport, but it will be in some detail.	1–2 marks	Basic analysis of the style of the ice skater’s costume. Limited evaluation of its suitability for this sport. There may be only positive evaluative points about the suitability of the style for ice skating. At the lower end of the mark band there may only be basic information about either the style of the ice skater’s costume or the evaluation of its suitability for this sport.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
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	<p>Indicative content:</p> <p>Style details:</p> <ul style="list-style-type: none"> • asymmetric • one long sleeve • shoulder strap on one side • back strap • dress with pants • short skirt • wrap over • frilled skirt • bodice on one side • fitted at waist • high neckline • cuff on sleeveless side • flesh coloured tights • dark colour/black with highlight of red frill. • decorated with diamantes/gems/rhinestones <p>Positive points:</p> <ul style="list-style-type: none"> • visually interesting for performance sport • colour contrast to highlight style features • dark colour dramatic against white of the ice • gathers give fullness to skirt to allow free movement • asymmetric design for impact when moving • close fit to upper body accentuates silhouette shapes made in motion • straps to keep the costume in place during performance • pants coordinate with/are part of costume as they will be seen • diamantes/gems/rhinestones reflect the light to add sparkle when in motion <p>Negative points:</p> <ul style="list-style-type: none"> • limited bulkiness reduces insulation from cold • bare skin at one side will not protect from cold • tight fitting sleeve might restrict arm movement • skirt may get caught up during performance <p>Award any other valid responses</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
01	2	<p>The ice skater's costume in Figure 1 is made from the following fabric:</p> <ul style="list-style-type: none"> • Fibre content: 82% polyamide/18% elastane • Fabric structure: warp knit. <p>Analyse and evaluate the suitability of the fabric for the ice skater's costume in Figure 1.</p> <table border="1" data-bbox="320 638 1214 1518"> <tbody> <tr> <td data-bbox="320 638 459 898">5–6 marks</td> <td data-bbox="459 638 1214 898">Detailed analysis and in-depth evaluation of the suitability of the fabric for the ice skater's costume in Figure 1. There will be both positive and negative evaluative points about the suitability of the fabric for the ice skater's costume in Figure 1. At the lower end of the mark band there may be less information about either the fibre content or the fabric structure.</td> </tr> <tr> <td data-bbox="320 898 459 1189">3–4 marks</td> <td data-bbox="459 898 1214 1189">Good analysis and some evaluation of the suitability of the fabric for the ice skater's costume in Figure 1. There may be both positive and negative evaluative points about the suitability of the fabric for the ice skater's costume in Figure 1. At the lower end of the mark band there may only be information about either the fibre content or the fabric structure but it will be in some detail.</td> </tr> <tr> <td data-bbox="320 1189 459 1451">1–2 marks</td> <td data-bbox="459 1189 1214 1451">Basic analysis and limited evaluation of the suitability of the fabric for the ice skater's costume in Figure 1. There may be only positive evaluative points about the suitability of the fabric for the ice skater's costume in Figure 1. At the lower end of the mark band there may only be basic information about either the fibre content or the fabric structure.</td> </tr> <tr> <td data-bbox="320 1451 459 1518">0 marks</td> <td data-bbox="459 1451 1214 1518">No response or nothing worthy of credit.</td> </tr> </tbody> </table>	5–6 marks	Detailed analysis and in-depth evaluation of the suitability of the fabric for the ice skater's costume in Figure 1. There will be both positive and negative evaluative points about the suitability of the fabric for the ice skater's costume in Figure 1. At the lower end of the mark band there may be less information about either the fibre content or the fabric structure.	3–4 marks	Good analysis and some evaluation of the suitability of the fabric for the ice skater's costume in Figure 1. There may be both positive and negative evaluative points about the suitability of the fabric for the ice skater's costume in Figure 1. At the lower end of the mark band there may only be information about either the fibre content or the fabric structure but it will be in some detail.	1–2 marks	Basic analysis and limited evaluation of the suitability of the fabric for the ice skater's costume in Figure 1. There may be only positive evaluative points about the suitability of the fabric for the ice skater's costume in Figure 1. At the lower end of the mark band there may only be basic information about either the fibre content or the fabric structure.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
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Indicative content:			
	Polyamide/ nylon	Elastane	Warp knit
Positive points	<ul style="list-style-type: none"> • Strong • Crease resistant • Abrasion resistant • lightweight • Dries quickly • Some elasticity 	<ul style="list-style-type: none"> • Stretchy for ease of movement when performing • Good stretch recovery so will keep shape • Crease resistant to look smart 	<ul style="list-style-type: none"> • Firm fabric with some stretch • Fabric will not ladder • Breathable fabric
Negative points	<ul style="list-style-type: none"> • Prone to static electricity • Non absorbent 	<ul style="list-style-type: none"> • Non absorbent • Poor thermal insulation • Prone to static electricity 	<ul style="list-style-type: none"> • It can snag/pull and so spoil the appearance of the fabric
Award any other valid responses			

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02	1	<p>Dungarees were first worn as workwear in the 19th century. The dungarees in Figure 2 are a modern version designed for children.</p> <p>Analyse and evaluate how the style of the children's dungarees in Figure 2 is influenced by 19th century workwear.</p> <table border="1" data-bbox="320 539 1214 1899"> <tr> <td data-bbox="320 539 459 1003">5–6 marks</td> <td data-bbox="459 539 1214 1003">Detailed analysis of how the style of the children's dungarees in Figure 2 is influenced by 19th century workwear. In depth evaluation of the influence of 19th century workwear on the style. There will be a range of points from the indicative content to cover aspects of the style of the modern children's dungarees and the influence of 19th century workwear on aspects of the style. There may be some minor irrelevant points, but this will not detract from the overall quality of the response. At the lower end of the mark band there may be less information about either the style of the modern children's dungarees in Figure 2 or the influence of 19th century workwear on the style.</td> </tr> <tr> <td data-bbox="320 1003 459 1435">3–4 marks</td> <td data-bbox="459 1003 1214 1435">Good analysis of how the style of the children's dungarees in Figure 2 is influenced by 19th century workwear. Some evaluation of the influence of 19th century workwear on the style. There will be some points from the indicative content to cover some aspects of the style of the modern children's dungarees and the influence of 19th century workwear on some aspects of the style. At the lower end of the mark band there may only be information about either the style of the modern children's dungarees in Figure 2 or the influence of 19th century workwear on the style it will be in some detail.</td> </tr> <tr> <td data-bbox="320 1435 459 1832">1–2 marks</td> <td data-bbox="459 1435 1214 1832">Basic analysis of how the style of the children's dungarees in Figure 2 is influenced by 19th century workwear. Limited evaluation of the influence of 19th century workwear on the style. There will be few points from the indicative content to cover limited aspects of the style of the modern children's dungarees and the influence of 19th century workwear on limited aspects of the style. At the lower end of the mark band there may only be basic points about either the style of the modern children's dungarees or the influence of 19th century workwear on the style.</td> </tr> <tr> <td data-bbox="320 1832 459 1899">0 marks</td> <td data-bbox="459 1832 1214 1899">No response or nothing worthy of credit.</td> </tr> </table>	5–6 marks	Detailed analysis of how the style of the children's dungarees in Figure 2 is influenced by 19th century workwear. In depth evaluation of the influence of 19th century workwear on the style. There will be a range of points from the indicative content to cover aspects of the style of the modern children's dungarees and the influence of 19th century workwear on aspects of the style. There may be some minor irrelevant points, but this will not detract from the overall quality of the response. At the lower end of the mark band there may be less information about either the style of the modern children's dungarees in Figure 2 or the influence of 19th century workwear on the style.	3–4 marks	Good analysis of how the style of the children's dungarees in Figure 2 is influenced by 19th century workwear. Some evaluation of the influence of 19th century workwear on the style. There will be some points from the indicative content to cover some aspects of the style of the modern children's dungarees and the influence of 19th century workwear on some aspects of the style. At the lower end of the mark band there may only be information about either the style of the modern children's dungarees in Figure 2 or the influence of 19th century workwear on the style it will be in some detail.	1–2 marks	Basic analysis of how the style of the children's dungarees in Figure 2 is influenced by 19th century workwear. Limited evaluation of the influence of 19th century workwear on the style. There will be few points from the indicative content to cover limited aspects of the style of the modern children's dungarees and the influence of 19th century workwear on limited aspects of the style. At the lower end of the mark band there may only be basic points about either the style of the modern children's dungarees or the influence of 19th century workwear on the style.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
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02	2	<p>The children's dungarees in Figure 2 are made from 99% organic cotton and 1% elastane denim fabric.</p> <p>Analyse and evaluate the suitability of the fabric for children's dungarees.</p> <p>In your answer refer to:</p> <ul style="list-style-type: none"> • fibres • fabric construction • finishing techniques. <table border="1" data-bbox="320 736 1214 1861"> <tbody> <tr> <td data-bbox="320 736 459 1099">5–6 marks</td> <td data-bbox="459 736 1214 1099">Detailed analysis of the fabric for children's dungarees in Figure 2 and in-depth evaluation of its suitability for childrenswear. A range of points are discussed, that relate to all three areas – fibres, fabric construction and finishing techniques. The information given is mostly accurate and points made are relevant to the children's dungarees. There may be some minor irrelevant points, but this will not detract from the overall quality of the response. At the lower end of the mark band there may be slightly less detail in one or more of the three areas.</td> </tr> <tr> <td data-bbox="320 1099 459 1429">3–4 marks</td> <td data-bbox="459 1099 1214 1429">Good analysis of the fabric for the children's dungarees in Figure 2 with some evaluation of its suitability for childrenswear. Some points are discussed, that relate to at least two of the three areas – fibres, fabric construction and finishing techniques. The information given is mostly accurate and points made are usually relevant to the children's dungarees. At the lower end of the mark band information may concern only a few points but they will be in some detail.</td> </tr> <tr> <td data-bbox="320 1429 459 1794">1–2 marks</td> <td data-bbox="459 1429 1214 1794">Basic analysis of the fabric for the children's dungarees in Figure 2 with limited evaluation of its suitability for childrenswear. Few points are discussed, and they may only relate to one of the three areas – fibres, fabric construction and finishing techniques. The information lacks accuracy and discussion points may show confusion, which are not always relevant to the fabric for the children's dungarees in Figure 2. At the lower end of the mark band only one point may be referred to and information given will be basic.</td> </tr> <tr> <td data-bbox="320 1794 459 1861">0 marks</td> <td data-bbox="459 1794 1214 1861">No response or nothing worthy of credit.</td> </tr> </tbody> </table>	5–6 marks	Detailed analysis of the fabric for children's dungarees in Figure 2 and in-depth evaluation of its suitability for childrenswear. A range of points are discussed, that relate to all three areas – fibres, fabric construction and finishing techniques. The information given is mostly accurate and points made are relevant to the children's dungarees. There may be some minor irrelevant points, but this will not detract from the overall quality of the response. At the lower end of the mark band there may be slightly less detail in one or more of the three areas.	3–4 marks	Good analysis of the fabric for the children's dungarees in Figure 2 with some evaluation of its suitability for childrenswear. Some points are discussed, that relate to at least two of the three areas – fibres, fabric construction and finishing techniques. The information given is mostly accurate and points made are usually relevant to the children's dungarees. At the lower end of the mark band information may concern only a few points but they will be in some detail.	1–2 marks	Basic analysis of the fabric for the children's dungarees in Figure 2 with limited evaluation of its suitability for childrenswear. Few points are discussed, and they may only relate to one of the three areas – fibres, fabric construction and finishing techniques. The information lacks accuracy and discussion points may show confusion, which are not always relevant to the fabric for the children's dungarees in Figure 2. At the lower end of the mark band only one point may be referred to and information given will be basic.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
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	<p>Indicative content</p> <p>Fibres:</p> <ul style="list-style-type: none"> • Cotton is absorbent, strong, smooth and soft for children's comfort • Elastane added to fibre content for the children's ease of movement and gives crease resistance. • Hardwearing so ideal for childrenswear • Easy to wash however slow to dry, which is a disadvantage for children's wear as frequent washing may be necessary • Organic cotton for sustainability and to avoid risk of toxic materials next to children's skin <p>Fabric construction:</p> <ul style="list-style-type: none"> • Twill weave forms a strong hardwearing fabric suitable for dungarees • The denim fabric for the children's dungarees is made with blue and white yarns in line with the traditional colour of denim clothing • Twill weave can hide dirt and stains <p>Finishing techniques:</p> <ul style="list-style-type: none"> • Sand blasted/sand washed fabric with lighter shading on parts of dungarees imitates the look of worn workwear fabric in keeping with fashion and for softness • White polka dot print on blue denim fabric adds fun to the design of the dungarees for children with a decorative finish <p>Award any other valid responses</p>		
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Qu	Part	Marking Guidance	Total marks	AO								
03		<p>Analyse and evaluate the suitability of 100% polyester velvet for the sofa in Figure 3.</p> <table border="1" data-bbox="320 439 1214 1525"> <tr> <td data-bbox="320 439 459 763">5–6 marks</td> <td data-bbox="459 439 1214 763">Detailed analysis and evaluation of the suitability of 100% polyester velvet for the sofa in Figure 3. There will be comments regarding both 100% polyester and velvet. A wide range of different points from the indicative content will be included, especially at the top end of the mark band. Evaluation will include both positive and negative points. There may be some minor irrelevant points, but this will not detract from the overall quality of the response.</td> </tr> <tr> <td data-bbox="320 763 459 1088">3–4 marks</td> <td data-bbox="459 763 1214 1088">Good analysis and evaluation of the suitability of 100% polyester velvet for the sofa in Figure 3. It is likely that there are comments regarding both 100% polyester and velvet. A range of different points from the indicative content will be included, especially at the top end of the mark band. Evaluation may include only positive points. At the lower end of the mark band information may concern only a few points but they will be in some detail.</td> </tr> <tr> <td data-bbox="320 1088 459 1447">1–2 marks</td> <td data-bbox="459 1088 1214 1447">Basic analysis and evaluation of the suitability of 100% polyester velvet for the sofa in Figure 3. A few points from the indicative content will be included especially at the top end of the mark band. There may be comments about only 100% polyester or velvet. Evaluation is likely to include only positive points. There may be some confusion or inaccurate information about the suitability of 100% polyester velvet for the sofa in Figure 3. At the lower end of the mark band only one point may be referred to and information given will be basic.</td> </tr> <tr> <td data-bbox="320 1447 459 1525">0 marks</td> <td data-bbox="459 1447 1214 1525">No response or nothing worthy of credit.</td> </tr> </table>	5–6 marks	Detailed analysis and evaluation of the suitability of 100% polyester velvet for the sofa in Figure 3. There will be comments regarding both 100% polyester and velvet. A wide range of different points from the indicative content will be included, especially at the top end of the mark band. Evaluation will include both positive and negative points. There may be some minor irrelevant points, but this will not detract from the overall quality of the response.	3–4 marks	Good analysis and evaluation of the suitability of 100% polyester velvet for the sofa in Figure 3. It is likely that there are comments regarding both 100% polyester and velvet. A range of different points from the indicative content will be included, especially at the top end of the mark band. Evaluation may include only positive points. At the lower end of the mark band information may concern only a few points but they will be in some detail.	1–2 marks	Basic analysis and evaluation of the suitability of 100% polyester velvet for the sofa in Figure 3. A few points from the indicative content will be included especially at the top end of the mark band. There may be comments about only 100% polyester or velvet. Evaluation is likely to include only positive points. There may be some confusion or inaccurate information about the suitability of 100% polyester velvet for the sofa in Figure 3. At the lower end of the mark band only one point may be referred to and information given will be basic.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
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0 marks	No response or nothing worthy of credit.											

	<p>Indicative content:</p> <ul style="list-style-type: none"> • Polyester is strong and hardwearing however damage to the pile can lead to bald patches • Polyester is crease resistant however the pile may crush or flatten in places making the sofa look worn • Polyester is non-absorbent so may feel uncomfortable during use however the pile creates a soft/smooth/comfortable surface • Polyester is inherently flame retardant but molten fibre can cause serious skin burns so application of a flame retardant finish is recommended. • Polyester’s poor lustre will detract from the lustre created by the pile • Polyester is resistant to damage by sunlight so will keep its colour • Polyester is prone to static electricity so may be uncomfortable in use • The lustrous effect of the velvet is enhanced by the texture formed by buttons • The velvet fabric looks luxurious/expensive • Velvet is a classic/timeless/fashionable fabric • The different shading of the fabric may mean that seat cushions can only be placed in one position so wear on fabric is uneven. • Dirt/dust will be trapped in the pile • Fabric may shed fibres during use <p>Award any other valid responses</p> <p>NB: If responses refer to sustainability it should be about the use of the sofa in the home/long life span not about plastic fibres in the environment or end of life disposal/not biodegradable.</p>		
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Qu	Part	Marking Guidance	Total marks	AO
04	1	<p>State what is meant by the term tolerance.</p> <p>One mark for any correct definition, up to a maximum of 1 mark.</p> <p>Indicative content:</p> <p>Definition of tolerance:</p> <ul style="list-style-type: none"> • the range of acceptable variation from a specified measurement • +/- a certain set amount of allowance when manufacturing a product • accepting small differences in products within batches <p>Award any other valid responses</p>	1 mark	AO4 2a

Qu	Part	Marking Guidance	Total marks	AO
04	2	<p>Give one example of a specific tolerance used in the manufacture of a shirt.</p> <p>One mark for any correct example, up to a maximum of 1 mark.</p> <p>Indicative content:</p> <p>Examples:</p> <ul style="list-style-type: none"> • overall shirt dimensions • measurements within a shirt such as space between buttons/ placement of pockets • seam allowance • size of pocket/collar/cuff • colour variations of materials or final shirts <p>Award any other valid responses</p> <p>Do not award credit to:</p> <ul style="list-style-type: none"> • just a given measurement eg +/-5mm • just a named part of a shirt eg pocket • stretch tolerance 	1 mark	AO4 2a

Qu	Part	Marking Guidance	Total marks	AO
05		<p>State the role of the International Organisation for Standardisation (ISO).</p> <p>This question is about setting up standards rather than checking to see if products are meeting standards/quality.</p> <p>One mark for any correct answer.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Set up to solve global challenges with innovative solutions. • It gathers and distributes information across the world to maintain international standards in products/working practices. • Experts and committees from across the world discuss and negotiate all aspects of an ISO standard before it is approved. • The ISO develops standards only when requested by an industry, a consumer group or other stakeholders. • To develop and publish standards/specifications/reports. <p>Award any other valid responses</p>	1 mark	AO4 2a

Qu	Part	Marking Guidance	Total marks	AO
06		<p>Give three ways a designer can ensure that clothing for children is inclusive.</p> <p>Any three ways, one mark each, up to a maximum of 3 marks.</p> <p>Indicative content:</p> <ul style="list-style-type: none"> • Avoid stereotypical colours such as pink and blue • Designing with colours/motifs/patterns for trims/embroidery/print designs that are not gender specific • Use simple clothing fastenings so that young children can get dressed by themselves • Use adaptive clothing fastenings so that children with disabilities can operate fastenings • Style the clothing to fit a range of body shapes • Include non-binary styled clothing • Plus/slim sized clothing for children included in product range of sizes • Use stretchy fabrics for ease of fit and dressing <p>Award any other valid response.</p>	3 marks	AO4 2c

Qu	Part	Marking Guidance	Total marks	AO								
07		<p data-bbox="320 338 1217 405">Outline the characteristics of Minimalism and minimalist fashion design.</p> <table border="1" data-bbox="320 439 1217 1384"> <tr> <td data-bbox="320 439 459 696">5–6 marks</td> <td data-bbox="459 439 1217 696">Detailed explanation of the characteristics of Minimalism. In depth understanding of Minimalism with a wide range of points from the indicative content about minimalist fashion design. There may be a slight lack of detail or inaccuracy about the characteristics of Minimalism at the lower end of the mark band, but this does not detract from the overall response.</td> </tr> <tr> <td data-bbox="320 696 459 1021">3–4 marks</td> <td data-bbox="459 696 1217 1021">Good explanation of the characteristics of Minimalism. Good understanding of Minimalism with some points from the indicative content about minimalist fashion design. At the lower end of the mark band there may be a lack of information about the characteristics of minimalism, but minimalist fashion design will be explained in some detail, or a lack of information about minimalist fashion design, but the characteristics of minimalism will be explained in some detail.</td> </tr> <tr> <td data-bbox="320 1021 459 1312">1–2 marks</td> <td data-bbox="459 1021 1217 1312">Basic explanation of the characteristics of Minimalism. Limited understanding of Minimalism with few points from the indicative content about minimalist fashion design. Information about minimalism may only focus on owning a limited number of garments. There may be some confusion or inaccurate information about the characteristics of Minimalism and minimalist fashion design.</td> </tr> <tr> <td data-bbox="320 1312 459 1384">0 marks</td> <td data-bbox="459 1312 1217 1384">No response or nothing worthy of credit.</td> </tr> </table>	5–6 marks	Detailed explanation of the characteristics of Minimalism. In depth understanding of Minimalism with a wide range of points from the indicative content about minimalist fashion design. There may be a slight lack of detail or inaccuracy about the characteristics of Minimalism at the lower end of the mark band, but this does not detract from the overall response.	3–4 marks	Good explanation of the characteristics of Minimalism. Good understanding of Minimalism with some points from the indicative content about minimalist fashion design. At the lower end of the mark band there may be a lack of information about the characteristics of minimalism, but minimalist fashion design will be explained in some detail, or a lack of information about minimalist fashion design, but the characteristics of minimalism will be explained in some detail.	1–2 marks	Basic explanation of the characteristics of Minimalism. Limited understanding of Minimalism with few points from the indicative content about minimalist fashion design. Information about minimalism may only focus on owning a limited number of garments. There may be some confusion or inaccurate information about the characteristics of Minimalism and minimalist fashion design.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 2b
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0 marks	No response or nothing worthy of credit.											

	<p>Indicative content</p> <p>Minimalism:</p> <ul style="list-style-type: none"> • Less is more – a focus on the essential design elements to create more impact • Clean, pure, elegant, simple lines • Lack of superfluous and excessive ornamentation and decoration • Monochromatic • Functionality a feature • Geometric/block designs <p>Minimalist fashion design:</p> <ul style="list-style-type: none"> • Sculptural forms often with clever or unconventional construction and styling • Often futuristic designs • Androgynous/neither masculine or feminine in style/suitable for either males or females/genderless, without gender stereotypes • Neutral, plain colour or limited colour palette, often black/white • Use of limited, well-chosen materials • Sustainable fabrics are often used • Focus on craftsmanship and high-quality • Durable fashion that transcends fast fashion • Capsule wardrobe with a limited number of different garments • Classic/timeless fashion such as the LBD/white shirt etc. <p>Award any other valid responses</p>		
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Qu	Part	Marking Guidance	Total marks	AO				
08	1	<p>A batch of 750 dresses is manufactured. On inspection, 16 dresses are faulty.</p> <p>Calculate the probability of randomly picking out a faulty dress from the batch.</p> <p>Give your answer as a decimal to three decimal places.</p> <p>Show your working.</p> <p>Indicative content:</p> <p>Award full marks to a correct answer with or without working.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tbody> <tr> <td>$\frac{16}{750}$ or $\frac{8}{375}$</td> <td>1M</td> </tr> <tr> <td>0.021</td> <td>1A</td> </tr> </tbody> </table>	$\frac{16}{750}$ or $\frac{8}{375}$	1M	0.021	1A	2 marks	AO4 2c
$\frac{16}{750}$ or $\frac{8}{375}$	1M							
0.021	1A							

Qu	Part	Marking Guidance	Total marks	AO								
08	2	<p>The frill height is decreased from 24cm to 20cm for the size 10 dress.</p> <p>The scaling ratio is the same for the frill height and the frill length.</p> <p>Calculate the frill length for the size 10 dress to the nearest cm.</p> <p>Show your working.</p> <p>Indicative content</p> <p>Award full marks to a correct answer with or without working.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <tbody> <tr> <td>$\frac{x}{135}$ or $\frac{20}{24}$</td> <td>1M</td> </tr> <tr> <td>$x = \frac{20}{24} \times 135$</td> <td>1M</td> </tr> <tr> <td>= 112.5</td> <td></td> </tr> <tr> <td>= 113 cm</td> <td>1A</td> </tr> </tbody> </table>	$\frac{x}{135}$ or $\frac{20}{24}$	1M	$x = \frac{20}{24} \times 135$	1M	= 112.5		= 113 cm	1A	3 marks	AO4 2c
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$x = \frac{20}{24} \times 135$	1M											
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= 113 cm	1A											

Qu	Part	Marking Guidance	Total marks	AO						
08	3	<p>The manufacturer is required to make a batch of 175 dresses.</p> <p>There are 4 buttons on the back of each dress.</p> <p>The manufacturer is considering including 1 extra button on the final product for home repairs.</p> <p>Calculate the increase in cost per dress for including the extra button.</p> <p>Give your answer to the nearest penny.</p> <p>Show your working.</p> <p>Indicative content</p> <p>Award full marks to a correct answer with or without working.</p> <table border="1" data-bbox="320 974 1121 1872"> <tbody> <tr> <td data-bbox="320 974 759 1536"> 175 x 4 or 700 or 180 or 175 x 5 or 875 or 252 </td> <td data-bbox="764 974 1121 1536">1M</td> </tr> <tr> <td data-bbox="320 1543 759 1738"> 252 – 180 or 72 </td> <td data-bbox="764 1543 1121 1738">1M</td> </tr> <tr> <td data-bbox="320 1744 759 1872"> 72 ÷ 175 = 0.41142857 41p </td> <td data-bbox="764 1744 1121 1872">1A</td> </tr> </tbody> </table>	175 x 4 or 700 or 180 or 175 x 5 or 875 or 252	1M	252 – 180 or 72	1M	72 ÷ 175 = 0.41142857 41p	1A	3 marks	AO4 2c
175 x 4 or 700 or 180 or 175 x 5 or 875 or 252	1M									
252 – 180 or 72	1M									
72 ÷ 175 = 0.41142857 41p	1A									

Qu	Part	Marking Guidance	Total marks	AO				
08	4	<p>The manufacturer considers sourcing buttons from two different suppliers.</p> <p>Each supplier packages the same amount of buttons in different shaped boxes, as shown in Figure 5.</p> <p>Which supplier’s box will take up less storage space in the warehouse?</p> <p>You must show your working.</p> <p>Indicative content</p> <p>Working must be shown to gain any marks.</p> <table border="1" data-bbox="320 837 1118 1503"> <tr> <td data-bbox="320 837 759 1301"> Box A: 550 x 150 x 110 or 9,075,000 or Box B: 210 x 210 x 205 or 9,040,500 </td> <td data-bbox="759 837 1118 1301" style="text-align: center;">1M</td> </tr> <tr> <td data-bbox="320 1301 759 1503"> Both numbers 9,075,000 and 9,040,500 correct and answer Supplier B </td> <td data-bbox="759 1301 1118 1503" style="text-align: center;">1A</td> </tr> </table> <p>NB: Answers may be in mm (as above) or cm.</p>	Box A: 550 x 150 x 110 or 9,075,000 or Box B: 210 x 210 x 205 or 9,040,500	1M	Both numbers 9,075,000 and 9,040,500 correct and answer Supplier B	1A	2 marks	AO4 2c
Box A: 550 x 150 x 110 or 9,075,000 or Box B: 210 x 210 x 205 or 9,040,500	1M							
Both numbers 9,075,000 and 9,040,500 correct and answer Supplier B	1A							

Qu	Part	Marking Guidance	Total marks	AO
09		<p>State three different ways to reduce the environmental impact of packaging for fashion and textile products.</p> <p>Any three ways, one mark each, up to a maximum of 3 marks.</p> <p>Indicative content</p> <ul style="list-style-type: none"> • Use less/reduce packaging materials • Use recycled packaging materials/recycle packaging materials • Reuse/repurpose packaging materials/canvas bag/bag for life • Use biodegradable packaging materials • Source paper/cardboard from responsibly managed forests • Source, manufacture, and recycle packaging materials using renewable energy • Put recycling instructions on the packaging materials to encourage recycling • Charge customers for packaging • Use paper instead of plastic <p>Award any other valid responses</p>	3 marks	AO4 1a

Qu	Part	Marking Guidance	Total marks	AO								
10		<p>Explain the impact the Second World War (WW2) had on fashion and how Christian Dior influenced fashion after the war ended.</p> <table border="1" data-bbox="320 434 1214 1451"> <tr> <td data-bbox="320 434 459 689">7–9 marks</td> <td data-bbox="459 434 1214 689">Detailed explanation of the impact of the Second World War (WW2) on fashion with a wide range of points from the indicative content. In depth understanding of how Christian Dior influenced fashion after the war ended. There may be a slight lack of detail or inaccuracy at the lower end of the mark band, but this does not detract from the overall response.</td> </tr> <tr> <td data-bbox="320 689 459 1088">4–6 marks</td> <td data-bbox="459 689 1214 1088">Good explanation of the impact of the Second World War (WW2) on fashion with range of points from the indicative content. Some understanding how Christian Dior influenced fashion after the war ended. At the lower end of the mark band there may be a lack of information about fashions during the Second World War (WW2) but Christian Dior’s influence after the war ended will be explained in some detail, or a lack of information about Christian Dior’s influence on fashion but fashions during the Second World War (WW2) will be explained in some detail.</td> </tr> <tr> <td data-bbox="320 1088 459 1384">1–3 marks</td> <td data-bbox="459 1088 1214 1384">Basic explanation of the impact of the Second World War (WW2) on fashion with few points from the indicative content. Limited understanding of the how Christian Dior influenced fashion after the war ended. There may be some confusion or inaccurate information about the impact of the Second World War (WW2) on fashion or about the influence of Christian Dior on fashion after the war ended.</td> </tr> <tr> <td data-bbox="320 1384 459 1451">0 marks</td> <td data-bbox="459 1384 1214 1451">No response or nothing worthy of credit.</td> </tr> </table> <p>Indicative content:</p> <p>Impact of the Second World War (WW2) on fashion:</p> <ul data-bbox="320 1621 1214 2056" style="list-style-type: none"> • Limited resources and materials meant that new clothing had to be rationed and coupons were issued to limit amount that could be purchased • Fabric and clothing were regulated by the government for quality assurance, known as Utility clothing and this reduced the variety of fashions available • Prices were controlled so that clothing was more democratic • Austerity regulations specified clothing styles that reduced need for labour during manufacturing and used minimal fabric. • As a result, hems were shorter than before, style volume reduced, number of pockets and buttons reduced and detailing such as lapel width limited • Fashion focussed on simple lines and limited trims 	7–9 marks	Detailed explanation of the impact of the Second World War (WW2) on fashion with a wide range of points from the indicative content. In depth understanding of how Christian Dior influenced fashion after the war ended. There may be a slight lack of detail or inaccuracy at the lower end of the mark band, but this does not detract from the overall response.	4–6 marks	Good explanation of the impact of the Second World War (WW2) on fashion with range of points from the indicative content. Some understanding how Christian Dior influenced fashion after the war ended. At the lower end of the mark band there may be a lack of information about fashions during the Second World War (WW2) but Christian Dior’s influence after the war ended will be explained in some detail, or a lack of information about Christian Dior’s influence on fashion but fashions during the Second World War (WW2) will be explained in some detail.	1–3 marks	Basic explanation of the impact of the Second World War (WW2) on fashion with few points from the indicative content. Limited understanding of the how Christian Dior influenced fashion after the war ended. There may be some confusion or inaccurate information about the impact of the Second World War (WW2) on fashion or about the influence of Christian Dior on fashion after the war ended.	0 marks	No response or nothing worthy of credit.	9 marks	AO4 2b
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	<ul style="list-style-type: none"> • Functional clothing as many women now took the place of men in workplaces and needed practical clothing. • Military styling was popular as seen in use of shoulder pads • Trouser suits or onesies called 'Siren suits' were fashionable, they covered over night-time clothing for use in air raid shelters • 'Make do and mend' fashion involved reusing existing garments to make new clothes • Man-made fibres such as nylon and rayon were developed to replace fibres such as silk that was unavailable. • Nylon became available to some extent for stockings and brightly coloured and inexpensive patterned rayon fabric for dresses and tops. <p>How Christian Dior influenced fashion after the war ended:</p> <ul style="list-style-type: none"> • Dior's 'New Look' in 1947 completely changed the female fashion silhouette • The shape of breasts was exaggerated, waists much smaller and skirts fuller. • Feminine tight-fitting jackets with padded hips, nipped-in waists, and longer full A-line skirts. • Exclusive, extravagant, and glamorous styles in contrast to the austerity of wartime and the social equality of rationing and regulation • Full long skirts and corsets were not practical or classless in contrast with the wartime democratic fashions worn by women. • Full long skirts disregarded the need for fabric rationing which did not ended until 1949 <p>Award any other valid responses</p>		
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Qu	Part	Marking Guidance	Total marks	AO
11	1	<p>Give two different ways that the design of fashion and textiles products can have a minimal environmental impact in a circular economy.</p> <p>Any two different ways, one mark each, up to a maximum of 2 marks.</p> <p>Indicative content</p> <p>The design of fashion and textiles products to:</p> <ul style="list-style-type: none"> • be a classic/iconic design/with no planned obsolescence/no fast fashion • be as easy as possible to maintain and repair • include materials that can be recycled at end of life • be able to be taken apart for recycling at end of life • include sustainable materials eg biodegradable/organic/recycled materials • be made from a single fibre instead of from blended fibres • be made from durable materials <p>Do not accept reference to CAD prototypes or efficient lay plans to reduce waste</p> <p>Award any other valid responses</p>	2 marks	AO4 2a

Qu	Part	Marking Guidance	Total marks	AO
11	2	<p>Give two different ways that the manufacture of fashion and textiles products can have a minimal environmental impact in a circular economy.</p> <p>Any two different ways, one mark each, up to a maximum of 2 marks.</p> <p>Indicative content</p> <p>The manufacture of fashion and textiles products to:</p> <ul style="list-style-type: none"> • involve a closed loop production system to retain toxic substances used during manufacturing to reuse them rather than release them into the environment • manufacturers offer repair services/supply spare fabric for patches • use renewal energy sources so no fossil fuels are involved in powering machinery etc • reduce product miles and global manufacturing • reduce waste by using efficient lay plans • use Just in Time (JIT) stock control management • use CAM to reduce human error • recycle waste materials <p>Award any other valid responses</p>	2 marks	AO1c

Qu	Part	Marking Guidance	Total marks	AO								
12		<p>Outline different types of collaborative partnerships and explain the benefits of collaborative working for high street fashion brands.</p> <table border="1" data-bbox="320 439 1214 1395"> <tr> <td data-bbox="320 439 459 723">5–6 marks</td> <td data-bbox="459 439 1214 723">Detailed outline of a variety of different types of collaborative partnerships. In depth explanation of the benefits of collaborative working for high street fashion brands. A range of different benefits of collaborative working are explained and these will be relevant to high street fashion brands. There may be a slight lack of detail or inaccuracy at the lower end of the mark band, but this does not detract from the overall response.</td> </tr> <tr> <td data-bbox="320 723 459 1072">3–4 marks</td> <td data-bbox="459 723 1214 1072">Good outline of some different types of collaborative partnerships. Some explanation of the benefits of collaborative working for high street fashion brands. Some different benefits of collaborative working are explained although some may not be relevant to high street fashion brands. At the lower end of the mark band there may only be one type of collaborative partnership, but the benefits of collaborative working for high street fashion brands will be explained in some detail.</td> </tr> <tr> <td data-bbox="320 1072 459 1328">1–2 marks</td> <td data-bbox="459 1072 1214 1328">Basic outline of collaborative partnerships or no outline of a collaborative partnership. Limited explanation of the benefits of collaborative working for high street fashion brands. Few benefits of collaborative working are explained. There may be some confusion or inaccurate information about the benefits of collaborative working for high street fashion brands.</td> </tr> <tr> <td data-bbox="320 1328 459 1395">0 marks</td> <td data-bbox="459 1328 1214 1395">No response or nothing worthy of credit.</td> </tr> </table>	5–6 marks	Detailed outline of a variety of different types of collaborative partnerships. In depth explanation of the benefits of collaborative working for high street fashion brands. A range of different benefits of collaborative working are explained and these will be relevant to high street fashion brands. There may be a slight lack of detail or inaccuracy at the lower end of the mark band, but this does not detract from the overall response.	3–4 marks	Good outline of some different types of collaborative partnerships. Some explanation of the benefits of collaborative working for high street fashion brands. Some different benefits of collaborative working are explained although some may not be relevant to high street fashion brands. At the lower end of the mark band there may only be one type of collaborative partnership, but the benefits of collaborative working for high street fashion brands will be explained in some detail.	1–2 marks	Basic outline of collaborative partnerships or no outline of a collaborative partnership. Limited explanation of the benefits of collaborative working for high street fashion brands. Few benefits of collaborative working are explained. There may be some confusion or inaccurate information about the benefits of collaborative working for high street fashion brands.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 2c
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0 marks	No response or nothing worthy of credit.											

	<p>Indicative content</p> <p>Different types of collaborative partnerships:</p> <ul style="list-style-type: none"> • Partnerships between two companies/brands • The relationship may be between the high street fashion brand and high-end fashion designers • Social media collaborations with eg Pinterest • Between the high street fashion brand and well-known people such as celebrities, influencers, models, musicians, artists etc <p>The benefits of collaborative designing for high street fashion brands:</p> <ul style="list-style-type: none"> • Collaborative working boosts sales • It brings new customers to the high street shops • High street retailers can benefit from shared resources such as marketing and advertising • Fashion brand collaborations between high end designers and high street retailers brings exclusive designs to the high street fashion brand consumer for a short period of time • Mini collections are keenly awaited by consumers who anticipate the chance to buy very desirable fashions, so sales are almost guaranteed • These collections are an innovative way to increase business and reputation • High street brands gain publicity which brings loyal customers from the other partner into the high street store/online • Co-branding of the collaborative collections benefit the image of the high street brand by adding status, prominence and prestige to the brand • Well known people such as celebrities become brand ambassadors signing up to be the face of a brand for a short time and their followers may purchase from the endorsed high street brand. • New unique and innovative products can be developed from the collaboration to expand product lines <p>Award any other valid responses</p>		
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Qu	Part	Marking Guidance	Total marks	AO
13	1	<p>Define the term ‘dart’ and explain its purpose.</p> <p>Definition: 1 mark for a correct point.</p> <p>Purpose: 1 mark for each correct point up to a maximum of 2 marks.</p> <p>Indicative content</p> <p>Definition of the term ‘dart’:</p> <ul style="list-style-type: none"> • Folded and stitched fabric • Inward fold of the fabric • In the shape of a triangle/wedge • Two lines from the edge of the fabric/pattern/template to meet at a point • 3-D shaping created in fabric <p>Purpose of a dart is to:</p> <ul style="list-style-type: none"> • Manipulate fabric to follow the curve of the body at bust/waist/hips • Remove fullness • Improve garment fit • Tailor/customise garment fit <p>Award any other valid responses</p>	3 marks	<p>AO4 2a 1 mark</p> <p>AO4 2b 2 marks</p>

Qu	Part	Marking Guidance	Total marks	AO
13	2	<p>Define the term ‘yoke’ and explain its purpose.</p> <p>Definition: 1 mark for a correct point.</p> <p>Purpose: 1 mark for each correct point up to a maximum of 2 marks.</p> <p>Indicative content</p> <p>Definition of the term ‘yoke’:</p> <ul style="list-style-type: none"> • A pattern piece that fits the body shape at shoulders or hips. • The upper section/panel of a top or skirt <p>Purpose of a yoke is to:</p> <ul style="list-style-type: none"> • Support the looser/fuller parts of the garment/lower gathered/pleated section of the garment • Cover the shoulder area • Reinforce the back/shoulder area of the garment with a double layer of fabric • Add style/contrast/decoration to the garment • To replace the use of a dart <p>Award any other valid responses</p>	3 marks	<p>AO4 2a 1 mark</p> <p>AO4 2b 2 marks</p>