

# DESIGN AND TEXTILES

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Paper 9631/01  
Fibres, Fabric and Design

## Key messages

- Candidates should include detailed, relevant and specific examples in 'discussion' questions.
- Candidates must be careful to respond to key words / command words in the questions to ensure that their answers are relevant to the question posed.

## General comments

In **Section A**, the **Question 1** was well attempted. However, **Question 2 (b)** regarding the structure of non-woven fabrics was not well answered.

## Comments on specific questions

### **Section A**

#### **Question 1**

- (a) (i) Wool origins were known and many scripts gained full credit, however not all answers included that it was a staple fibre.
- (ii) Wild silk origins was also well understood and many candidates gained full credit.
- (iii) Jute was not well known and was sometimes muddled with flax.
- (b) (i) The microscope view of wool was generally well answered and there were many accurate diagrams showing the cross section and longitudinal views.
- (ii) Wild silk fibres were not as well known as wool.
- (c) The comparison of absorbency for cotton and wool fibres was usually well answered. Many scripts had the comparison in a tabular form. Some of the answers were rather general and lacked details of percentages or explanations of the points stated. The comparison of extensibility was not as well answered as the comparison of absorbency. A few answers gained full marks.
- (d) There were some good discussions of the advantages of using fabrics made from cotton fibres or synthetic fibres for clothing. Performance characteristics are usually well known and a range of different points were often given. This included strength, comfort, absorbency, care/laundry, environmental issues. Specific fabric names were given as examples in order to illustrate the points being made.

#### **Question 2**

- (a) (i) The most common answer given here was wool used to make felt fabric.
- (ii) This was less well known and often details were lacking. The name of a synthetic fibre was given in many cases, although a name of a fabric was usually not known. Answers could have included polyester for fleece (used in quilting) and interfacing or acrylic for acrylic felt.

- (b) (i) to (iv)** was poorly answered by many candidates. Needle-punching, stitch binding and thermo-bonding were not well known and many scripts left these blank. The best answer was for **(iv)** for felting, and the process for this was sometimes given in detail. For most of these answers, the specific fibres needed to be given, followed by key points explaining how the web/batt was made and how the fibres are fixed together to form the non-woven fabric. A few scripts gained good scores showing a depth of knowledge and understanding. These non woven fabric construction processes are listed in the syllabus (point 1.5).
- (c)** Regenerated cellulose fibres and fabrics are usually well known, although some of the answers lacked adequate detail. Performance characteristics are known but sometimes only listed, without adequate explanation. Fibres most commonly given were viscose, acetate and Lyocell. Some stronger candidates were able to give details about the different fabrics which are used.

## Section B

### Question 3

- (a) (i)** A good number of answers gave one good quality sketch, with suitable labelling of the style features so that high marks could be awarded. One fabric was usually given, as required by the question. There were a few scripts where candidates gave three separate sketches showing a style feature on each, however this did not answer the question.
- (ii)** Many answers gave an idea from an historical building as a design for a fashion top. This was well attempted in general, although full credit could not always awarded due to lack of detail or inaccurate sketching.
- (iii)** Candidates' answers was variable for this question, as details about how a repeat design could be made were sometimes lacking clarity.
- (b)** Batch production was usually well known and a variety of points were given. However, these were not always well explained and where a list of points was given without explanation, higher marks could not be awarded. Factors which could have been included are: types of fabric, sizes to be made, staff availability, techniques and processes to be worked, specialist machinery available, etc.
- (c)** There were some good points made in this discussion question, although there was not always sufficient detail given. Answers could have included: traditional skills; artefacts from museum collections; special dye/print techniques relevant to specific areas or civilisations; use of special dyes/colours, etc.

### Question 4

- (a) (i)(ii) and (iii)** Batch, mass and one off production were well known and a number of answers gained full credit.
- (b)** The advantages of batch production were understood and there were a number of very good answers.
- (c)** This was mostly well answered, with relevant points being given for both. Lay planning was well known.
- (d)** This question was not always well answered. The making process included how the jeans are sewn together in manufacturing, rather than the preparation of the fabric/sewing at home. Sewing equipment included: sewing machines e.g. lockstitch for straight seams; overlocker for neatening; embroidery machine for embellishment; bar tacking for pocket corners and pressing equipment. Some answers gave a description of how one pair of jeans would be made, which was not relevant for this question. Sewing equipment was a well known topic, but not all the pieces of equipment mentioned by some candidates would be used in the making of jeans.

# DESIGN AND TEXTILES

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Paper 9631/02  
Practical Test

## Key messages

- A variety of different garments were produced for adult and children's wear, e.g. skirts, shirts and dresses.
- Individual Centres need to work with the same design for all the candidates.
- A working diagram is helpful for the candidates as a guide to the garment they will be making.
- Production plans need a time plan.

## General comments

1. Centres need to prepare the examination with detailed instructions for the candidates and use the Practical Test Task Mark Sheets provided in the syllabus.
2. The Centre may test the examination prior to the examination date to give candidates clear instructions of the tasks set. This may be achieved by:
  - assessing the complexity of the pattern alteration,
  - testing the timing of the tasks,
  - trialling the mark scheme.

***This should be confidential and cannot involve disclosing the content of the examination to the candidates.***

3. A balanced mark scheme should be provided with an equal distribution of marks for the Implementation and tasks set. All the tasks completed should be included in the mark scheme. Half marks should not be awarded. Centres need to work with one mark scheme.
4. Confirmation of the work submitted should be stapled to the Practical Test Task Mark Sheet.
5. Name labels need to be stitched onto the garments and not pinned for health and safety reasons. Staples will damage the fabric.
6. Centres should present the written paper, garment and paper pattern in each candidate's package and not separated.

## Comments on specific questions

### Question 1

#### Task Analysis and Planning

- (a) Centres need to give clear instructions to the candidates on the Practical Test Task Sheet.
- (b) Candidates successfully listed or used a table format to note the fabrics, notions, prices and resources needed. *Fabric which has not been used should be kept by the Centre/candidate and **not** sent to the examination board.*
- (c) Candidates choice of fabric was based on availability, colour and fashionable trends. Fabrics were named, e.g. cotton lawn, tropical wool. There was some knowledge shown of fabric and fibre

performance. Centres need to advise the candidates on a suitable weight of fabric to work with for the style and cut of the garment.

## Question 2

### Preparation

- (a) **Paper patterns, whether commercial or drafted, need to be included for examining purposes.**

Centres need to ensure that there are enough construction techniques in the designs. The following range of pattern drafting and pattern adaptations were evident in the patterns submitted:

- (i) Straight skirt developed with a front yoke and 2 x knife pleats running either side of the front of the skirt.
  - (ii) Drafted straight skirt with one centred inverted pleat and the waistline finished with a facing.
  - (iii) Drafted straight skirt developed into a skirt with yoke and box pleats.
  - (iv) Bodice front waistline darts adapted to princess seams leading into the armhole.
  - (v) Short set-in shirt sleeve lengthened to three-quarter length and to include a band cuff.
  - (vi) Short straight raglan sleeve adapted to create fullness and to include a band cuff.
  - (vii) Blouse hem adapted into a casing for an elasticated finish.
- (b) Candidates should be instructed to sew completed tasks in the garment. Sections of facings and unfinished hems do not give a completed appearance to the garment. A list of the tasks and the time needed for each process should be made.

The time allocated for Preparation and Implementation is not often utilised by candidates in their production plans.

Candidates have:

- 2 hours as Preparation time to complete the pattern alteration/drafting, fitting the garment and making any adjustments.
- 3 hours for Implementation in which to construct the final garment.

- (c) Candidates should not use the commercial paper pattern markings, e.g. notches on the edges of a pattern piece are a guide for joining sections together and should be cut outwards not inwards so as to avoid gaps forming within the seam allowance.

Marks are awarded to candidates who present a lay plan showing the straight of grain, folded fabric and quantities to be cut.

- (d) The Centres provided a comment and a mark for the fitting which was carried forward.

## Question 3

### Implementation

- (a) The centres provided a comment and a mark for the fitting of the garment which was carried forward.

(b) **Tasks**

**Disposal of fullness, darts, pleats, gathers.**

Skirt waistline darts at the back should be pressed towards the centre and be of the same length. Most darts were poorly secured at the points. Tying off the ends with a knot wears away.

A more secure method is to reverse the straight stitching for a few stitches at the points of the dart. Bust darts on shirts were generally made well and pressed downwards. The back waist darts on shirts were well made and pressed towards the centre.

Raglan sleeve shoulder darts varied in length and most were not neatened at the cut edges of the dart.

Skirt front knife pleats were successfully made and pressed well.

Skirt front and back box pleats were well made but not pressed.

Skirt centre front inverted pleats were generally made well. The pressing was weak where the pleats were different widths at the waistline and hem.

Skirt waistline with gathers were well made but the choice of a heavy weight fabric would make the skirt very heavy to wear and created bulk at the waistband.

Bodice gathers at the neckline needed two gathering/stitching lines to create an even distribution of gathers. This was a difficult task to complete as the gathers needed to be set into bias binding.

Raglan sleeves gathered into a cuff: most candidates did not adapt the sleeve to create more width at the hem. The majority of candidates used the original hem and gathered a small section at the centre of the cuff.

**Seams and seam allowances**

Open seams were the most frequently made. Where zig zag stitch is used to neaten the seam allowances, the stitching needs to be tested on a sample of the fabric to be used. The stitching needs to encase the raw edges. The standard seam allowance is 1 to 1.5 cm. Seams are usually stitched first before hemming.

Princess seams leading into the armhole need narrower seam allowances and are usually pressed away from the bodice centre front or back. They may need clipping to form a good curve.

Flat felled seams were made successfully on shirts.

**Yokes**

Yokes attached to the front and back of skirts were set in accurately. They need to be completely faced, as opposed to finishing the waistline with a facing.

Yokes set into shirts were successfully stitched at the front and back.

**Fastenings – Zippers, Hooks and Eyes, Buttons and Buttonholes**

Zip insertion in a straight skirt showed very poor stitching, with long threads caught into the zipper and broken stitches.

Seam allowances need to be neatened before the zip is inserted into a garment.

Invisible zips in skirts were inserted successfully. The position of the zip did not leave enough allowance at the top of the zip to accommodate the facing being turned back.

Hooks and eyes were generally poorly stitched on and were often not needed.

Buttons and buttonholes were generally very poorly stitched on, with poor tension in the buttonhole stitch.

### **Necklines and Collars**

The neckline binding on a bodice showed an excellent standard, with a hand stitched finish.

Bias binding cut and made from the fabric used for blouses was stitched onto gathered necklines. Few candidates completed this difficult task successfully as it required control of a gathered neckline which included raglan sleeves and a shoulder dart.

Many candidates purchased commercially made bias binding that was too narrow to work with.

Stand collars on shirts were generally poorly attached. The facings were not prepared and stitched accurately. Collars were interfaced but there was little understanding of the commercial instruction sheet showing collar preparation and attachment to the garment.

### **Elasticated casings**

Generally, successfully completed at the hem of blouses with machine stitched edges.

### **Sleeves**

Set in sleeves were poorly set in, due to notches being cut off at the cutting stage and there being no disposal of fullness at the sleeve head. Seam allowances were not neatened.

Many raglan sleeves were inserted back to front, mainly due to the notches not being cut out and matched with the bodice sections.

### **Cuff Bands**

Cuff bands on raglan sleeves were made to varied widths and depth. Most sleeves introduced some fullness into the cuff. Some sleeves had no fullness and the band was made to fit the sleeve hem. The cuffs varied in quality, mainly due to the method used for attachment. Where the attachment of the cuff to the sleeve was poor; the cuff and sleeve seam allowances were visible on the wrong side of the cuff and not neatened.

Cuff bands on set in sleeves were open to interpretation, e.g. with an opening at the two ends and not a continuous band. Band facings were incomplete or stitched with seam allowances unfinished and showing on the wrong side when they should be concealed inside the cuff.

### **Hems**

The majority of hems were narrow machined and straight stitched.

Where the hem edges were overlocked and secured to the garment with a straight stitch, the straight stitching was too far away from the overlocked edge.

## **Question 4**

### **Evaluation**

- (a) There were some conclusive comments made, allowing the candidates an opportunity to state their experience of the examination.
- (b) Candidates noted any strengths, weaknesses and improvements that could be made, especially with time management and machinery used.
- (c) There was a high standard of practical work shown by candidates in pattern cutting and construction.

# DESIGN AND TEXTILES

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<p><b>Paper 9631/03</b> <b>Textiles Applications and Technology</b></p>
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## Key messages

- Candidates should take note of the command word given at the beginning of the question.
- A 'discuss' question requires a more detailed response, with reference to relevant examples.
- Particular attention should be given to the key words in a question so that candidates can:
  - understand what the question demands,
  - directly relate a detailed response to the correct subject of the question,
  - identify the most relevant examples to include in their answers.

## General comments

Most of the questions were well attempted this year. However there are still answers which do not address the command word, in particular 'discussion' questions - giving a list of points is not adequate for this type of question.

Fewer diagrams were included this year and although this is not a requirement, they can be included to illustrate specific points or examples. The front of the question paper states this.

A small number of scripts had no responses for some of the questions.

## Comments on specific questions

### **Section A**

#### **Question 1**

This was generally well answered.

- (a) (i) Fabrics for nightwear were well known, with examples such as cotton lawn, cotton jersey, polyester lawn (flame-proofed). A few answers gave only the fibre name (such as 'cotton'), but at advanced level, the name of the fibre and construction method/fabric name should be known.
- (ii) Most answers gave three reasons for the choice of fabrics in (a) (i), although answers were not always fully explained, resulting in less credit. Common answers included comfort, washability, absorbency, softness, etc. Some answers gave a list of points, often 4 or more. As the question asked for only three, with two marks allocated to each point, a more detailed answer was required in order to gain full credit.
- (b) An assessment of environmental issues was mostly well known and many relevant points were given. These included reducing energy use, reducing water for dyeing, disposing of textiles and using recyclable fabrics, non-use of fossil fuels, etc. A few candidates answered this question well and showed very good understanding of the issues involved.
- (c) Many answers showed good knowledge of fabrics and many appropriate examples of suitable fabrics were included in the most successful responses. Some answers gave lists of points without adequate discussion, so lower marks were awarded in these cases. Fabric finishes were known generally, although not all were appropriate for evening wear. Popular choices of finishes included textured surfaces (e.g. embossing), shiny surfaces (e.g. calendering) and stain resistance.

## Question 2

- (a) (i) Almost all answers gave a definition of secondary colours and many answers gained full credit.
- (ii) Tertiary colours were not so well known although a few answers gained full credit.
- (b) Application of colour was generally well known although not always related adequately to the question, which focused on manufacturing. Credit was given for methods of applying colour but higher marks were awarded when the responses included an assessment of dyeing and printing as used on a large scale. Answers frequently included methods of dyeing (immersion), tie-dyeing, block printing and batik. Other points could have included digital printing and transfer printing.
- (c) There were some good discussion points on whether the choice of coloured fabrics influences a fashion designer when designing new textile products. Answers included colour trends, age of the wearer, use of specific colours, types of fabrics being used, season, etc. Not all answers were well discussed though, as there are still those who give lists of points rather than expanding them and relating the points specifically to the question asked.

## Section B

### Question 3

- (a) This was well attempted and a variety of points were given about the factors to be considered when designing clothing using creative techniques. The most frequent answers included: types of fabrics, colours, age of wearer, types of creative techniques to be used, cultural and religious considerations, were amongst. The most successful answers expanded on each point well, whereas less successful responses gave lists of points with little discussion.
- (b) Variable responses were seen for this question. The manipulation of fabrics included how different effects can be made such as pleating, shirring, gathering, adding layers (e.g. applique), making textured surfaces with fabric (such as fraying), making patterned holes, etc. Where answers had included specific examples, more credit was awarded. A large number of answers listed the techniques without including details, so less credit could be given.

### Question 4

- (a) Where it was answered, there were some detailed responses, which showed very good knowledge and understanding of the performance characteristics between staple fibre yarns and filament yarns. Answers included comparison points about strength, aesthetic values (shiny/dull), absorbency, durability, feel/handle, etc.
- (b) There were some good answers for this and some detailed knowledge and understanding of manufacturing processes was evident. Where more detail was given on each point, more marks could be awarded. Answers included the information found on a design specification, fabrics, components, sizes to be made, making a prototype, lay planning etc.

### Question 5

- (a) This was mostly well answered although a few candidates repeated points. Frequently listed points included: theme to be chosen, following current trends (often with an example), what sort of home accessory, fabric, colour, etc.
- (b) This was usually well answered and some of the candidates included: types of fibres/fabrics used, user of the cushion/where it is to be used, safety points, dyeing/printing qualities according to decoration (if any), which fabric finishes could be used on the fabric, etc.
- (c) Answers were variable and in some cases the answer did not relate to the manufacturing method which was asked for in the question. The most appropriate answers would have included one-off production compared with batch production. Where a specific type of decorated cushion was given, answers were more detailed and included relevant points. Such points included: the method used for cutting the fabric, the number of people working in the team, how the assembly would be carried out, etc. Some answers gave a comparison of two cushions without giving details of how they

would be manufactured, so that less credit could be awarded. A number of answers chose to include labelled diagrams.

# DESIGN AND TEXTILES

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Paper 9631/04  
Coursework

## Key messages

- Centres continued to demonstrate interesting and personal links to the themes chosen which demonstrated ownership of the folder.
- There were no pins attached to any work this year.
- Well known designers continue to be a source of inspiration to many candidates within both their folder and practical work.
- Presentation and organisation of folders should be focused and detailed as much as possible (see notes in general comments). Marks are credited for this within the evaluation.
- It is important that the design stages of any product are both detailed and solve the given brief.

## General comments

- Organisation of folder work is extremely important on a number of levels. Creating each page as a detailed busy layout, which is concise but thorough is encouraged, rather than heavyweight pages which feature one small sentence or image. This way of working not only adds excessive weight to the folder but is not good practice in terms of layout and presentation. Candidates need to be mindful that although they are creating three different products with paperwork, it is important not to create too much repetition within their folders, as this will not enable them to gain extra marks. Folders need to be secured or arranged in such a way that all paperwork and samples are carefully encapsulated and that there is no possibility of anything becoming loose.
- Centres need to be mindful about the weight and size of the products sent, for example it is not necessary to send a cushion cover complete with the internal filling; the cover will suffice. Weight of the products is also important, as some products were over 1.1 kg in weight, a consequence of the design, which although well executed, can create issues when being moderated.
- Fabric painting with inappropriate materials and techniques is unlikely to add credit to the work, as it is deemed 'unnecessary' in terms of finish, drape, quality control and aftercare of the product. To give a more professional finish and quality to the work, appropriate materials and mediums need to be used such as: screen printing, silk painting with the use of gutta, and stencil work using fabric dyes. Fabric dyes, which need thickening, need to have 'Manutex' or a binder added to give them the correct viscosity. Acrylic paint or other painting medium, usually used on paper, is not a good medium to use on fabric.
- Photography continues to be important to demonstrate evidence of the methods of practical work, the majority of candidates utilise this well. However, quality of photographs should preferably be in colour and printed clearly.

## Administration

- Candidates continue to work in one folder and with one theme for all three products and this must continue to be encouraged within centres.
- All work was correctly administered, with appropriate detailed paperwork and the majority of work was securely fastened together.

## Research, aims and analysis

- For the majority of candidates 'this is well executed, with an inspirational picture alongside some strong themes which gave a clearer picture as the folder developed.
- It is important to review any created questionnaires to ensure all information gleaned from them move the design process forward.

- Many folders demonstrate a clear understanding of current trends and the products that are available by creating a comparative shop, utilising magazines, periodicals and the internet.
- The Theme is extremely important and many candidates show personal connections to their chosen theme, whether it be about where they live and the surrounding landscape, or interests that they may have.
- An effective use of this section of work is to select a strong enough theme to be used for all three products, so that reviewing and refining will result in more time spent on practical development rather than the repetition of the same segments of information.
- Effective folders demonstrate a strong and clear link between research and the final products.

### **Planning and development**

- Concise planning has been shown in the majority of folders, which is great to see. In some cases, a logical and methodical approach is clearly demonstrated in the use of materials and notions.
- Some folders show good examples of development but there are many that need further work. It is extremely important that the design stages of any product are detailed and solve the given brief. This results in a product that is fit for purpose.
- The development must not only show working samples of embellishment and construction but, in order to do these, successful mock ups and toiles need to be developed and included in the folder. Attaching a few swatches of fabric does not resolve or move the process on any further.
- Design ideas with clear and detailed annotation is important to communicate further ideas and thoughts.

### **Process – carrying out the coursework tasks**

- Consideration of skills, techniques, materials and quality of finish within strict time scales will all have implications on the type of products developed and created. To access those higher marks a high level set of skills and construction methods has to be included. For example, creating three identical or very similar products, with little differing construction levels in skill but different in embellishments, is not going to access those higher marks.
- There have been good examples of creativity and originality coupled with competence in practical skills.

### **Realisation – quality of the outcome**

- Time management continues to be an important part of the process in order to successfully produce three equal and skilfully made items. To access those higher marks, all products need to be equal in quality.
- The products, when completed, should use skilful textile techniques rather than glued-on trimmings or inappropriate paint on fabric.

### **Evaluation**

- The majority of folders have shown a definite progression within the evaluations and it is clear that more time has been allocated to this side of the process. However, more logging of strengths and weakness would give further depth to this section of the folder.

Candidates should continue to follow the points below:

- Write about the outcomes of the task and draw conclusions about the process.
- Consider the original aim of the projects and how it is evidenced in the final outcomes.
- Consider the strengths and weaknesses in each product.
- How effective has the choice of techniques, materials, shape and size been? (This could be annotated within the folder as it develops.)
- Consider future developments that could be explored. For example, other products that would fit into the theme or similar products which have been developed further.