



Cambridge Assessment
International Education

Coursework Handbook

Cambridge O Level Fashion & Textiles 6130

For examination from 2020

In order to help us develop the highest quality resources, we are undertaking a continuous programme of review; not only to measure the success of our resources but also to highlight areas for improvement and to identify new development needs.

We invite you to complete our survey by visiting the website below. Your comments on the quality and relevance of our resources are very important to us.

www.surveymonkey.co.uk/r/GL6ZNJB

Would you like to become a Cambridge International consultant and help us develop support materials?

Please follow the link below to register your interest.

www.cambridgeinternational.org/cambridge-for/teachers/teacherconsultants/

Copyright © UCLES June 2020

Cambridge Assessment International Education is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which itself is a department of the University of Cambridge.

UCLES retains the copyright on all its publications. Registered Centres are permitted to copy material from this booklet for their own internal use. However, we cannot give permission to Centres to photocopy any material that is acknowledged to a third party, even for internal use within a Centre.

Contents

Contents	3
Introduction	4
Section 1: Suitable coursework tasks.....	5
Section 2: Administering the project.....	28
Section 3: Project assessment	31

Introduction

The aim of this handbook is to support you in the planning and delivery of the Cambridge O Level Fashion & Textiles 6130 syllabus. The emphasis is on supporting the coursework component of this syllabus.

This handbook aims to improve your confidence in:

- developing effective and appropriate coursework tasks
- applying the marking criteria
- correct administration.

How to use this handbook

Use this handbook together with the Cambridge O Level Fashion & Textiles syllabus which is on the Cambridge International website.

Read through the handbook, then practise marking the sample coursework project and compare your marks with those of the moderator. The moderator's comments on the marking are provided to offer insight into how to apply the mark scheme. We strongly recommend you view projects on-screen so you can expand the images. If you prefer to print them, we suggest you do so at A3 size.

The coursework component of this qualification is marked by centres. A sample of your marking is then sent to Cambridge International where it is externally moderated to ensure accuracy and consistency across the entire cohort.

Additional support materials are on the [School Support Hub](#)

Section 1: Suitable coursework tasks

1.1 Syllabus requirements

For Cambridge O Level Fashion & Textiles 6130, candidates take two compulsory components: Written Paper and Coursework. The coursework component has a 50% weighting in the assessment.

For the coursework component, candidates are required to produce two fashion items, each accompanied by a folder of supporting evidence:

- Item 1 – one fashion garment and accompanying folder
- Item 2 – one fashion accessory and accompanying folder

1.2 Choosing a task

Suggested list of task titles:

Fashion item (garment): (choose **one** from this list for Item 1)

1. Design and make a skirt showing the use of *tie and dye*, etc.
2. Design and make a dress for a special occasion which is decorated with *machine stitching*, etc.
3. Design and make a pair of shorts which have *decorated pockets*, etc.

It is recommended that the garment made for Item 1 is made to fit the candidate.

Fashion accessories: (choose **one** from this list for Item 2)

1. Design and make a bag with a *batik design* or *quilted design* suitable for a holiday.
2. Design and make a scarf which has a silk painted design based on the study of a *natural form such as shells*, etc.
3. Design and make a belt which uses *recycled materials* or *ribbon* and *beads* for decoration.

This is a suggested list of task titles; words in italics can be amended according to local conditions, or availability of materials and/or resources. Centres could write their own task or use/amend the task titles listed above (you can check task titles with Cambridge). For example, for Item 1, a learner may choose to design and make a block-printed skirt, based on research into Aboriginal art. For Item 2, they could design and make a holiday bag inspired by a textile artist who uses recycled materials and machine embroidery.

You can approach learners' selection of appropriate tasks in several ways:

- give learners a free choice from the suggested list
- give a group of learners a limited number of the tasks from which they choose one
- allow learners to adapt the tasks and choose decorative techniques that better suit them or the centre.

Learners' interest in their choice of task will help them to maintain a motivated and determined approach to coursework. You will know the strengths and weaknesses of your learners and, as such, your initial guidance on the choice of task is vital.

More technical items, for example jackets and bags, allow learners to demonstrate a higher standard of manipulative skills on a variety of processes. The choice to design and make a scarf or belt is more suited to learners who need more support, due to the limited number of construction processes required. It is important that the chosen task allows learners to demonstrate a range of construction and decorative techniques appropriate to their level of skill.

There is no right or wrong method of approaching task selection, but the chosen method may reflect learners' levels of skill, or the nature of their previous experience of fashion and textiles. Do not allow learners just to make what they want as this may lead to outcomes that do not meet the requirements for assessment.

Whatever method is used, it is vital that learners take on tasks that can be completed in the time available and which allow them to respond to all sections of the assessment criteria.

1.3 Project outcomes

Fashion items (one garment and one accessory)

The two items chosen must allow for a variety of fabrics, skills and processes to be used. Candidates should aim to show a wide range of different skills/processes on the two items. Candidates should select suitable skills/processes from the syllabus content (application of colour; processes; and decoration and embellishment). Effective decorative work and embellishment of fabrics allows candidates to access the higher marks. Candidates should demonstrate both hand and machining skills as appropriate.

It is recommended that the garment made for Item 1 is made to fit the candidate. This should include a pattern alteration/adaptation; candidates should include details of how this was carried out in the accompanying folder.

Folders (one folder for each fashion item)

Folders should be A4 or A3 and have a soft cover. Folders should include details of the planning done by learners **before** making the items.

1.4 Structure

There is no agreed or prescribed design process that has to be followed. Encourage learners to structure their work in line with the Description of assessment contained in the syllabus. This will make the guidance for them clear, and by following this structure they will not miss out any of the evidence required for assessment. Having folders which follow similar structures also makes marking easier, especially where several teachers are involved, and should make the process consistent and reliable.

Cambridge International does not specify the number of pages required for the folder as assessment is based on quality and not quantity. Encourage learners to make the best use of time and space with appropriate and relevant information clearly presented on each page. They should avoid overly large fonts, large headings and unnecessary embellishment.

The marks available for each section of the project indicate the proportion of time which should be given to each. As already stated, learners can take various approaches depending on the nature of the task.

1.5 Content

The content of each project will reflect the needs and requirements of the design task being addressed. Candidates should structure the project so that it covers all the assessment criteria. This does not imply a rigid linear approach to designing and making. Candidates are expected to carry out further research as they explore ideas and develop design proposals.

The following points offer guidance for each of the assessment headings in the syllabus. In some cases, we give examples of the type of content that might be included. Note that these are examples only, as there will be considerable variation in actual content depending on the design task and outcome. An example showing how the marking criteria have been applied are also included at the back of this handbook. The following guidance covers the information that candidates should include as evidence for each section of the marking criteria.

Part 1: Folder

Investigation of task (includes research)

Candidates should **state clearly a chosen design task** and **identify the main points of this task**. Firstly, candidates should collect relevant inspirational information and images that will enable them to generate their first design sketches, for example, information on existing textile products and an inspirational design

theme. Investigations into a fashion designer whose designs they find stimulating can also encourage design ideas.

However, candidates should avoid simply repeating extracts of text on fashion designers, colour and materials from websites and textbooks. Instead, the research collected should be relevant, inspire and help candidates to make informed decisions about their design ideas. Annotated images/photographs highlighting how the images inspired the candidate are often much more relevant and useful than text.

For example, if a candidate's task is to design and make a **holiday bag** based on a **seaside theme**, they might investigate the following, and collect relevant information:

- Seaside images.
- Existing holiday bags – sizes/shapes/features/fabrics/functions.
- A textile designer who makes bags with a seaside theme.
- Methods of decorating fabric suitable for a seaside theme.
- A summary to demonstrate how they have been inspired by their investigations. This could include concept sketches (quick, simple, pencil drawings) illustrating their first design thoughts and ideas. Concept design sketches can be included at any appropriate point.

Example Candidate Work – Investigation of task

Examiner comment

INVESTIGATION OF TASK


Design brief
design and make a trendy fashionable jacket for a teenager/ young women, decorated using different textured fabrics.

Research and analysis

Before researching i already had an idea of the type of jacket i would have liked to make,as well as the certain fabric to use. I have a huge interest towards the wildlife and the animals that live here in Zimbabwe, one animal for certain stood out to me the most when i was on an African safari drive, the leopard . It stood out to me as i rarely saw it , but when i did , i couldn't get my eyes off of it. The beautiful print he had on his skin and the different colours were just so extraordinary and mesmerising .The leopard is one of the big 5 animals in Africa. I couldn't think of anything better way to show this exotic animal off than on my garment.My aim is to hopefully show appreciation for our natural wildlife.I would like to to resemble this animals fur by using faux fur. Whilst researching i found that leopard print symbolizes: " physical strength, perseverance, confidence, power, intelligence,beauty, independence and female mystique". (the astrology web). I found that these aspects are very important to a woman. According to one of the biggest french fashion designers -Christian Dior , he once quoted that "if you are fair and sweet , don't wear it " , referring to leopard print just showing how of a daring look it has which i loved.I liked the fact that it is a dangerous look which also portrays the animal, it is dangerous yet majestic.

Looking at old fashion articles i found that leopard print has always been so popular and yet it always comes back into fashion with the same impact each time, which would be perfect as it can be worn anytime and still make a 'statement'. Whilst looking at many magazines i found that this print was shown on many cover pages of magazines such as voque and bazaar.

The most latest one being the early 2019 campaign.



This candidate has stated a clear, focused design brief. The information provided concisely explains why they have chosen leopard print for their design inspiration, and discusses the styles and fabrics that are associated with a leopard print design. There is relevant reference to Christian Dior and his interpretations of using leopard print. Inspirational images of leopard print jackets are included. This page sets the scene for the project and demonstrates that the candidate has a clear focus on design ideas and intentions.

Example Candidate Work – Investigation of task

Examiner comment

Mood board: Tropical Fest



A small faux leather handbag with a visible front zip and short straps. The white background allows the details to stand out.



A small square bag with printed leaves. It can be used as a handbag or shoulder bag. Beads have been used to bring the bag to life.

A cute white and green coconut shell bag with printed coconut trees. It can be used as a purse or sling bag. This bag is suitable for short and tall people with



A black shoulder bag suitable for any height and figure type. Bright colour thread has been used for the hand embroidery stitches to decorate the bag.



A big black hand bag suitable for tall thick figures. Machine embroidery has been used to decorate the bag.



A small evening bag with a white background. This bag has green printed leaves. Red shiny beads have been placed on the leaves to add elegance as well as bring the bag to life



A big white square shoulder bag with brown straps, the bag has green printed leaves and white flowers on it








A big satchel with a white background and printed green leaves. This type of bag is suitable for a holiday bag as it has a lot of space.

This candidate has presented a page on existing products, similar to those they intend to design and make. All images are relevant and inspire ideas for tropical-themed fabric decoration and possible bag shapes. Annotations demonstrate that the candidate is beginning to consider the purpose of different styles of bags and how decorative details can be added effectively.

Example Candidate Work – Investigation of task

Examiner comment

Market Research

Image	Shop	Price	Colour	Description	Opinion
	Accessorize	£25	Cream and navy	An oversized bag with varying sizes of navy stripes. The strap goes all the way around the bag.	I like the size of this bag and how the strap goes all the way around the bag, but there are no pockets which I would find problematic if I were going to the beach.
	Simply beach	£33	Blue with white writing	A large navy beach bag with no pockets. It has a large rope handle with a flat bottom.	I like the handles as they give off a nautical vibe. I don't like the fact that there are no pockets and the dark col-
	Odyseaco	£29.25	Green and black	Green fabric with an insulated section at the bottom. Mesh panels allow a person to easily see the contents of the bag. There are also short thick straps.	I like the many pockets and mesh for easy access, but the mesh panels would allow sand to easily come into the bag. I really like the colour of the bag as it has a very summery vibe.
	Gemline	£7.87	Green and black	Green bag with black mesh pockets with a thin long black strap. The top of the bag has a zip to close it.	I really like this style of bag as the pockets on the outside allow visibility but don't allow sand to come into the main bag. The amount of black does not make the bag seem summery. The zippered top does not allow for easy
	Malirona	£28.95	Grey-blue with cream handles	A large bag with multiple outside pockets of different sizes and rope handles and a rectangular base.	As I have previously stated, I love the handles as rope. The outside pockets allow easy access and the grey blue colour gives off a beachy vibe.

This candidate has analysed a carefully chosen range of different existing bags which are all relevant to the task and will help them through their design journey. From this analysis the candidate has been able to make some decisions on the types of fabrics, handles, bag shape, pockets and colours that are suitable for the task and tropical theme.

Development of design proposal for item and decision for final idea

Candidates have the opportunity to show their creativity and imagination in this section by exploring and proposing design ideas. This section is about developing a final design proposal as a result of experimenting with different ideas through fashion drawings and practical fabric work. The highest marks are only available to candidates who demonstrate a creative flair. Encourage candidates to avoid making decisions on final design proposals too early as this can compromise creativity and the design development process.

There is no preferred method of presenting drawings, but design ideas should be clear to the observer. In most cases this will be through freehand sketching with sensible use of colour/shading as required. Where learners are using CAD (Computer-aided design software) to generate ideas, they should also use pencil or pen sketches so that they can develop their ideas quickly and have time to produce practical fabric samples.

Candidates need to produce a range of drawings that show different design ideas influenced by their research. A wide variety of fashion drawing templates (for both garments and accessories) are on the internet and provide a good starting point for improving the quality of sketches. Candidates should annotate their designs to explain design thinking and include ideas for placement of decorative techniques. At this stage, they should make sure that the ideas they present are different in style and shape, not just colour and pattern.

A crucial part of the development process is for candidates to make some **experimental fabric samples** of a range of possible construction/decorative techniques, demonstrating how their ideas could be developed into a practical outcome. Encourage candidates to be creative and experimental in this development work. We suggest a limit of three types of experimental work. For example: a holiday bag design decorated with seashells could be developed by trialling three different ways in which the seashells could be produced. One sample could be made of the shells created in hand/machine embroidery stitches, a second sample using appliqué and a third sample of block-printed shells decorated with beading. The candidate can then decide on the best method for their final design proposal.

The development of **design ideas should lead candidates to decisions for their final idea**. Candidates need to bring together their research, sketches and experimental samples, and make decisions about shapes, sizes, materials, construction and decorative techniques relating to the final proposal.

To summarise, candidates should include the following in this section:

- a range of different fashion sketches (annotated) relating to their research
- experimental fabric samples of construction/decorative techniques showing how the sketches could develop into a fashion product.

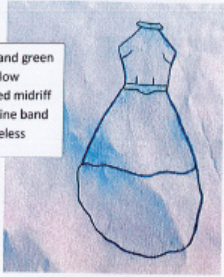
Example Candidate Work – Development of design proposal

Examiner comment

Design ideas

1.


- Blue and green
- High-low
- Shaped midriff
- Neckline band
- Sleeveless



I do not like this dress because the high-low style does not suit my body type. I am short

2.


- Grey
- Medium length
- Sleeveless
- Wrap over skirt
- V-neckline



I have a small bust and this style would not really compliment my bust

3.

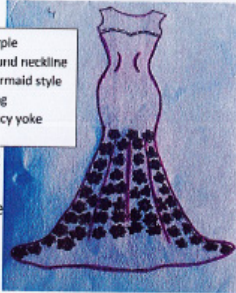
- Green
- Medium length
- Shawl neckline
- Pleated skirt



This dress is far too casual. Hence, I can't make it meet the requirements of item1

4.


- Purple
- Round neckline
- Mermaid style
- Long
- Fancy yoke



This dress is long and I am a short person hence the style and my figure type will collide

5.

- Short dress
- Gathered skirt
- Net overlay
- Beads



I like this dress because the design suits my figure type

This candidate has presented a range of well-drawn fashion sketches inspired by existing dresses analysed earlier. Fashion drawings are coloured, with some construction details and placement of decorative features identified. Annotation relates to design features and whether the style would suit the candidate. It is recommended that the garment for Item 1 is made to fit the candidate.

Example Candidate Work – Development of design proposal

Examiner comment

Design ideas

1
Casual handbag with a white background. It has embroidered flowers on it and is secured with brown piping, the bag is fastened by press studs and has 2 inside pockets. I do not like the bag because of the shape.

2
Cream backpack with green leaves. It has a patch pocket which is fastened by a blue button. The bag is fastened by an invisible zip. I do not like this bag because it might be too overwhelming for the small body that I poses.

3
A small blue and yellow handbag with brown straps and an inside zip and a purple detachable detail. This bag is too wide for me and it has too little decoration.

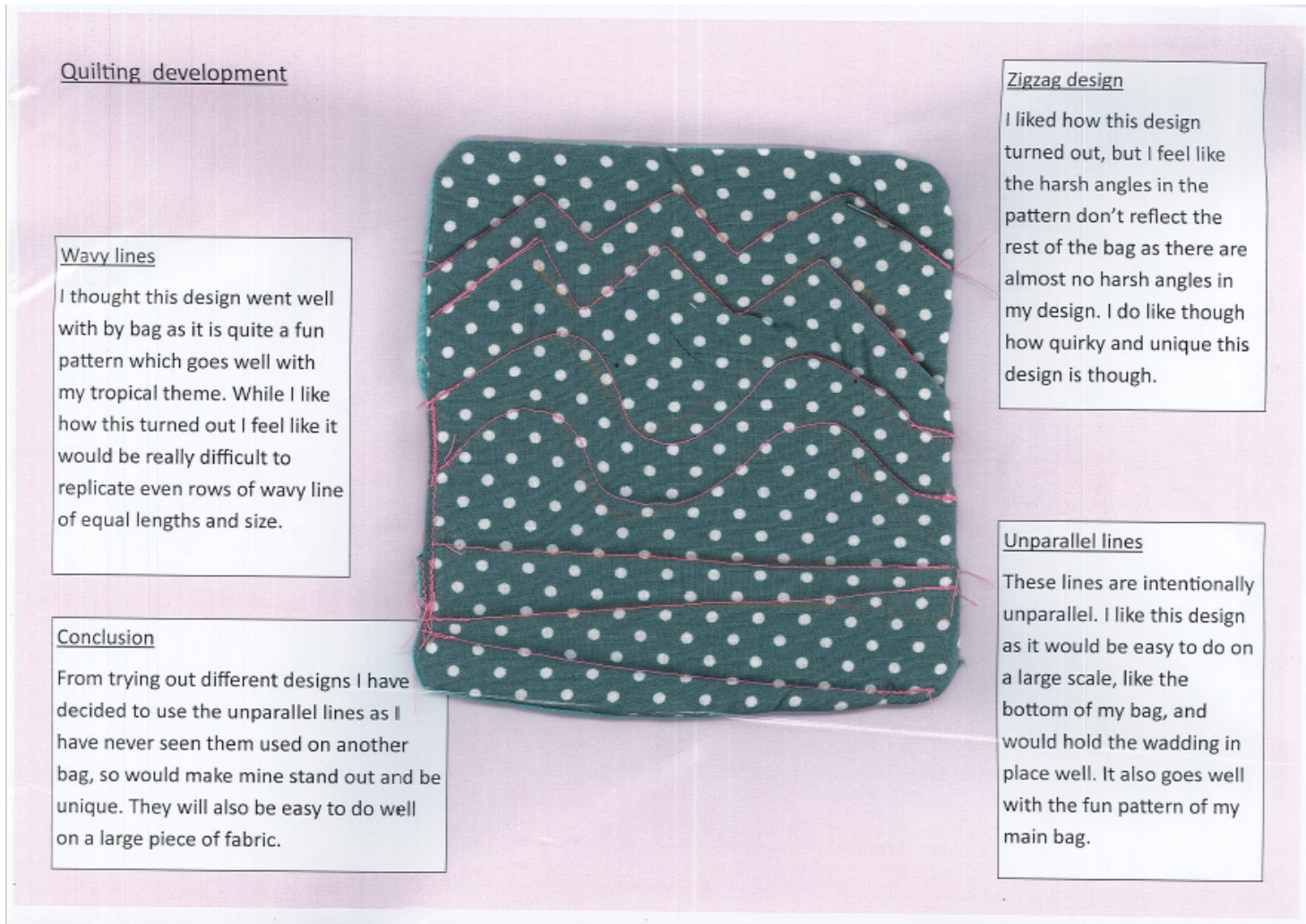
4
A large horizontal rectangle handbag it is made from paper piecing. It has 2 red patched pockets and short black straps. I do not like this bag particularly for my figure type. I have a fairly wide body hence this shape wont do me any justice.

5
A multi coloured quilted rectangle bag made from curved piecing. It has a separating zip and an appliqued leaf that is decorated with colonial knots. The shape of this bag contrasts my body in a good way. I am wide but the bag is not hence it won't make me look wider. I am also quite short and its long shape will add height.

This candidate has presented a range of well-drawn coloured bags of different sizes, shapes and decoration. The designs are clearly inspired by existing bags analysed earlier and the chosen tropical theme. Annotation relates to design features, fastenings and fabric decoration techniques.

Example Candidate Work – Development of design proposal

Examiner comment



Quilting development

Wavy lines

I thought this design went well with my bag as it is quite a fun pattern which goes well with my tropical theme. While I like how this turned out I feel like it would be really difficult to replicate even rows of wavy line of equal lengths and size.

Conclusion

From trying out different designs I have decided to use the unparallel lines as I have never seen them used on another bag, so would make mine stand out and be unique. They will also be easy to do well on a large piece of fabric.

Zigzag design

I liked how this design turned out, but I feel like the harsh angles in the pattern don't reflect the rest of the bag as there are almost no harsh angles in my design. I do like though how quirky and unique this design is though.

Unparallel lines

These lines are intentionally unparallel. I like this design as it would be easy to do on a large scale, like the bottom of my bag, and would hold the wadding in place well. It also goes well with the fun pattern of my main bag.

This candidate has presented a page showing the experiments they carried out to make decisions on the type of quilting they would choose for their final design.

Example Candidate Work – Development of design proposal


Examiner comment

Pocket hemming development

Selvage
One of the ways I experimented was to use the selvage as I new it wouldn't fray when the pockets were sewed on to the bag. I liked the tidiness of the edge of the pocket, but it wouldn't stretch meaning that if I used this on my final bag there would be a limited size of things being able to fit inside the pockets.

Roll hem
This hem allowed the pocket to stretch while also looking neat. On the sample the hem keeps flipping up as the fabric naturally likes to be flat rather than curved or folded.

Raw edge
This finish allowed the pocket to stretch more than the one finished with the selvage, but less than the one with the roll hem. Because of the way the fabric is made it does not fray, but I feel like the raw edge is not very neat or tidy.



On my bag I will use pockets finished with a roll hem but sew them across the top with a running stitch as the fabric is difficult to sew due to the large holes in it. I will this hem as it is neat and allows the pockets to stretch allowing large items to be stored in the pockets.

This candidate has presented a page showing experiments to investigate the best way to make a bag pocket. The samples are made from the fabric to be used which enables the candidate to make reasoned decisions on type of hem and pocket finish.

Example Candidate Work – Development of design proposal

Examiner comment

Colour developments

Conclusion
After trying out all of these different methods, I have decided to use tie-dye, as it is the easiest to do on a large scale (like the sides of my bag) and will I think it will match more with the theme of my bag if the colours come out right.

Stamping
This way of adding colour was, although very fun, very hard to get the same amount of colour onto the bag each time I stamped. It was also didn't add as much colour as I would like.

Tie-dye
This way of adding colour was very effective. Sometimes I didn't tie the elastic bands tight enough resulting in only faint lines appearing, but this was easy to resolve.

Stencils
This process was also very hard to do accurately. Sometimes the colour would bleed out from underneath the stencil, leaving blurred lines rather than neat ones. Apart from that it was very easy to add colour this way.

Tie-dye development

Crumpled
This created random areas of white or pale space where the dye could not reach. I liked how unique each different piece of fabric looked after dyeing, but I also don't like how it is hard to predict what each piece of fabric will look like.

Lines
I didn't like this form of tie-dye, as the regimented look of the parallel lines, I feel, did not suit my bag at all as the only straight lines already on my bag were intentionally wonky.

Conclusion
I will use multiple circles of different colours on my bag, as I think it will be easier to blend different colours together. I also like how unique it makes each piece of fabric.

Circles
I really liked this design, as you were able to control how many circles you put in, but the size and shape would always be different from piece to piece.

This page demonstrates how the candidate has experimented to make decisions on how the fabric will be coloured by possible fabric decoration techniques. Experiments continue to follow a design theme and are carried out on the proposed final fabric to be used. Reasoned conclusions are made related to bag and theme.

Plan of work for final idea including decisions of resources to be used

Make sure that candidates are **planning before making** rather than writing a retrospective log of actions and dates. Candidates need to provide all the information that would allow a skilled person to produce the final, developed design idea. This should include:

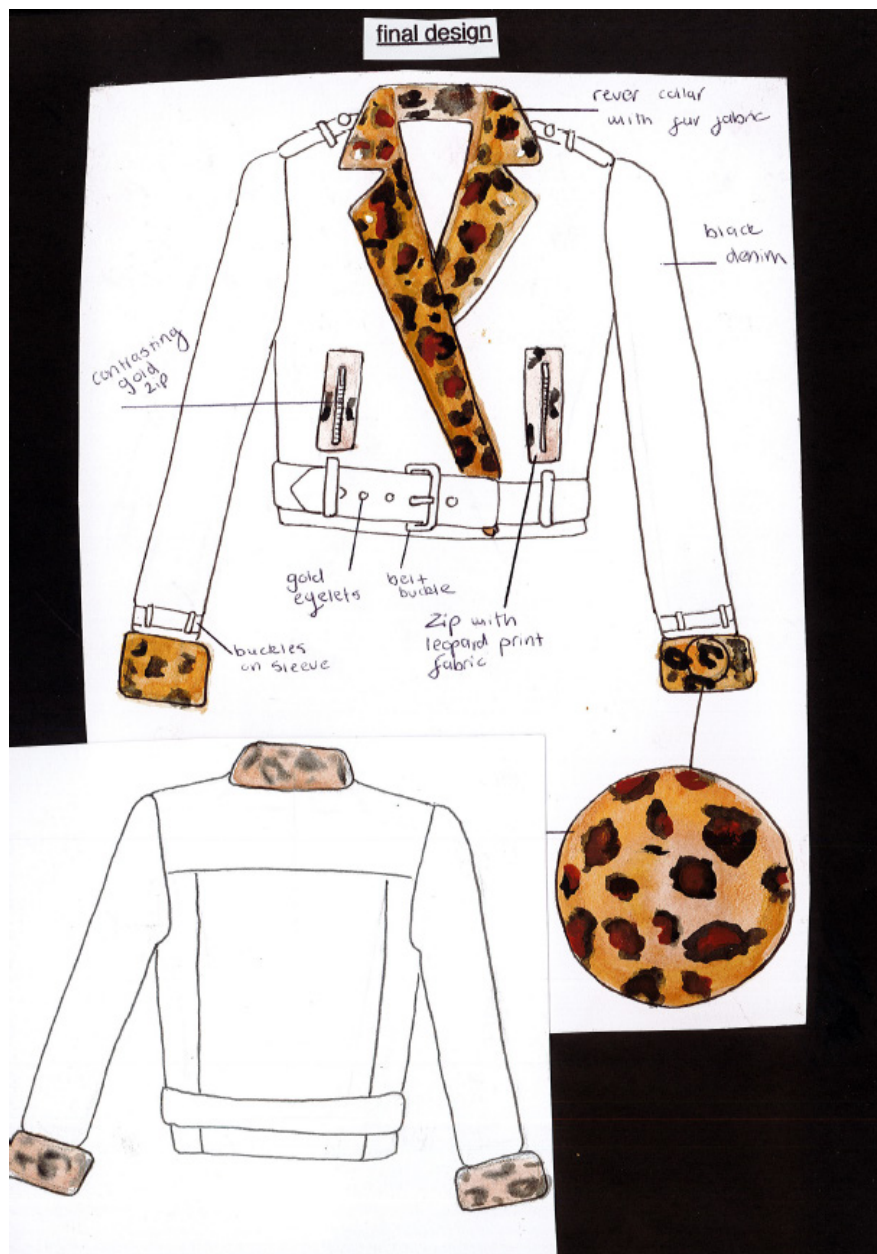
- a final design proposal including fully justified decisions and choices about fabric, components, fastenings, pattern adjustments and layout
- a detailed, effective order for the key making stages.

The sequence of making does not require candidates to give detailed information on basic procedures such as marking out, pinning, cutting, tacking, etc., but they should include information on the more complex processes, especially if these are new to them and unique to their final design.

Remind candidates that they have ownership of their coursework – including the manufacture of the product. Any external help outside of usual teacher / technical assistance must be acknowledged, and the marks adjusted accordingly.

Example Candidate Work – Final idea

Examiner comment



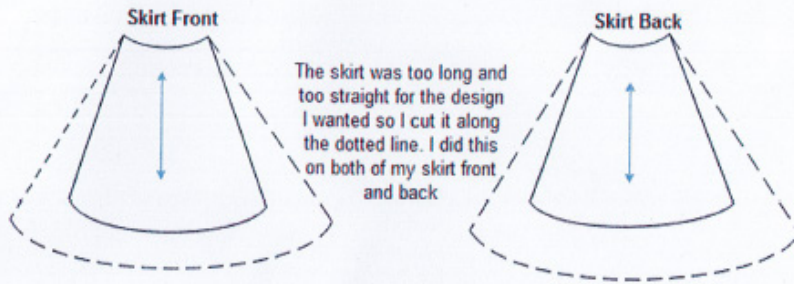
This candidate has presented a final design proposal annotated with fabric and component choices. The jacket is beautifully drawn with front and back views.

This page would have been even better if the learner had included reasons for their final choices on fabric, components, fastenings and pattern adjustments.

Example Candidate Work – Pattern adaptation and layout

Examiner comment

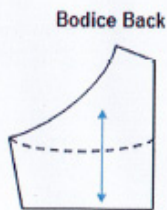
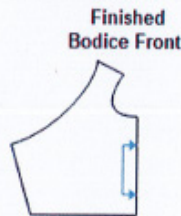
Pattern adaptation



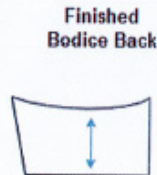
The skirt was too long and too straight for the design I wanted so I cut it along the dotted line. I did this on both of my skirt front and back



I started with a regular bodice then altered it to fit my design



I took the back part of my altered bodice and altered it to suit the back design of my dress. I cut along the dotted line.



This page gives details on how and why the candidate plans to adapt a commercial pattern. Pattern pieces are labelled and the plan of how the pattern pieces will lay on each fabric is drawn accurately.

Example Candidate Work – Plan of work

Examiner comment

<u>order of work</u>		
	Estimated time	Actual time
1. Making of pattern with help from teacher	2hrs	1hr 45 mins
2. Lay out and cut out bag fabric, plastic overlay, lining fabric stiffening	45 mins	1 hr
3. Iron on fabric stiffener to all parts of bag except for base which will be quilted	1hr	1hr 15 mins
4. Practiced embroidery design for label, I made a few trials before getting it right on the embroidery machine. When I did the final one I was pleased.	45 mins	1hr
5. Sewed on the label to the front of the bag, neatened it's edges – press.	10mins	5mins
6. Attached overlay pieces to main bag fabric. Had to use industrial machine, as it was too thick for the normal machine. I opted to use this machine because the stitches were long and was neater as well.	1hr 30 mins	1hr 45 mins
7. Attach zip to top panels. Was quite tough as it was hard to keep down the plastic as I couldn't press. It was also very thick to sew.	2 hr 20 mins	3hr 30 mins
8. Sew on commercial strap to front piece. I used size 5 stitches as it was stronger but was quite hard to see where I was sewing as the color of the thread and strap were the same.	30mins	35 mins
9. Prepare long strap by folding in seam allowance and top and edge stitching the edges for a neater and stronger finish – press.	1hr	1hr 15 mins
10. Cut out the crossway strips from fabric off cuts and use it to bind the external pocket top edge. Close hem to hold the binding down – press.	2 hrs	2hrs 20 mins
11. Attach magnetic clasps to the centre of the side pockets, Attach the pocket to the side	1hr 30 mins	1hr 45 mins
magnetic clasp to the side panel making sure it is in the correct position.		
12. mark the quilting design on the backing fabric of the base of the bag, apply foam rubber and top bag fabric. Work diagonal tacking on all layers to keep the layers together. Machine stitch following the lines drawn as a guide.	30 mins	20 mins <i>a bit unrealistic</i>
13. Preparing dye and tie the lining fabric to my preferred design. Tie and dye the lining fabric for the internal pocket – press.	2 hrs	2 hrs 15mins
14. Make a zipped insert pocket on the lining using the tie dye lining-press.	1 hr	45mins
16. Attach side pieces to top zipped piece, very difficult specially the corners, the fabric was too thick.	2hrs 45 mins	3hrs 15 mins
17. Attach prepared strap to the side panels above the pocket.	1hr	1hr 45
18. Attach front and back pieces.	1hr 30 mins	1hr 45mins
19. Attach quilted base	1 hr 20 mins	1hr 35 mins
20. prepare and attach lining (press)	30 mins	1 hr
Total time	23 hrs 05mins	26hrs 40 mins

This candidate has presented a personalised and realistic order of work that provides enough detail to allow a skilled person to make the product.

The candidate has included details of difficulties experienced which justify changes needed to the planned, estimated timings.

Evaluation of finished item

To be successful in this area of assessment candidates need to **make judgements on the finished item**. Evaluations which simply describe what was done, without critically considering the strengths and weaknesses of the finished item, or the processes, will not score well on the mark scheme.

The most successful evaluations also include comments on how the final item relates back to the task title and the choice of components in relation to the fabrics used and style of the finished item.

Learners should avoid the temptation to use this section to comment on the project overall and describe the problems they had with materials, construction, etc.

To summarise, candidates should include the following in this section:

- judgements on the strengths and weaknesses of:
 - quality of stitching (machine/hand)
 - appropriateness and effectiveness of decorative processes
 - appropriateness of chosen fabric
 - components in terms of their appropriateness for fabric and style of the finished item
 - overall finish, both on right side and wrong side of the item.
- comments on how the final item relates back to the task
- comments on pressing of finished item.

Communication and presentation (use of subject-specific terminology)

The folder should be well presented on A3 or A4 paper with work in a logical order. A clear design process should be communicated through writing, drawing and modelling in textiles. Encourage learners to use subject-specific terminology throughout.

Candidates are encouraged to make use of the full range of information technology including CAD/CAM, if facilities are available to them. However, they will not be penalised if information technology is not used in their coursework. Many candidates present parts of their design folders through by using technology, for example for word processing and the production of drawings.

Example Candidate Work – Evaluation

Examiner comment

Evaluation

Overall I'm very satisfied with my finished product. hopefully the colour of the bag will promote a small portion of the nature surrounding us and to really appreciate it. The colours chosen were correct in delivering this desired theme and effect.

The plastic overlay is very effective as it provides protection and a waterproof layer for the beach bag. This was placed on the fabric pieces and fit right although it was very hard to sew the layers down as the stiffening made the fabric tough, there was also difficulty when using the industrial machine. These layers gave a huge challenge in

sewing them throughout, in most processes although it was worth it at the end. i loved the shiny and glazing effect of the plastic on the bag, it is fashionable and useful for the bag. i would recommend it looks wise but making the bag with this fabric is difficult.

The white lining on the inside did not turned out well fitted as i expected. Many adjustments were made on the external side of the bag unfortunately i forgot to do the same for the lining, as i was doing my lining i noticed that it was a big compared to the external pieces. Furthermore i would have loved to solid dye the lining a darker colour as i had to be more cautious with it not making it dirty but also when using it. It would have been preferred for me to have taken note and adjusting the lining as well so it doesn't seem to be drowning the bag. The lining was easier to press as it was normal calico, although it got hard once it was inside the bag as it was heavy to hold up and sew considering to not get close to the plastic.

The quilting on the base of the bag is very useful as it guards the contents of the bag. This also adds a different texture to the bag. Once again it was very difficult to sew down as well as hold together, the pins and tacking would make visible holes in the plastic although i tried to use the clips but they would slip off. Therefore i had to be extremely careful with trying to hold the pieces together and straight. Overall the diamond design for the quilting turned out very neat and classy. It made the bag more durable and strengthened while not making it too rigid nor stiff. I found that the base became small compared to the size of the actual bag as there was a lot of editing for the side pieces.

The candidate begins by making some reference to how the final outcome relates to their design task and theme.

They give judgements/opinions on how suitable the fabrics, components and decorative techniques are for the final outcome. They then discuss in detail the strengths and weaknesses of the fabrics' suitability. They also give a detailed assessment of the success of the processes used.

Example Candidate work – Evaluation, continued

Examiner comment

The side pockets turned out as expected i found them well done. When preparing them it was very difficult as there were so many layers that had to be

sewn down. Pins were not effective at all for this , but as i hustled through i managed to put a few to keep it down although they would break after use or were bent. I found that with the edges of these pockets , they were very stubborn , making it difficult sew them neatly and straight, luckily the industrial

machine

went over them smoothly. In general , i love the three dimensional feature it provides and it will be able to keep many belongings inside. The binding to these pockets blocks the floral on floral pattern which contrasted well with the colours contained in the floral pattern itself . I applied my magnetic clasps once the pockets had been sewn on ,making it difficult to locate the middle. And having to unpick the hand stitches. I found problems with the first few magnetic clasps as they wouldn't bend back ,this was time consuming and made the hole for it bigger each time. It was manageable and i was content with them. although i did not find them perfectly neat and centred.

The straps turned out neat and exactly as planned. They were time consuming and took a lot of concentration because of the length. I had forgotten about the straps until the end of the bag , so sewing these on were a nightmare managing to get many folds on the lining. I had to hold up the whole bag to sew these on and had to unpick off some of the lining so it didn't sew through it, the problem was that it would not fit under the presser foot at all. I had to unscrew the presser foot each time and once it was in, re-screw it but sometimes it was too thick and didn't allow for this

The biggest horror were the corners of my bag, when i was attaching all the sides , it was very time consuming and physically hard , i even managed to fight with the industrial machine over these. The bulk of

the bag added stress to the machine . The size of the bag increased the difficulty of this as i would try keep the whole bag up whilst trying to concentrate on a corner. The layers would not fit under the presser foot of the machine .

I would had to sew halfway round the corner and pause in the middle and do the other half of the corner to not cause a fold and the machine wouldn't go over it either way. The end result was satisfactory but not to my full expectation.

Example Candidate Work – Evaluation, continued

Examiner comment

Finishing these were a huge relief but i like how it gives shape to the bag and makes it stand confident like i wanted.If i could i would've used a softer fabric and not apply plastic just for this reason,although it has a good display the work is a lot.I had to go over the corner about two or three times to secure them and make sure i grabbed both pieces so there was no hole and for extra strength as the bag has a harsh, strong fabric.

After applying the zip to the top piece i had to do my lining for it as well, i didn't have enough white lining so decided to use the same fabric that was used for the external part of the bag, i preferred it more.

As the fabric was very stiff, it caused my lining to not settle down well, i was not able to press or the plastic would have melted so i decided to do an under stitch.

there was an error when i did the zip as well, the distance i sewed from both sides were different, this caused it to look uneven, i then sewed another line at the same distance correcting this. I liked how my zip came out, in my opinion it was neat and i think it contrasted with the bag colours very well.



Many elements are not perfect, however i am pleased with how it turned out.I think the bag is very well constructed. I thoroughly enjoyed sewing my beach bag even the tricky and challenging parts aided me with patience and experience making me feel like i could tackle any of the other small issues and challenges faced. This project kept me busy and helped in providing my mind with creativity and tonnes of ideas to improve my bag.The bag turned out in the perfect size efficient enough for use at the beach with the right amount of protection and storage compartments, My favourite part about this experience which really inspired me was seeing my design come into reality this gave me hope and motivation each time as i was a step closer to seeing the final product.Many frustrating times were experienced as well but it only made me appreciate the bag more.

Part 2: Fashion item

This is the opportunity for candidates to show how they can manipulate materials to produce usable high-quality fashion items. Clearly the item will be based on the drawings for the final developed design idea, but if the candidate needs to make modifications as the work progresses, they can refer to these in the evaluation section of the folder.

Encourage candidates to design and make items that give them the opportunity to demonstrate a wide variety of skills. To aid this, we recommend that the two items are made from fabrics which have different weights and handling properties. Fabrics such as cotton and polyester gabardine, cotton denim, cotton gingham and printed cotton cambric are suitable and easy to handle. You could encourage learners who require less support to use fabrics with more difficult handling properties, e.g. polyester satin and silk. Candidates should select suitable skills/processes from the syllabus content (application of colour, processes, decoration and embellishments). It is important that you give candidates who require less support the opportunity to be creative through using a range of fabric enhancements and decorative techniques.

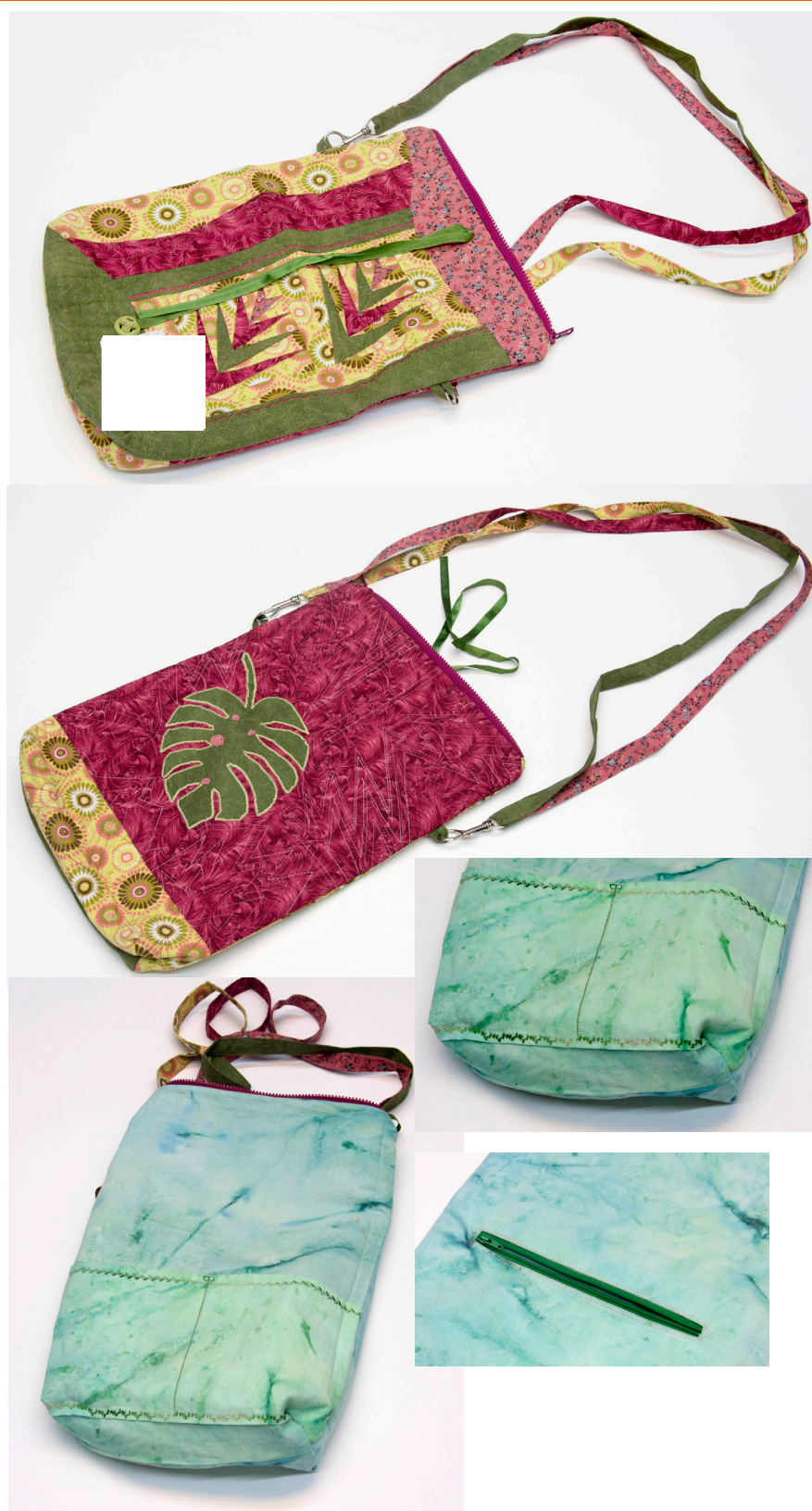
During the making of the fashion item candidates should aim for:

- high quality of work throughout
- accurate and well-finished construction on both right and wrong side of the work
- accurate and even stitching
- suitable choices of fabrics and components for style of item
- a wide variety of processes and techniques
- effective and creative decorative processes
- careful handling and pressing throughout.

Example Candidate Work – Garment	Examiner comment
	<p>This candidate has made effective use of a wide variety of fabrics of different textures, weights and appearance. The jacket is technically challenging with evidence of a wide variety of accurately worked processes: pattern adapting and drafting, machine stitching, collars, cuffs, eyelets, pockets, zips, waistband, sleeve insertion, top stitching, lining and belt making. All processes have been completed to a very high standard inside and outside of the jacket. Decoration and creativity have been provided by the appropriate use of different fabric textures and components.</p>

Example Candidate Work – Accessory

Examiner comment



This bag demonstrates a wide variety of accurately worked processes: pattern drafting, machine stitching, hand and machine embroidery, appliqué, quilting, tie dye lining, zip insertion, patchwork and pockets. All processes are finished to a very high standard. Components are well chosen and used very effectively. Originality and creativity are evident in abundance.

Section 2: Administering the project

2.1 General issues

To allow learners enough time to complete their coursework and take into account the deadlines for the submission of marks, we suggest that Item 1 is produced in Year 1 and Item 2 is produced in Year 2 of the course. The coursework will take up approximately half the guided learning hours for this syllabus and has a 50% weighting.

The classroom time taken up with the project can be balanced with teaching the knowledge content to help prepare learners for their writing examination paper. There are many different approaches to obtaining this balance and it may vary according to local curricular practice and learner's prior knowledge and experience. However, you must make sure that all syllabus topics are covered and that your learners have opportunities to practise examination papers.

It is important that your learners choose tasks that can be completed in the time available, stretch them to their full abilities and satisfy the requirements of the assessment criteria. Clear guidance and advice from you is vital.

2.2 Health and safety

The syllabus content includes health and safety in the workplace and this covers an understanding of the choice, purchase, safe use and care of small equipment and sewing machines when making textile items.

You need to make sure that you are familiar with all hazards in your learners' workspace.

Your learners will be working on their projects individually, so it is important that particular care is taken and precautions are in place to protect them when using dangerous machines, equipment, hazardous materials and processes.

You should take particular care to follow local guidelines when learners are considering the use of mains electricity in their projects.

2.3 Guidance to learners

The most commonly asked question is, 'How much help do I give my learners?' The simple answer to this is that you should be a resource to be used just in the way that a learner might refer to information in a book. You may give guidance and advice but the candidate must carry out the work on their own. There are times when some learners may require extra input and help to move from one stage to the next. Under these circumstances you should acknowledge this help and take account of it in the award of marks for the relevant section of the marking criteria.

Learners must receive enough guidance to give them the opportunity to access all of the marks available. To do this, the evidence they produce will need to meet the syllabus requirements. You need to monitor the progress of your learners on a regular basis so that you are always aware of the stage that each individual learner has reached.

You may require your learners to produce some material for their projects as homework. This is acceptable if you are familiar with learners' abilities and can be as sure as possible that the work produced is their own. Be cautious of allowing learners to produce much of their 'made product' away from the classroom and school facilities as you may find it difficult to authenticate their work with any degree of certainty.

2.4 Internal assessment (marked by teachers)

The *Cambridge Handbook* provides the deadline for the submission of final coursework marks for each examination session and this should be adhered to. Assessment forms are available from www.cambridgeinternational.org/samples

You are required to mark the coursework of each candidate using the marking criteria in the syllabus. Folder marks should be recorded against each marking criteria and a total mark given for item 1 and item 2 on **Individual Candidate Record Cards (ICRC)**. Total marks should be added up and checked by a second person.

The total marks should then be transferred to the **Coursework Assessment Summary Form** and **MS1** and sent to Cambridge International before the examination series. The transfer of marks should also be checked.

Teacher comments giving details of how the marks were awarded for fashion items on the Coursework Assessment Summary Form can be particularly helpful in external moderation.

When several teachers are involved in internal assessment of coursework, arrangements must be made within your centre for all learners to be assessed to a common standard. It is essential that, within each centre, the marks for each skill assigned within different teaching groups are moderated internally for the whole cohort. The centre's assessment will then be subject to external moderation.

2.5 External moderation

External moderation of internal assessment is carried out by Cambridge.

In addition to the following information you will be able to access all forms and instructions on compiling your sample for external moderation on the Samples database, located on our public website www.cambridgeinternational.org/samples. Enter your centre number and the relevant syllabus code and the appropriate information will be retrieved from the database for you.

Coursework Assessment Summary Forms and the moderator copy of the computer-printed mark sheet MS1 must be received by Cambridge International no later than 31 October for the November series, together with a sample of the projects undertaken by candidates.

Submission: Your sample must be submitted in hardcopy.

You select the sample, according to the criteria below:

- 1–10 entries: all candidates
- 11–50 entries: 10 candidates
- 51–100 entries: 15 candidates
- 101–200 entries: 20 candidates

The sample should include:

- a candidate with the highest mark
- a candidate with the lowest mark
- the remaining candidates spread evenly across the mark range
- any candidates with a mark of 0 in the sample
- **all** work which contributed to the candidates' final mark
- Coursework Assessment Summary Form(s)
- Individual Coursework Record Cards
- if more than one teacher or examiner has assessed the work, you should include an even number of examples of the marking of each teacher or examiner.

Coursework Handbook

Each piece of work should be clearly and securely labelled with:

- the centre number
- the candidate's name and number
- the item number
- the mark awarded.

The candidates selected for external moderation must be indicated by an asterisk (*) on the Coursework Assessment Summary Form.

Send the sample to Cambridge International using a method that provides a tracking facility (i.e. a reputable courier), to arrive by the deadline specified in the database www.cambridgeinternational.org/samples. You should retain a copy of all submitted work in case of loss or damage in transit.

It might be necessary for moderators to call for a further sample of work, beyond the original submission. Full details of this further sample would be addressed to the named examinations officer at the centre.

We ask centres to retain copies of all Coursework Assessment Summary Forms until the publication of results.

Section 3: Project assessment

3.1 Marking the project

Candidates submit **two** items, each accompanied by a folder of supporting evidence.

The maximum mark available for each item is 40.

20 marks are available for each folder (Part 1).

20 marks are available for each item (Part 2).

The total mark for the coursework component is 80.

Description of assessment		Marks
Part 1 Folder	Investigation of task (includes research)	3
	Development of design proposal for item and decision for final idea	5
	Plan of work for final idea including decisions of resources to be used	5
	Evaluation of finished item	5
	Communication and presentation (use of subject-specific terminology)	2
Total for each folder		20

Description of assessment		Marks
Part 2 Fashion item	<p>The following points will be taken into consideration:</p> <ul style="list-style-type: none"> Quality of work throughout Suitable choice of fabrics and components for style of item Variety of processes and techniques Accurate and well-finished construction on both right side and wrong side of the work Careful handling and pressing throughout 	
Total for each fashion item		20

How to use the marking criteria

On the following pages you will find the marking criteria reproduced from the syllabus. Before you start your marking, it is important to familiarise yourself with the criteria paying special attention to how the criteria differ in each mark band. Marking criteria for folders are arranged in bands describing increasingly better performances. However, in practice, work rarely matches one statement precisely, so a balance needs to be made across mark bands.

Placing projects in rank order will help you to apply marks appropriately. Assess the work and then make a 'best fit' judgement as to which mark band to place it in. Very often you may see qualities that fit more than one band, so always use at least two bands and come to a decision between them.

If all the criteria in a band fit your judgement, award the highest mark and check the criteria above, just in case a mark at the bottom of the next band is appropriate.

Mark work positively, rewarding what has been achieved rather than penalising learners for any errors they have introduced or for any information they have not included.

3.2 Project marking criteria

Part 1: Folder

The following criteria should be used as a guide when marking each folder.

Investigation of task (includes research)

Marks	Criteria
3	The candidate carries out a detailed investigation with evidence of appropriate research. The folder contains a detailed written record of the investigation, including relevant drawings/sketches to support the research.
2	The candidate carries out a relevant investigation with some evidence of appropriate research. The folder contains a written record of the investigation and includes some relevant drawings/sketches to support the research.
1	The candidate carries out a minimal investigation with limited evidence of research. The folder contains a limited written record of the investigation and includes few relevant drawings/sketches to support the research.
0	No rewardable material submitted.

Development of design proposal for item and decision for final idea

Marks	Criteria
4 to 5	The folder includes relevant drawings/sketches that show a range of design ideas. There is detailed evidence of a variety of experimental textile work which illustrates how the design ideas could be developed. The folder includes evidence of creative skills and a range of relevant processes used.
2 to 3	The folder includes some relevant drawings/sketches that illustrate different design ideas, although some may not be fully developed. There is some evidence of different experimental textile work, but some may not be relevant to the task. The development of ideas is limited. The folder includes some evidence of creative skills and some relevant processes used.
1	The folder includes few relevant drawings/sketches and limited design ideas. There is limited evidence of different experimental textile work which is generally not relevant to the task. The development of ideas is very limited. The folder includes limited evidence of creative skills and few relevant processes used.
0	No rewardable material submitted.

Plan of work for final idea including decisions of resources to be used

Marks	Criteria
4 to 5	The candidate produces a detailed and logical plan of the work. The plan includes a realistic schedule for making the item and key stages are identified. Decisions and choices are fully justified.
2 to 3	The candidate produces a workable plan of the work that may lack some details or may not be in a logical order. The plan includes a schedule for making the item, but it may lack some details and key stages may not be identified. Not all decisions and choices are fully justified.
1	The candidate produces a brief plan of the work. Few decisions and choices are justified.
0	No rewardable material submitted.

Evaluation of finished item

Marks	Criteria
4 to 5	The candidate carries out a detailed assessment of the strengths and weaknesses of the finished item. The candidate evaluates the quality of the stitching (machine/hand) and the finish on all processes, both on the right side and the wrong side of the item. The candidate comments on the appropriateness of the fabric used and on the processes used. The evaluation includes a comment on the choice of components in terms of their appropriateness for the fabrics used and the style of the finished item. The candidate comments on the use and effectiveness of the decorative processes chosen. The folder includes a comment relating to the pressing of the finished item.
2 to 3	The candidate makes some assessment of the strengths and weaknesses of the finished item. This may include a brief overall conclusion on the quality of the stitching (machine/hand) and the finish on most of the processes, both on the right side and the wrong side of the item, but there may be some omissions. There may be brief comments on whether the fabric was suitable for the style and processes chosen. There may be brief comments on the use of components, decorative processes and pressing of the finished item.
1	The candidate makes a limited assessment of the strengths and weaknesses of the finished item. The comments about stitching (machine/hand) are limited and the candidate makes few comments on the use of processes, maybe omitting to mention both the right side and the wrong side. The candidate makes limited comments on the use of fabrics, components, decorative processes or pressing.
0	No rewardable material submitted.

Communication and presentation (use of subject-specific terminology)

Marks	Criteria
2	The folder of evidence is well presented and subject-specific terminology has been used correctly throughout.
1	The folder of evidence is reasonably well presented with some use of subject-specific terminology.
0	The candidate has used no subject-specific terminology and has given little thought to the presentation of evidence.

Part 2: Fashion item

The following criteria should be used as a guide when marking each fashion item.

Mark Band	Marks	Criteria
High	14 to 20	<p>Appropriate choice and use of fabric for the style of item.</p> <p>A high standard of construction and finish on all processes and techniques, both on right side and wrong side of item.</p> <p>A wide variety of accurately worked processes and techniques, chosen from the syllabus content.</p> <p>Accurate and even stitching throughout (by machine and/or by hand).</p> <p>Components well selected, appropriately used and securely attached.</p> <p>Decorative work used effectively and produced to a high standard. Evidence of creative skills used.</p> <p>Careful pressing throughout the making of the item.</p>
Middle	7 to 13	<p>Adequate choice and use of fabric for the style of item.</p> <p>A good standard of construction on most processes and mostly well-finished on a good range of processes and techniques. There may be a variable quality of finish on right side or wrong side of the item.</p> <p>A good range of techniques chosen from the syllabus content, although there may be more choice of simpler processes. These will mostly be accurately worked.</p> <p>Good quality stitching on most of the item although this may vary, and there may be little variety.</p> <p>Mostly appropriate use of components and the majority will be securely stitched although the quality of finish may vary.</p> <p>There may be some decorative work which has been used effectively in places.</p> <p>There may be evidence of some creative skills used.</p> <p>Evidence of pressing done during the making of the item.</p>
Low	1 to 6	<p>Lack of adequate choice of fabric for the style of item.</p> <p>A limited standard of construction on a small number of processes.</p> <p>Inadequate finish on a small number of processes and techniques. There may be a variable quality of finish on right side and/or wrong side of item.</p> <p>A limited range of techniques chosen from the syllabus content, with an emphasis on simple processes. Some of these may be inadequately finished or incomplete.</p> <p>Low and uneven quality of stitching throughout the item which may vary, and there will be limited, if any, variety.</p> <p>Limited use of components which may be inappropriately finished or may be inadequately secured.</p> <p>There will be little or no decorative work which may be uneven in quality. Little or no evidence of creative skills used.</p> <p>Evidence of little or no pressing done during the making of the item.</p>
0	0	No rewardable material submitted.

3.3 Sample project

Part 1: Folder

Use the marking criteria to practise marking the sample in the '6130 Coursework Handbook Supporting Files (for examination from 2020)' folder accompanying the Coursework Handbook on the [School Support Hub](#). Then compare your marks with the examiner marks below taking note of the accompanying commentary.

The sample project is **not** intended to be an example of a prescribed format or way in which projects should be produced. We provide the project as an example of work that indicates the types of outcome that could justify the marks awarded. You should consider the project, originally in A4 format, as an example of what is likely to be produced by Cambridge O Level candidates.

Moderator's assessment of sample project – Part 1: folder

Criterion	Comments	Marks
Investigation of task (includes research)	Main points of task identified. Analysis of existing bags designed by Betsy Johnson suitable for a holiday bag. Background information on designer not needed. Personal opinions are given on designer's use of colour, decorative techniques and materials. Inspirational mood board and relevant questionnaire. Clear conclusions drawn as to how learner will use information collected to generate design ideas.	3 marks out of 3
Development of design proposal for item and decision for final idea	Basic bag designs of different shapes. Lacks links to designer and theme research. Would benefit from annotation on embellishment ideas. Some justification to reasons for choice of final design. Some samples comparing decoration methods but lacks reference to final design. Better if experiments with patchwork and macramé were also included. Lacks evidence of creativity.	3 marks out of 5
Plan of work for final idea including decisions of resources to be used	Front and back drawing of final design proposal. Not all decisions and choices are fully justified. Planning for cutting out – lay plan. Fairly detailed and logical order of work. Quite realistic time schedule provided.	4 marks out of 5
Evaluation of finished item	Some assessment of the strengths and weaknesses of final outcome and quality of processes. Thoughtful comments on appropriateness of fabric and quality of stitching and other processes carried out.	4 marks out of 5
Communication and presentation (use of subject-specific terminology)	Well-presented and correct use of subject-specific terminology throughout.	2 marks out of 2
Total		16 marks out of 20

Part 2: Fashion Item

Moderator's assessment of sample project – Part 2: Fashion Item

Criterion	Comments	Mark Band	Mark
<ul style="list-style-type: none"> • Quality of work throughout • Suitable choice of fabrics and components for style of item • Variety of processes and techniques • Accurate and well-finished construction on both right side and wrong side of the work • Careful handling and pressing throughout 	<p>The bag best fits into the description for the high mark band:</p> <ul style="list-style-type: none"> • Evidence of a variety of processes and techniques mostly carried out to a high standard of workmanship. • Excellent choices have been made on fabrics, effective components and decorative techniques. • Well finished inside and out. Slightly marked with glue. • Spray dyeing used very effectively to decorate lining. • Evidence of pressing and mainly carefully handled. • Creative use of decorative techniques and handles. 	High	16
Total for fashion item			16

Cambridge Assessment International Education
The Triangle Building, Shaftesbury Road Cambridge, CB2 8EA, United Kingdom
t: +44 1223 553554
e: info@cambridgeinternational.org www.cambridgeinternational.org

Copyright © UCLES June 2020