



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

Paper 2 Designing and Making Principles

Mark scheme

June 2025

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	01	Analyse the style of the clothing in Figure 1 and Figure 2 and evaluate their suitability for sleepwear. <table><tr><td>5–6 marks</td><td>Detailed analysis of the style of each type of clothing in Figure 1 and Figure 2. In depth evaluation of its suitability for sleepwear for both types of clothing. There may be both positive and negative evaluative points about the suitability of the clothing for sleepwear. 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 comment about either Figure 1 or Figure 2 clothing, but analysis and evaluation will be in detail.</td></tr><tr><td>3–4 marks</td><td>Good analysis of the style of clothing in Figure 1 and Figure 2 with some evaluation of its suitability for sleepwear. There may be only positive evaluative points about the suitability of the clothing for sleepwear. At the lower end of the mark band there may only be information about the style of either Figure 1 or Figure 2 clothing, but it will be in some detail.</td></tr><tr><td>1–2 marks</td><td>Basic analysis of the style of clothing in Figure 1 and Figure 2 with limited evaluation of its suitability for sleepwear. There may only be analysis of the style of the clothing with no evaluation of its suitability for sleepwear. At the lower end of the mark band there may only be basic information about either Figure 1 or Figure 2 clothing.</td></tr><tr><td>0 marks</td><td>No response or nothing worthy of credit.</td></tr></table> Indicative content: Figure 1: • Unisex style • Pyjamas/2 parts/top and trousers are a practical combination for sleepwear • Long sleeves and long trousers cover most of the body for warmth/comfort when sleeping and for modesty • Contrast colour front button fastening enables clothing fastening to be adjustable although buttons are fairly large, they may be uncomfortable in sleep or difficult to use for some people • Plain blue is a classic colour so sleepwear will remain in fashion • Pocket makes a decorative feature and may be useful during period of sleepwear use • Designed to include contrast colour piping as a decorative feature to make sleepwear stylish • Traditional collar for comfort/warmth when sleeping	5–6 marks	Detailed analysis of the style of each type of clothing in Figure 1 and Figure 2 . In depth evaluation of its suitability for sleepwear for both types of clothing. There may be both positive and negative evaluative points about the suitability of the clothing for sleepwear. 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 comment about either Figure 1 or Figure 2 clothing, but analysis and evaluation will be in detail.	3–4 marks	Good analysis of the style of clothing in Figure 1 and Figure 2 with some evaluation of its suitability for sleepwear. There may be only positive evaluative points about the suitability of the clothing for sleepwear. At the lower end of the mark band there may only be information about the style of either Figure 1 or Figure 2 clothing, but it will be in some detail.	1–2 marks	Basic analysis of the style of clothing in Figure 1 and Figure 2 with limited evaluation of its suitability for sleepwear. There may only be analysis of the style of the clothing with no evaluation of its suitability for sleepwear. At the lower end of the mark band there may only be basic information about either Figure 1 or Figure 2 clothing.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
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		• Turned up cuffs at wrist and ankle to finish edges, for stylish sleepwear • Traditional/classic style features to make sleepwear high quality/fashionable/smart • Trousers, loose at ankle and loose styled top for relaxation so sleepwear is comfortable Figure 2: • Onesie covers almost all the body for warmth/comfort and modesty when relaxing/napping but may be too warm for use as sleepwear in a bed • Zip front fastening is simple to use and makes the clothing practical for sleepwear • Hood with cords gives extra comfort/warmth when relaxing/napping but may be impractical for long periods of sleep impractical/unsafe in a bed • Feet covered/included which is appropriate for relaxation/napping but may cause overheating during long periods of sleep in a bed • Bright blue print makes clothing modern/fun • Designed to include contrast colour piping as a decorative feature to make sleepwear stylish • Cuffs at wrist to finish edges/styled for warmth • Clothing more suited to daytime relaxing/napping than overnight sleeping Award any other valid responses		
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Qu	Part	Marking Guidance	Total marks	AO														
01	02	The clothing in Figure 1 is made from the following fabric: • Fibre content: silk • Fabric structure: satin weave. Analyse and evaluate the suitability of the fabric for sleepwear. <table><tr><td>5–6 marks</td><td>Detailed analysis and in-depth evaluation of the suitability of the silk satin fabric in Figure 1 clothing for sleepwear. There will be both positive and negative evaluative points about the suitability of the silk satin fabric for clothing for sleepwear. 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>3–4 marks</td><td>Good analysis and some evaluation of the suitability of the silk satin fabric in Figure 1 clothing for sleepwear. There may be both positive and negative evaluative points about the suitability of the silk satin fabric for clothing for sleepwear. 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>1–2 marks</td><td>Basic analysis and limited evaluation of the suitability of the silk satin fabric in Figure 1 clothing for sleepwear. There may be only positive evaluative points about the suitability of the silk satin fabric for clothing for sleepwear. 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>0 marks</td><td>No response or nothing worthy of credit.</td></tr></table> Indicative content: <table><tr><td></td><td>Silk</td><td>Satin</td></tr><tr><td>Advantages</td><td> • Smooth/soft feel on skin • Lustrous/luxurious/ sheen/shiny sleepwear • Lightweight • Absorbent for comfort/helps to reduce perspiration while sleeping. • Helps to regulate body temperature/cool in warm weather/some warmth in colder weather </td><td> • Smooth/soft fabric texture on skin • Elegant fabric to give luxurious quality to pyjamas • Lustrous sheen/shiny appearance • Very good drape/some elasticity so pyjamas hang well on the body </td></tr></table>	5–6 marks	Detailed analysis and in-depth evaluation of the suitability of the silk satin fabric in Figure 1 clothing for sleepwear. There will be both positive and negative evaluative points about the suitability of the silk satin fabric for clothing for sleepwear. 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 silk satin fabric in Figure 1 clothing for sleepwear. There may be both positive and negative evaluative points about the suitability of the silk satin fabric for clothing for sleepwear. 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 silk satin fabric in Figure 1 clothing for sleepwear. There may be only positive evaluative points about the suitability of the silk satin fabric for clothing for sleepwear. 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.		Silk	Satin	Advantages	• Smooth/soft feel on skin • Lustrous/luxurious/ sheen/shiny sleepwear • Lightweight • Absorbent for comfort/helps to reduce perspiration while sleeping. • Helps to regulate body temperature/cool in warm weather/some warmth in colder weather	• Smooth/soft fabric texture on skin • Elegant fabric to give luxurious quality to pyjamas • Lustrous sheen/shiny appearance • Very good drape/some elasticity so pyjamas hang well on the body	6 marks	AO3 1a AO3 1b
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			• High tensile strength/strong so pyjamas will withstand movements in sleep. • Resistant to build up of static electricity so no discomfort in use • Hypoallergenic benefitting people with sensitive skin or allergies.		
		Disadvantages	• Not resistant to abrasion so sleepwear is not hardwearing • Expensive • Dry cleaning/careful hand washing and drying is necessary to prevent fabric damage/shrinkage	• Snags easily as floats of weft on the surface may catch which spoils the appearance of the pyjamas	

Qu	Part	Marking Guidance	Total marks	AO								
01	03	The clothing in Figure 2 is made from polyester Polar fleece®. Analyse and evaluate the suitability of the fabric for sleepwear. <table><tr><td>5–6 marks</td><td>Detailed analysis and in-depth evaluation of the suitability of the Polar Fleece® fabric in Figure 2 clothing for sleepwear. There will be both positive and negative evaluative points about the suitability of the Polar Fleece® fabric for clothing for sleepwear. 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>3–4 marks</td><td>Good analysis and some evaluation of the suitability of the Polar Fleece® fabric in Figure 2 clothing for sleepwear. There may be both positive and negative evaluative points about the suitability of the Polar Fleece® fabric for clothing for sleepwear. 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>1–2 marks</td><td>Basic analysis and limited evaluation of the suitability of the Polar Fleece® fabric in Figure 2 clothing for sleepwear. There may be only positive evaluative points about the suitability of the Polar Fleece® fabric for clothing for sleepwear. 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>0 marks</td><td>No response or nothing worthy of credit.</td></tr></table> Indicative content: Advantages of Polar Fleece®: • Good insulator as the weft knitted fabric is brushed on both sides to trap air to make the onesie warm to wear. • Soft dense nap/pile makes the onesie comfortable on the skin. • Bulky yet lightweight for comfort when relaxing. • Crease resistant so looks good in use. • Strong fabric so the onesie will be durable. • Machine washable and dries quickly so easy to care for the onesie. • Sustainable/can be made out of recycled plastic bottles/fleece. • The knitted structure gives stretch to the fabric. • The knitted structure is breathable.	5–6 marks	Detailed analysis and in-depth evaluation of the suitability of the Polar Fleece® fabric in Figure 2 clothing for sleepwear. There will be both positive and negative evaluative points about the suitability of the Polar Fleece® fabric for clothing for sleepwear. 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 Polar Fleece® fabric in Figure 2 clothing for sleepwear. There may be both positive and negative evaluative points about the suitability of the Polar Fleece® fabric for clothing for sleepwear. 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 Polar Fleece® fabric in Figure 2 clothing for sleepwear. There may be only positive evaluative points about the suitability of the Polar Fleece® fabric for clothing for sleepwear. 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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		Disadvantages of Polar Fleece®: • Dense pile may flatten or get matted over time. • May be prone to pilling due to movement in use. • Microfibres/microplastics can be released into the environment during washing/pollute the environment. • Prone to the build-up of static electricity so fabric may attract dirt/cause discomfort. • May be uncomfortable/too warm to wear in warmer weather.		
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02		Analyse the style and design features of the clothing in Figure 3 and evaluate their suitability for emergency workwear. <table><tr><td>5–6 marks</td><td>Detailed analysis of the style and design features of the clothing in Figure 3. In depth evaluation of its suitability for emergency workwear. There may be both positive and negative evaluative points regarding suitability of the clothing for emergency workwear. 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 and design features of the clothing in Figure 3 or the evaluation of its suitability for emergency workwear.</td></tr><tr><td>3–4 marks</td><td>Good analysis of the style and design features of the clothing in Figure 3. Some evaluation of its suitability for emergency workwear. There may be only positive evaluative points about the suitability of the clothing for emergency workwear. At the lower end of the mark band there may only be information about either the style and design features of the clothing in Figure 3 or the evaluation of its suitability for emergency workwear, but it will be in some detail.</td></tr><tr><td>1–2 marks</td><td>Basic analysis of the style and design features of the clothing in Figure 3. Limited evaluation of its suitability for emergency workwear. There is likely to be only positive evaluative points about the suitability of the clothing for emergency workwear. At the lower end of the mark band there may only be basic information about either the style and design features of the clothing in Figure 3 or the evaluation of its suitability for emergency workwear.</td></tr><tr><td>0 marks</td><td>No response or nothing worthy of credit.</td></tr></table> Indicative content: Positive points: <table><tr><th>Style and design features</th><th>Suitability for emergency work</th></tr><tr><td>Long sleeved jacket/long trousers/high neckline/gloves</td><td>Protects the body from some hazards and dangers</td></tr><tr><td>Different sized pockets with convenient placement</td><td>Enables equipment to be carried hands free and within reach</td></tr><tr><td>Pocket fastenings</td><td>Equipment in pocket kept from falling out/secure</td></tr></table>	5–6 marks	Detailed analysis of the style and design features of the clothing in Figure 3 . In depth evaluation of its suitability for emergency workwear. There may be both positive and negative evaluative points regarding suitability of the clothing for emergency workwear. 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 and design features of the clothing in Figure 3 or the evaluation of its suitability for emergency workwear.	3–4 marks	Good analysis of the style and design features of the clothing in Figure 3 . Some evaluation of its suitability for emergency workwear. There may be only positive evaluative points about the suitability of the clothing for emergency workwear. At the lower end of the mark band there may only be information about either the style and design features of the clothing in Figure 3 or the evaluation of its suitability for emergency workwear, but it will be in some detail.	1–2 marks	Basic analysis of the style and design features of the clothing in Figure 3 . Limited evaluation of its suitability for emergency workwear. There is likely to be only positive evaluative points about the suitability of the clothing for emergency workwear. At the lower end of the mark band there may only be basic information about either the style and design features of the clothing in Figure 3 or the evaluation of its suitability for emergency workwear.	0 marks	No response or nothing worthy of credit.	Style and design features	Suitability for emergency work	Long sleeved jacket/long trousers/high neckline/gloves	Protects the body from some hazards and dangers	Different sized pockets with convenient placement	Enables equipment to be carried hands free and within reach	Pocket fastenings	Equipment in pocket kept from falling out/ secure	6 marks	AO3 1a AO3 1b
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Multiple hi-vis strips	Makes emergency worker more visible to others for safety
Reinforcing knee patches	Gives added protection to wearer and protect fabric from abrasion
straps /bars on jacket	Secures /connects/carries/stores equipment
Metal front fastening clips on jacket	Easy to use/ quick release fastening method whilst wearing gloves

Negative points:

- The clothing may be **heavy** to move in
- The clothing may make the wearer **overheat** as most of the body is covered
- The style may **restrict** movement
- The pockets may be filled with **heavy equipment** and be uncomfortable/awkward to move in

Award any other valid responses.

Qu	Part	Marking Guidance	Total marks	AO								
03		Analyse the gloves in Figure 4 and evaluate their suitability for winter sports. In your answer refer to: • style • use of components. <table><tr><td>5–6 marks</td><td>Detailed analysis of the gloves with reference to style of the gloves and the use of components. In depth evaluation of the suitability of the gloves for winter sports. There may be both positive and negative evaluative points regarding the suitability of the style of the gloves and use of components for winter sports. 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 gloves or the use of components.</td></tr><tr><td>3–4 marks</td><td>Good analysis of the gloves with reference to the style of the gloves and the use of components. Some evaluation of the suitability of the gloves for winter sports. There may only be positive evaluative points about the suitability of the style of the gloves and use of components for winter sports. At the lower end of the mark band there may only be information about either the style of the gloves or the use of components, but it will be in some detail.</td></tr><tr><td>1–2 marks</td><td>Basic analysis of the gloves with reference to the style of the gloves and/or the use of components. Limited evaluation of the suitability of the gloves for winter sports. There is likely to be only positive evaluative points about the style of the gloves or the use of components. At the lower end of the mark band there may only be basic information about either the style of the gloves or the use of components.</td></tr><tr><td>0 marks</td><td>No response or nothing worthy of credit.</td></tr></table>	5–6 marks	Detailed analysis of the gloves with reference to style of the gloves and the use of components. In depth evaluation of the suitability of the gloves for winter sports. There may be both positive and negative evaluative points regarding the suitability of the style of the gloves and use of components for winter sports. 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 gloves or the use of components.	3–4 marks	Good analysis of the gloves with reference to the style of the gloves and the use of components. Some evaluation of the suitability of the gloves for winter sports. There may only be positive evaluative points about the suitability of the style of the gloves and use of components for winter sports. At the lower end of the mark band there may only be information about either the style of the gloves or the use of components, but it will be in some detail.	1–2 marks	Basic analysis of the gloves with reference to the style of the gloves and/or the use of components. Limited evaluation of the suitability of the gloves for winter sports. There is likely to be only positive evaluative points about the style of the gloves or the use of components. At the lower end of the mark band there may only be basic information about either the style of the gloves or the use of components.	0 marks	No response or nothing worthy of credit.	6 marks	AO3 1a AO3 1b
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1–2 marks	Basic analysis of the gloves with reference to the style of the gloves and/or the use of components. Limited evaluation of the suitability of the gloves for winter sports. There is likely to be only positive evaluative points about the style of the gloves or the use of components. At the lower end of the mark band there may only be basic information about either the style of the gloves or the use of components.											
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	Indicative content: Positive points: <table><tr><th>Style and use of components</th><th>Suitability for winter sports</th></tr><tr><td>Zip</td><td>Small useful items/card/key/sports pass can be stored on back of hand for easy access/quick card reading</td></tr><tr><td>Clips/fastening/webbing tape at back of wrist</td><td>Hands kept warm/gloves made comfortable as fit of gloves can be adjusted</td></tr><tr><td>Toggle/cord at cuff</td><td>Cuff can be adjusted to keep out cold/snow</td></tr><tr><td>Ring</td><td>To hang up gloves/attach gloves together</td></tr><tr><td>Elastic at inside wrist</td><td>To fit to size so that gloves stay on hands during sport/extra protection to prevent rainwater, snow from getting down glove to hands</td></tr><tr><td>Gloves with fingers</td><td>Fingers can operate individually to give control of sports equipment</td></tr><tr><td>Padded style</td><td>For warmth and protection</td></tr><tr><td>Leather/pleather patch/palm</td><td>For reinforcement against abrasion/added grip during sport</td></tr><tr><td>Geometric/graphic print design</td><td>Fashionable style detail</td></tr><tr><td>Contrasting/bright colour</td><td>Fashion/visibility against snow</td></tr></table> Negative points: • Toggles/cords may get trapped in sports equipment • Fingers may get cold because they are separated from each other • Leather palm may get wet and be slow to dry Award any other valid responses	Style and use of components	Suitability for winter sports	Zip	Small useful items/card/key/sports pass can be stored on back of hand for easy access /quick card reading	Clips/fastening/webbing tape at back of wrist	Hands kept warm/gloves made comfortable as fit of gloves can be adjusted	Toggle/cord at cuff	Cuff can be adjusted to keep out cold/snow	Ring	To hang up gloves/ attach gloves together	Elastic at inside wrist	To fit to size so that gloves stay on hands during sport/ extra protection to prevent rainwater, snow from getting down glove to hands	Gloves with fingers	Fingers can operate individually to give control of sports equipment	Padded style	For warmth and protection	Leather/pleather patch/palm	For reinforcement against abrasion/added grip during sport	Geometric/graphic print design	Fashionable style detail	Contrasting/bright colour	Fashion/visibility against snow		
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Contrasting/bright colour	Fashion/visibility against snow																								

Qu	Part	Marking Guidance	Total marks	AO
04		Give three different ways that designers use mood boards to generate ideas for fashion and textiles products. Any three ways, one mark each, up to a maximum of 3 marks. Indicative content: Designers use mood boards to generate ideas for: • colour combinations/colourways • product type/fabric/component • patterns for fabric print/weave/knit/embroidery • themes/trends for product range/collections • product styles/shapes/structures • fabric textures and qualities • decorative techniques/components • construction techniques • inspiration for design ideas from existing designs/products Award any other valid response	3 marks	AO4 2a

Qu	Part	Marking Guidance	Total marks	AO								
05		Explain how the iterative design process is used when developing a bespoke garment from design brief to final product. <table><tr><td>5–6 marks</td><td>Detailed knowledge and understanding of how the iterative design process is used when developing a bespoke garment. Thorough explanation with detailed and mainly accurate information about the iterative design process from design brief to final product. There will be a range of points from the indicative content to cover many aspects of the iterative design process. 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>3–4 marks</td><td>Good knowledge and understanding of how the iterative design process is used when developing a bespoke garment. Some explanation with information about some aspects of the iterative design process from design brief to final product. There will be some points from the indicative content to cover some aspects of the iterative design process. At the lower end of the mark band there may only be points about the iterative design process or points about bespoke garments but they will be explained in detail.</td></tr><tr><td>1–2 marks</td><td>Basic knowledge and understanding of how the iterative design process is used when developing a bespoke garment. Limited explanation with little or no information about the iterative design process from design brief to final product. There will be few points from the indicative content to cover limited aspects of the iterative design process. There may be some confusion or inaccurate information about the iterative design process when developing a bespoke garment.</td></tr><tr><td>0 marks</td><td>No response or nothing worthy of credit.</td></tr></table> Indicative content: • The client explains the wants/needs to the designer. • The design specification is written and checked with client. • Design ideas/fabric samples/techniques are discussed with and approved by client. • Process includes user centred design (UCD). • Design iterations may involve adding/removing design features. • The design specification is used to evaluate against during design and development.	5–6 marks	Detailed knowledge and understanding of how the iterative design process is used when developing a bespoke garment. Thorough explanation with detailed and mainly accurate information about the iterative design process from design brief to final product. There will be a range of points from the indicative content to cover many aspects of the iterative design process. 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 knowledge and understanding of how the iterative design process is used when developing a bespoke garment. Some explanation with information about some aspects of the iterative design process from design brief to final product. There will be some points from the indicative content to cover some aspects of the iterative design process. At the lower end of the mark band there may only be points about the iterative design process or points about bespoke garments but they will be explained in detail.	1–2 marks	Basic knowledge and understanding of how the iterative design process is used when developing a bespoke garment. Limited explanation with little or no information about the iterative design process from design brief to final product. There will be few points from the indicative content to cover limited aspects of the iterative design process. There may be some confusion or inaccurate information about the iterative design process when developing a bespoke garment.	0 marks	No response or nothing worthy of credit.	6 marks	AO4 2c
5–6 marks	Detailed knowledge and understanding of how the iterative design process is used when developing a bespoke garment. Thorough explanation with detailed and mainly accurate information about the iterative design process from design brief to final product. There will be a range of points from the indicative content to cover many aspects of the iterative design process. 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 knowledge and understanding of how the iterative design process is used when developing a bespoke garment. Some explanation with information about some aspects of the iterative design process from design brief to final product. There will be some points from the indicative content to cover some aspects of the iterative design process. At the lower end of the mark band there may only be points about the iterative design process or points about bespoke garments but they will be explained in detail.											
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0 marks	No response or nothing worthy of credit.											

		• Toiles/prototypes/mock-ups are shown to the client/trialled to check accuracy at each stage of development. • Third party feedback may influence further iterations. • Final design is approved by the client. • Client attends fittings during manufacture to ensure fit. • Final fitting may result in minor adjustments to the bespoke garment. Award any other valid responses		
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Qu	Part	Marking Guidance	Total marks	AO																
06	01	The ski jacket in Figure 5 features a reflective fabric triangle on the back. The template is an isosceles triangle with base angle 78° and height 54 cm. Calculate the area of reflective fabric required for the triangle. <table><tr><td>Tan chosen or used</td><td>1 M</td></tr><tr><td>$\tan 78 = \frac{54}{x}$ or $x = \frac{54}{\tan 78}$ or 11.4780543302</td><td>1 M</td></tr><tr><td>their $\frac{11.4780543302 \times 2 \times 54}{2}$ or their 11.4780543302×54</td><td>1M</td></tr><tr><td>[619, 621]</td><td>1A</td></tr></table> Alternative method with the third angle <table><tr><td>Tan chosen or used</td><td>1 M</td></tr><tr><td>$\tan 12 = \frac{x}{54}$ or $54 \times \tan 12 = x$ or 11.4780543302</td><td>1 M</td></tr><tr><td>their $\frac{11.4780543302 \times 2 \times 54}{2}$ or their 11.4780543302×54</td><td>1M</td></tr><tr><td>[619, 621]</td><td>1A</td></tr></table>	Tan chosen or used	1 M	$\tan 78 = \frac{54}{x}$ or $x = \frac{54}{\tan 78}$ or 11.4780543302	1 M	their $\frac{11.4780543302 \times 2 \times 54}{2}$ or their 11.4780543302×54	1M	[619, 621]	1A	Tan chosen or used	1 M	$\tan 12 = \frac{x}{54}$ or $54 \times \tan 12 = x$ or 11.4780543302	1 M	their $\frac{11.4780543302 \times 2 \times 54}{2}$ or their 11.4780543302×54	1M	[619, 621]	1A	4 marks	AO4 2c
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[619, 621]	1A																			

Qu	Part	Marking Guidance	Total marks	AO						
06	02	A batch of 1050 ski jackets is manufactured. The reflective fabric for the triangles is 152 cm wide. The triangles are placed on the fabric as shown in Figure 6. Calculate the minimum length of reflective fabric (length x) needed to manufacture the batch of ski jackets. <table><tr><td>152 ÷ their 11.4780543302 x 2 or 152 ÷ their 22.9561087 or 6.62133128</td><td>1 M</td></tr><tr><td>12 triangles per row. or 1050 ÷ their 12 or 87.5 or 88 or 88 x 54</td><td>1 M</td></tr><tr><td>4752</td><td>1A</td></tr></table>	152 ÷ their 11.4780543302 x 2 or 152 ÷ their 22.9561087 or 6.62133128	1 M	12 triangles per row. or 1050 ÷ their 12 or 87.5 or 88 or 88 x 54	1 M	4752	1A	3 marks	AO4 2c
152 ÷ their 11.4780543302 x 2 or 152 ÷ their 22.9561087 or 6.62133128	1 M									
12 triangles per row. or 1050 ÷ their 12 or 87.5 or 88 or 88 x 54	1 M									
4752	1A									

Qu	Part	Marking Guidance	Total marks	AO						
06	03	A second batch of ski jackets is made. The ski jackets are white, orange or yellow. 144 white ski jackets are made. The different colours are made in the following ratio: 2 : 7 : 1 white orange yellow How many more orange than yellow are made? <table border="1"><tr><td>144 ÷ 2 = 72</td><td>1 M</td></tr><tr><td>their 72 x 6 or their 72 x 7 – their 72 or 504 – 72</td><td>1 M</td></tr><tr><td>432</td><td>1A</td></tr></table>	144 ÷ 2 = 72	1 M	their 72 x 6 or their 72 x 7 – their 72 or 504 – 72	1 M	432	1A	3 marks	AO4 2c
144 ÷ 2 = 72	1 M									
their 72 x 6 or their 72 x 7 – their 72 or 504 – 72	1 M									
432	1A									

Qu	Part	Marking Guidance	Total marks	AO
06	04	In a third batch of the ski jackets, the reflective fabric is replaced by a photochromic fabric. State the meaning of the term photochromic. One mark for any correct definition, up to a maximum of 1 mark. Indicative content • changes colour/appearance in response to light Award any other valid responses.	1 mark	AO2 a

Qu	Part	Marking Guidance	Total marks	AO								
07		Explain how the introduction of synthetic fibres improved the properties and care of clothing in the 20th century. Give examples of specific fibres in your answer. <table><tr><td>7–9 marks</td><td>Detailed explanation of how the introduction of synthetic fibres improved the properties and care of clothing in the 20th century. In depth understanding of how the introduction of synthetic fibres improved the properties and care of clothing in the 20th century demonstrated with a range of points from the indicative content. At the top end of the mark band a variety of examples of specific fibres are given. Information will be mainly accurate. There may be a slight lack of detail at the lower end of the mark band but this does not detract from the overall response.</td></tr><tr><td>4–6 marks</td><td>Good explanation of how the introduction of synthetic fibres improved the properties and/or care of clothing in the 20th century. Some understanding of how the introduction of synthetic fibres improved the properties and/or care of clothing in the 20th century demonstrated with some points from the indicative content. Some accurate information will be given. At the lower end of the mark band there may only be one example of a specific fibre but it will be referenced in some detail.</td></tr><tr><td>1–3 marks</td><td>Basic explanation of how the introduction of synthetic fibres improved the properties and/or care of clothing in the 20th century. Limited understanding of how the introduction of synthetic fibres improved the properties and/or care of clothing in the 20th century demonstrated with few points from the indicative content. There may be some confusion or the information given may be inaccurate. At the lower end of the mark band there may only be one example of a specific fibre with limited explanation.</td></tr><tr><td>0 marks</td><td>No response or nothing worthy of credit.</td></tr></table>	7–9 marks	Detailed explanation of how the introduction of synthetic fibres improved the properties and care of clothing in the 20th century. In depth understanding of how the introduction of synthetic fibres improved the properties and care of clothing in the 20th century demonstrated with a range of points from the indicative content. At the top end of the mark band a variety of examples of specific fibres are given. Information will be mainly accurate. There may be a slight lack of detail at the lower end of the mark band but this does not detract from the overall response.	4–6 marks	Good explanation of how the introduction of synthetic fibres improved the properties and/or care of clothing in the 20th century. Some understanding of how the introduction of synthetic fibres improved the properties and/or care of clothing in the 20th century demonstrated with some points from the indicative content. Some accurate information will be given. At the lower end of the mark band there may only be one example of a specific fibre but it will be referenced in some detail.	1–3 marks	Basic explanation of how the introduction of synthetic fibres improved the properties and/or care of clothing in the 20th century. Limited understanding of how the introduction of synthetic fibres improved the properties and/or care of clothing in the 20th century demonstrated with few points from the indicative content. There may be some confusion or the information given may be inaccurate. At the lower end of the mark band there may only be one example of a specific fibre with limited explanation.	0 marks	No response or nothing worthy of credit.	9 marks	AO4 2b
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0 marks	No response or nothing worthy of credit.											

Indicative content:			
Synthetic fibre	Improved properties/care of clothing		
Polyamide/polyester/acrylic	Easy-care synthetic clothing can be washed on lower temperatures , is quick to dry, shrink and crease resistant . Made care of clothing much easier as synthetic fibres can be machine washed .		
Elastane/Spandex/Lycra®	Increased stretch and recovery to improve fit and comfort in clothing. Made underwear more comfortable and lighter in weight from 1960s onwards. Often used in fibre blends to improve sportswear/fashion clothing.		
Polyamide/Nylon	Can be made smooth, fine and lustrous . First developed in 1930s as an alternative to silk which was hard to obtain during the Second World War. Strong, very durable/resistant to wear and tear/long lasting, can be used in harsh conditions for outdoor/work clothing.		
Polyester/polyamide	Thermoplastic so that they can be heat-set to create pleats or creases in clothing to eliminate the need for ironing to make care of clothing easier.		
Acrylic	Produced as a staple fibre to make soft and warm clothing at a cheaper cost compared to wool.		
Kevlar/aramid fibres	Increased strength, abrasion and slash resistance whilst being lightweight for protective clothing. Introduced in 1970s for police/military clothing.		
Nomex/aramid fibres	Flame resistant and light weight , with increased strength and abrasion resistance for protective clothing used for fire fighters and racing drivers.		
Coolmax® polyester	Engineered to make clothing more breathable and enable moisture to be wicked away from the body for more comfort in sportswear		
Microfibres	Polyester/polyamide fibres which are ultra fine. began to be used widely in the 1990s with a range of properties such as very soft, strong, durable, breathable, light weight, dries quickly/easy to care for . Used for sportswear, outdoor clothing, underwear.		
Award any other valid responses			

Qu	Part	Marking Guidance	Total marks	AO
08		Give three different reasons why toiles are used in fashion design. Any three reasons, one mark each, up to a maximum of 3 marks. Indicative content: Toiles are used to test/improve/develop/modify: • fit/size • methods of construction/processes/techniques • placement of decorative trims/techniques/fastenings/components • functionality • design/shape/drape/style • pattern/pattern pieces • see design in 3D • identify/resolve issues/problems/quality of design • model design/show clients/get feedback Award any other valid responses	3 marks	AO4 2a

Qu	Part	Marking Guidance	Total marks	AO								
09		Explain how Vivienne Westwood challenged the boundaries in fashion. Give examples of specific fashion collections and garments in your answer. <table><tr><td>7–9 marks</td><td>Detailed explanation of how Vivienne Westwood challenged the boundaries in fashion with a wide range of points from the indicative content. In depth understanding of how her work challenged the boundaries in fashion. At the top end of the mark band a range of examples of specific fashion collections and garments will be referenced in detail. There may be a slight lack of detail or inaccuracy at the lower end of the mark band, but this does not detract from the overall response.</td></tr><tr><td>4–6 marks</td><td>Good explanation of how Vivienne Westwood challenged the boundaries in fashion with a range of points from the indicative content. Some understanding of how her work challenged the boundaries in fashion. Some examples of specific fashion collections and garments are given. At the lower end of the mark band there may only be one example of a specific fashion collection or garment but it will be referenced in some detail.</td></tr><tr><td>1–3 marks</td><td>Basic explanation of how Vivienne Westwood challenged the boundaries in fashion with a limited range of points from the indicative content. Little understanding of how her work challenged the boundaries in fashion. There may be some confusion and incorrect information about specific fashion collections and garments. At the lower end of the mark band there may be no examples of specific fashion collections or garments or one example with basic information.</td></tr><tr><td>0 marks</td><td>No response or nothing worthy of credit</td></tr></table> Indicative content: How Vivienne Westwood challenged the boundaries in fashion: • In partnership with Malcolm McLaren she designed controversial anti-establishment clothing for the Punk movement. • Her Punk clothing challenged what was acceptable as fashion it included shocking provocative styles referencing fetish wear, featured explicit imagery and images subverting traditional images of the monarchy.	7–9 marks	Detailed explanation of how Vivienne Westwood challenged the boundaries in fashion with a wide range of points from the indicative content. In depth understanding of how her work challenged the boundaries in fashion. At the top end of the mark band a range of examples of specific fashion collections and garments will be referenced in detail. 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 how Vivienne Westwood challenged the boundaries in fashion with a range of points from the indicative content. Some understanding of how her work challenged the boundaries in fashion. Some examples of specific fashion collections and garments are given. At the lower end of the mark band there may only be one example of a specific fashion collection or garment but it will be referenced in some detail.	1–3 marks	Basic explanation of how Vivienne Westwood challenged the boundaries in fashion with a limited range of points from the indicative content. Little understanding of how her work challenged the boundaries in fashion. There may be some confusion and incorrect information about specific fashion collections and garments. At the lower end of the mark band there may be no examples of specific fashion collections or garments or one example with basic information.	0 marks	No response or nothing worthy of credit	9 marks	AO4 2b
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0 marks	No response or nothing worthy of credit											

	• Punk garments included shockingly distressed, ripped denim, tartan, leather and rubber decorated with metal chains, spikes and safety pins. • She looked into past historical fashions for inspiration and structures for modern fashion for the fashion silhouette, • Her androgynous New Romantic styles inspired by pirates and 17/18 century fashions pushed gender boundaries. Male models wore pearls and her fashions for men included skirts. • Her underwear as outerwear challenged the boundary of respectability. • Bras and corsets were worn on top of dresses to express female empowerment and liberation, challenging the idea that they restricted women. • Traditional English tailoring and fabrics featured in her fashions challenging the relevance of past fashions to new generations. • When Naomi Campbell fell on the catwalk in Vivienne Westwood's extremely high heels it highlighted how her designs challenged the practicality of fashions. • She challenged fashion culture to consider sustainability in fashion as early as the 1980s. • She pushed the boundary of the purpose of fashion when it was used as a medium to raise awareness of political messages such as climate change, with slogans on T-Shirts, ethical fashion. Examples of specific fashion collections and garments: • 1976 'God Save the Queen' screen printed T-shirt/top showing the Queen with a safety pin through her lips • Naked Cowboy T-Shirt • Punk bondage trousers with 'hobble' straps to restrict leg movement and a removable 'bum flap' • 1981 Pirate collection featuring loose, wide, striped trousers, and oversized shirts worn with a sash • 1982 underwear-as-outerwear 1950s-style satin bras worn over dresses • 1985 Mini-Crini collection including a short, bell-shaped skirt inspired by the Victorian crinoline • 1987 corsets-as-outerwear • 2012 London Fashion Week T-shirt saying 'climate revolution'. Award any other valid responses		
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Qu	Part	Marking Guidance	Total marks	AO								
10		Explain different ways that waste can be reduced in the manufacture of knitted products. <table><tr><td>5–6 marks</td><td>Detailed knowledge and understanding of different ways that waste can be reduced in the manufacture of knitted products. There will be a range of points from the indicative content with thorough explanation. There will be more than one reference to knitted products and how waste can be reduced in the manufacture of knitted products. There may be a slight lack of detail or inaccuracy at the lower end of the mark band, but this does not detract from the overall response.</td></tr><tr><td>3–4 marks</td><td>Good knowledge and understanding of different ways that waste can be reduced in the manufacture of knitted products. There will be some points from the indicative content with some explanation. At the lower end of the mark band there may be only one reference to knitted products but how waste can be reduced in the manufacture of fashion and textiles products will be explained in detail.</td></tr><tr><td>1–2 marks</td><td>Basic knowledge and understanding of different ways that waste can be reduced in the manufacture of knitted products. There will be few points from the indicative content with limited explanation. There may be some confusion or inaccurate information about different ways that waste can be reduced in the manufacture of knitted products. At the lower end of the mark scheme there may be no reference to knitted products, only basic information about how waste can be reduced in the manufacture of fashion and textile products.</td></tr><tr><td>0 marks</td><td>No response or nothing worthy of credit</td></tr></table> Indicative content: • Fully fashioned knitting to exact shape and size eliminates yarn waste • Seamless manufacture of knitwear reduces use of yarn/thread that would otherwise be used in the seam allowance or to join pieces together • Whole garment/3D garment manufacture eliminates waste as no construction is required • Use of computer generated efficient lay plans for warp/weft knit fabric results in most economic use of fabric • JIT (Just In Time) stock control management prevents over ordering of yarns and knitwear stock degradation/unwanted stock so waste is reduced	5–6 marks	Detailed knowledge and understanding of different ways that waste can be reduced in the manufacture of knitted products. There will be a range of points from the indicative content with thorough explanation. There will be more than one reference to knitted products and how waste can be reduced in the manufacture of knitted products. There may be a slight lack of detail or inaccuracy at the lower end of the mark band, but this does not detract from the overall response.	3–4 marks	Good knowledge and understanding of different ways that waste can be reduced in the manufacture of knitted products. There will be some points from the indicative content with some explanation. At the lower end of the mark band there may be only one reference to knitted products but how waste can be reduced in the manufacture of fashion and textiles products will be explained in detail.	1–2 marks	Basic knowledge and understanding of different ways that waste can be reduced in the manufacture of knitted products. There will be few points from the indicative content with limited explanation. There may be some confusion or inaccurate information about different ways that waste can be reduced in the manufacture of knitted products. At the lower end of the mark scheme there may be no reference to knitted products, only basic information about how waste can be reduced in the manufacture of fashion and textile products.	0 marks	No response or nothing worthy of credit	6 marks	AO4 2c
5–6 marks	Detailed knowledge and understanding of different ways that waste can be reduced in the manufacture of knitted products. There will be a range of points from the indicative content with thorough explanation. There will be more than one reference to knitted products and how waste can be reduced in the manufacture of knitted products. There may be a slight lack of detail or inaccuracy at the lower end of the mark band, but this does not detract from the overall response.											
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0 marks	No response or nothing worthy of credit											

		- Knitting garments in white/beige then dyeing in response to sales/customer demand reduces overproduction/waste Reduction in use of water in fibre production/knitwear dyeing decreases waste of a natural resource - Knitwear/fibre dyeing using a closed-loop system reduces chemical waste due to the recycling of chemicals Reusing knitted fabric off-cuts to manufacture new knitted products eliminates the need to create more fabric and reduces waste Re-spinning waste fibres from knitwear manufacturing into new yarns for knitwear Award any other valid responses		
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Qu	Part	Marking Guidance	Total marks	AO
11		Give three different quality assurance processes that minimise faults in the manufacture of textile products. Any three methods, one mark each, up to a maximum of 3 marks. Indicative content: - Use a manufacturing specification/technical documents to specify manufacturing information Check the quality of materials from suppliers Test production methods/systems Check machines are working properly Train staff to follow correct procedures Check production samples against a reference sample/standard - Carry out planned quality control checks during production - Put total quality management (TQM) in place - Use a scrum framework/quality circle to assure quality - Use six sigma to make use of statistical analysis to improve quality assurance Award any other valid responses	3 marks	AO4 2a