



GCE A LEVEL MARKING SCHEME

AUTUMN 2021

**A LEVEL
DESIGN & TECHNOLOGY – FASHION & TEXTILES
A601U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2021 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

GCE A LEVEL DESIGN AND TECHNOLOGY
COMPONENT 1 - FASHION AND TEXTILES
AUTUMN 2021 MARK SCHEME

Question 1

Technology has influenced the design of the training shoe shown below, both in the materials used and through the use of digital knitting technology.

- (a) Explain how the design of the training shoe shown above would increase the comfort factor for the user.
- (b) Explain how advances in technology are influencing developments in the fashion and textile industry.

Q1	Science	Maths		AO3		AO4					Total
				2a	2b	1a	1b	1c	2a	2b	
(a)						2	2				4

Candidates should demonstrate knowledge and understanding of technical principles and awarded up to 4 marks.

No response or an inappropriate response – 0 marks

Responses should be based on:

- As there are no seams in the upper part of the training shoe it will be more comfortable to wear [1] as seams could cause irritation during activity.[1] The upper part is only one piece of fabric eliminating layers [1] which reduces the bulk of the shoe [1].
- The memory foam sole reduces the weight of the training shoe [1] making it less of a strain on the foot/ankle during activity.[1] The memory foam takes the shape of the foot so it allows for a better personalised fit for the user [1]. The memory foam is also an excellent shock absorber which reduces impact injury on the users legs/feet. [1]

Credit any other appropriate response.

(b)							2	2			4
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Candidates should demonstrate understanding of technical principles and apply it to specific appropriate points and awarded up to 4 marks.

No response or an inappropriate response – 0 marks

Responses should be based on:

- 3D printing is a new technology allowing greater scope for imaginative design [1] where 3D outcomes can be printed in one piece which cannot be done by any other means [1]. This is because the fabric is built up in layers [1] – additive manufacture [1]. This technology allows complex 3 dimensional shapes to be realised [1]. Complete items of clothing can be printed. [1] The medium used in the print can have inbuilt properties and qualities eliminating the need for applied finishes.[1]

- Developments in technology could relate to sensors or circuits [1] being built in because of advances in conductive fibres.[1]
- Materials technology allows for engineered fabrics [1] such as microfibres [1] with specialist properties built in[1]. Some of these engineered fabrics are extremely lightweight [1] but with increased properties such as strength or absorbtion.[1]

Credit any other appropriate descriptive response.

Question 2

The designer of the circular skirt shown below intends to add a narrow Broderie Anglaise frill to the hem.

- (a) Using notes and sketches, explain how to gather the Broderie Anglaise trim to make a frill and how it could be neatly attached to the hemline.
- (b) Calculate the length of Broderie Anglaise trim needed for the hem in metres if the trim is gathered on a ratio of 3:1.
- The skirt length is 55cms
 - The waist measurement is 36cms.
- You must show all your workings.*
Round your calculations to a whole number.
- (c) The skirt has been made from a cotton sateen fabric. Discuss the suitability of this fabric for the skirt.

Q2	Science	Maths		AO3		AO4					
				2a	2b	1a	1b	1c	2a	2b	
(a)							2		2		4

Candidates should demonstrate understanding of technical principles and design and make principles and awarded up to 4 marks.

No response or an inappropriate response – 0 marks

Responses should be based on:

- Two rows of parallel large stitches across the plain edge of the trim.[1]
- These need to be pulled up to form gathers, evenly spread. [1]
- Place gathered edge of trim onto the raw edge of the hem[1] right sides facing each other. [1]
- Stitch the fabric and trim together and overlock it to neaten it. [1]
- Fold the seam allowance up into the skirt, and top stitch in place. [1] The scalloped edge of the trim should be the lowest point.

Assess the work as a whole and credit both diagrams and notes to explain the concept.
Apply a best fit when awarding marks.

Credit other appropriate responses.

	Science	Maths		AO3		AO4					
				2a	2b	1a	1b	1c	2a	2b	
(b)		7						7			7
Candidates should demonstrate knowledge and understanding and apply it to technical principles and awarded up to 7 marks. No response or an inappropriate response – 0 marks Responses should be based on: - An understanding that a circular skirt template is a full circle; a centrally placed circle forms the waist; logically calculations could be based on a one quarter segment of the circle times 4. - Radius of the inner circle: $r = \frac{c}{2\pi}$ $\frac{36}{2 \times 3.142}$. [1] Answer: 5.72 [1] - Radius large circle: $5.72 + 55 = 60.73$. [1] - Circumference: $2\pi r$ ($2 \times 3.142 \times 60.73$) [1] - Answer: 381.62m [1] Gives the flat length needed not gathered. - Ratio of 3:1 ($c \times 3$) 381.62×3. [1] - Answer rounded to whole number: [11.45] 11.50m [1] <i>Accept other methods of calculation.</i> <i>All calculations need to be shown for full marks.</i>											
(c)							3	1			4
Candidates should demonstrate knowledge and understanding can be awarded up to 4 marks based on: No response or an inappropriate response – 0 marks Responses should be based on: <u>Cotton</u> - Lightweight for clothing [1]; easy to care for/washable[1] does not need ironing [1] Increased softness and durability [1] <u>Sateen weave</u> - Floating yarns in the construction add a sheen to the fabric [1]. This weave drapes well in the circular shape [1]. The sheen adds a touch of glamour.[1] The sateen weave is naturally wrinkle-resistant [1]. - Spun yarns instead of filament. [1] Increased thread count/ handles well [1]. <i>Credit any other appropriate response.</i>											

Question 3

The source and stages in the production of fibre for Tencel are outlined below.

- (a) Explain why Tencel is only considered semi-natural.
- (b) Describe the properties of Tencel that make it a suitable fabric for clothing.

Q3	Science	Maths		AO3		AO4					Total
				2a	2b	1a	1b	1c	2a	2b	
(a)	✓					4					4

Candidates should demonstrate knowledge of technical principles and awarded up to 4 marks.

No response or an inappropriate response – 0 marks

Responses should be based on:

- Tencel has cellulosic origins (wood) the same as other plant based fibres such as cotton [1] so shares similar properties such as sustainability [1] and biodegradability [1] .
- It is the processing of the cellulose [1] which is not necessarily considered sustainable or environmentally friendly [1]. Solvents are used to dissolve the wood pulp [1] although the closed loop system used for Tencel is relatively non toxic [1]. The solvents are derived from petrochemicals [1]. Once the process is completed, the solution is evaporated removing the water, and the remainder is reused in the next cycle [1]. The solvents used in processing are the issue determining whether Tencel is natural or not.[1]

Credit other appropriate responses.

(b)	✓								4		4
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Candidates should demonstrate knowledge of design and make principles and awarded up to 4 marks.

No response or an inappropriate response – 0 marks

Responses should be based on:

- Naturally comfortable to wear [1]; gentle on the skin [1] has a silky smooth handle[1]. 50% more absorbent than cotton [1] and less prone to odorous bacterial growth [1].
- Has great strength[1] so will withstand wear and tear [1].
- Efficient moisture absorption [1] keeping the wearer cool and more comfortable [1].
- Easily blended with other fibres offering many different design possibilities [1] including aesthetics and functionality [1].

Credit other appropriate responses.

Question 4

Plastic bottles are recycled to make the fleece fabric for the gilet shown below.

- (a) Discuss the environmental impact of the gilet at the end of its useful life.
- (b) Thirty plastic bottles are recycled to make a one metre length of fabric, 150cm wide. The templates for one and a half gilets can be cut from a one metre length.

Calculate how many plastic bottles are needed to make a small batch of 120 gilets.

- (c) For every metre of fabric used to make the batch of 120 gilets, 15% of the fabric is cut to waste. If the fleece fabric costs £9.50 a metre, calculate the value in pounds (£) of fabric waste.

Show all your workings

Q4	Science	Maths		AO3		AO4					Total
				2a	2b	1a	1b	1c	2a	2b	
(a)	✓					2	2				4

Candidates should demonstrate knowledge and understanding of technical principles and awarded up to 4 marks.

No response or an inappropriate response – 0 marks

Responses should be based on:

- In the first instance the plastic from the bottles which is recycled to make the fleece is derived from petrochemicals [1] which are not biodegradable [1]. Plastic does not degrade – a world-wide pollution problem [1].
- The fleece because it comes from recycled plastic bottles is the same source and therefore it too cannot be recycled [1] even though it has gone through one recycling process, the same principles apply [1].
- If the fleece ends up in landfill it will not degrade and therefore add to the issues of landfill [1] increase pollution levels from landfill [1]. The impact on the environment is really only a delay in it being added to landfill.[1] The carbon footprint of the gilet at the end of its useful life is the same as the plastic bottle – not environmentally friendly [1].

Note: The fleece fabric could be made into something else but ultimately the fabric has the same properties/issues as the plastic bottles.

Credit any other appropriate response.

	Science	Maths		AO3		AO4					
				2a	2b	1a	1b	1c	2a	2b	
(b)		4						4			4
Candidates should demonstrate knowledge and understanding of technical principles and its application in this context to be awarded up to 4 marks. No response or an inappropriate response – 0 marks Responses should be based on: • 3 gilets = 2 metres of fabric [1] • 60 bottles in every 2 metres of fabric [1] • 120 (gilets) divided by 3 = 40m fabric [1] • 60 bottles x 40m = 2400 number of plastic bottles required [1] <u>Alternative method:</u> • 1.5 gilets = 30 bottles [1] • 120 divided by 1.5m = 80m [1] • 80m x 30 bottles = quantity of bottles [1] • Answer: 2400 plastic bottles [1] <i>Accept other methods of calculation.</i> <i>All calculations need to be shown for full marks.</i>											
(c)		4						4			4
Candidates should demonstrate knowledge and understanding of technical principles and its application in this context to be awarded up to 4 marks. No response or an inappropriate response – 0 marks Responses should be based on: • 80m fabric is needed for the batch production of 120 fleece gilets [1] • Calculate 15% of £9.50 • $\frac{9.50}{100} \times 15 = £1.425$. [1] • £1.425 x 80 [1] • £114 [1] <u>Alternative method</u> • 80m fabric is needed for the batch production of 120 fleece gilets [1] • 80 x £9.50 = £760 [1] • 15% of £760 $\frac{760}{100} \times 15$. [1] • £114 [1] <i>Accept other methods of calculation.</i> <i>Award up to three marks for a correct calculation based on an incorrect answer to (b).</i> <i>All calculations need to be shown for full marks.</i>											

Question 5

French seams are often used in the construction of a designer blouse like the one shown below.

- (a) Using notes and sketches, explain how you would construct a French seam.
- (b) Study the blouse above and explain why careful consideration should be given to the methods of construction used.

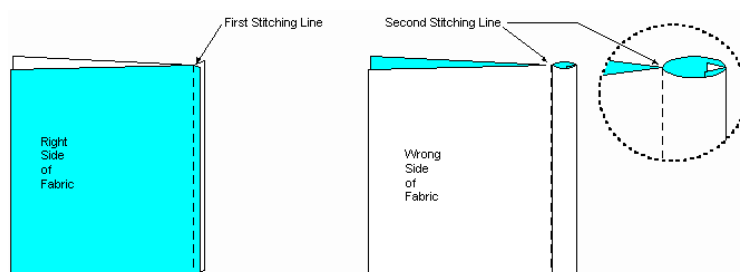
Q5	Science	Maths		AO3		AO4				Total
				2a	2b	1a	1b	1c		
(a)						2	3			5

Candidates should demonstrate knowledge and understanding of technical principles and awarded up to 5 marks.

No response or an inappropriate response – 0 marks

Responses should be based on:

- Wrong sides of the fabrics should be facing each other [1]
- A seam line is stitched about 7mm in from the raw edge of the fabric [1]
- The fabric is turned around on the new seam line so that right sides are facing each other [1] (Might refer to trimming this edge)
- A second row of stitching is made about 7 mm in from the previous stitching line which has formed the edge of the fabric [1]
- This forms the French seam and all raw edges are encased [1]



Assess the work as a whole and credit both diagrams and notes to explain the concept. Apply a best fit when awarding marks.

Credit other appropriate responses.

	Science	Maths		AO3		AO4					
				2a	2b	1a	1b	1c			
(b)							5				5
Candidates should demonstrate knowledge and understanding of technical principles and awarded up to 5 marks. No response or an inappropriate response – 0 marks Responses should be based on: • The fabric is sheer so all construction will be seen [1], choosing the least visible methods of construction will be important to the visual aspect of the blouse [1]. • French seams hide all raw edges by encasing them inside the constructed seam [1] much less visible from the outside and no overlocked edges are seen – neat [1]. • The hem of the blouse has a double turned hem with one line of stitching [1] again a neat and unobstrusive finish [1]. • The sleeves are finished in a similar way to the hem but wider [1] for the same reasons. The wide hem in the transparent fabric makes a statement [1]. • The internal seams in the collar and pocket detail would be trimmed down [1] and as invisible as possible so the visual impact of the blouse isn't compromised [1]. <i>Note: Responses should relate to the transparency of the fabric so construction detail would be visible.</i> <i>Credit other appropriate responses.</i>											

Question 6

Advances in computer aided design (CAD) has brought many benefits to the fashion and textile industry.

Discuss the advantages to the manufacturer of using a CAD programme to develop a lay plan in the commercial manufacture of contemporary clothing.

Q6	Science	Maths		AO3		AO4					Total
								2a	2b	2c	
									5		5

Candidates should demonstrate understanding of design and make principles and awarded up to 5 marks.

No response or an inappropriate response – 0 marks

Responses should be based on:

- CAD programmes are used to plan how the templates in all sizes will be laid out [1] prior to production. Templates can be tessellated to maximise fabric utilisation [1] and reduce waste between the templates [1]. This is significantly easier to achieve through a CAD programme rather than by hand [1] visually and practically moving templates around on a screen is more efficient in achieving an effective layplan. [1] An effective layplan means less waste in fabric, economically better for the manufacturer [1]. May allow for more products to be cut from the fabric, increase in profitability [1]. Man hours needed to plan a layplan are also reduced - cost effective practice [1].

Credit any other appropriate response.

Question 7

The role of organisations such as the BSI (British Standards Institute) is to set standards that all fashion and textile products have to meet in order to be considered safe to use.

- (a) Evaluate the purpose of the Lion mark when applied to children's toys.
- (b) Analyse the significance of the label shown below when applied to upholstered furniture.

Q7	Science	Maths		AO3		AO4				Total	
				2a	2b	1b	1c	2a	2b		2c
(a)					4		2				6

Candidates should show knowledge and understanding, clear evidence of appraisal and/or making judgements and **apply** this to technical principles to be awarded up to 6 marks.

Responses should be based on:

- The Lion mark is a symbol of safety
- Indicates that the toy is safe to be used by children
- The toy is of a good quality
- It is awarded by the British Toy and Hobby Association (BTHA) and its member organisations who are the only companies who can award the mark
- The mark is awarded following rigorous testing to ensure compliance
- Consumers can be confident that toys with this mark are safe from hazards
- Toys that do not have the mark are not necessarily safe – same issues go with second hand toys – no guarantees
- Members of the BTHA must make sure their toys comply with relevant standards including the European standard for toy safety testing

Credit any other appropriate response.

Band	Marks	AO3 2b	Marks	AO4 1c
2	3–4	Good evaluation of the purpose of the Lionmark. A sound discussion which appraises and/or makes judgements about standards in toy safety. Generally well-considered, relevant issues used as a context for the discussion.	2	Applies a sound knowledge and understanding of technical principles relating to toy safety and the Lionmark.
		There is a line of reasoning which is generally coherent, mainly relevant and with some evidence and structure.		
1	1–2	Limited evaluation of the purpose of the Lionmark. Little evidence of appraising or making judgements about standards in toy safety.	1	Applies a basic knowledge and understanding of technical principles relating to toy safety and the Lionmark.
		There is limited evidence of relevant examples or structure.		
	0	No response or work that is worthy of a mark.		

	Science	Maths		AO3		AO4					Total
				2a	2b	1b	1c	2a	2b	2c	
(b)	✓			4						2	6

Candidates should provide evidence of either deconstructing information, find connections and/or logical chains of reasoning and **apply** it appropriately to design and make principles to be awarded up to 6 marks.

Responses should be based on:

- The label indicates that the furniture meets the filling requirements and is resistant to ignition from cigarettes and matches
- It is a label of assurance that the materials have undergone and passed rigorous testing and are suitable for use in furniture
- The label is a safety warning for upholstered furniture
- The Furniture and Furnishings (Fire Safety) Regulations 1988 set levels of fire resistance for domestic upholstered furniture, furnishings and other products containing upholstery
- Every item of new upholstered furniture must carry the safety label
(Exemptions include mattresses and bed bases, scatter cushions, pillows, seat pads, loose covers sold separately from furniture and stretch covers if they do not form part of the furniture)
- The Regulations are enforced by the Trading Standards Department
- Filling materials must meet specified ignition requirements
- Upholstery composites must be cigarette resistant
- Covers must be match resistant
- A permanent label must be fitted to every item of new furniture
- A display label must be fitted to every item of new furniture at the point of sale
- The first supplier of domestic upholstered furniture in the UK must maintain records for five years to prove compliance

Credit any other appropriate response.

Band	Marks	AO3 2a	Marks	AO4 2c
2	3–4	Good analysis of the significance of the fire safety label. A sound discussion, which deconstructs information and provides adequate connections and reasoning. Generally well-considered and relevant factors used as a context for the discussion.	2	Applies a sound knowledge and understanding of design and make principles in the context of fire regulations in furniture.
		There is a line of reasoning which is generally coherent, mainly relevant and with some evidence and structure.		
1	1–2	Limited analysis of the significance of the fire safety label. Little evidence of deconstructing information and limited connections are made. Few factors are identified.	1	Applies a basic knowledge and understanding of design and make principles in the context of fire regulations in furniture.
		There is limited evidence of relevant examples or structure.		
	0	No response or work that is worthy of a mark.		

Question 8

The needs, wants and values of users and potential clients are an important aspect in the development of fashion and textile products.

Analyse the importance of engaging with users or clients throughout the iterative process of designing fashion and textiles products.

Q8	Science	Maths		AO3		AO4					Total
				2a	2b	1b	1c	2a	2b	2c	
	✓			6						3	9

Candidates should provide evidence of either deconstructing information, find connections and/or logical chains of reasoning and **apply** it appropriately to design and make principles to be awarded up to 9 marks.

Responses should be based on the following points:

- Engaging with clients/users, designers will get a better understanding of how and where they will be most likely to use the product; and what it could be used for.
- The requirements of the users are fully understood – a deeper understanding of who will use the product and the reasons for this.
- Testing at every stage involving the users; potential for a more successful outcome.
- Clients, engaged with design and during development can give a more objective view of the product.
- Clients can point out potential pitfalls; help avoid design defects.
- Involving clients early on in the design process can help to avoid issues further along in the process or to highlight a better route forward.
- The real opinions of users are paramount if the product is to be successful.
- Testing with users in real life scenarios gives a better understanding of any issues.
- Focus in fashion is profitability above all else and what will sell – are users considered that much?
- Current design practice is more about a designer's ideas, what they want to produce not necessarily what the user needs or wants. Engaging with them addresses this.
- Views of users change to reflect society eg sustainability/veganism in fashion. Users views increasingly important in highlighting emerging trends.
- In fashion the style of clothing should reflect the body shapes of intended clients – style should relate to trends but what suits the intended users what they are likely to wear.

Candidates need to fully elaborate on and justify all the points they put forward that support the importance of engaging with clients and users throughout the iterative process of design.

Accept other examples where candidates put forward links and explain the importance.

Band	Marks	AO3 2a	Marks	AO4 2c
3	5–6	Excellent analysis of the importance of engaging with users or clients throughout the iterative process of designing fashion and textiles products. A thorough discussion which deconstructs information and demonstrates logical reasoning throughout. Well-considered, relevant wider issues used as a context for the discussion	3	Applies a thorough knowledge and understanding of design and make principles in the context of engaging with clients /users during the iterative process.
		There is a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.		
2	3–4	Good analysis of the importance of engaging with users or clients throughout the iterative process of designing fashion and textiles products. A generally sound discussion which deconstructs information and demonstrates logical reasoning throughout. Generally well-considered, relevant issues used as a context for the discussion.	2	Applies a generally sound knowledge and understanding of design and make principles in the context of engaging with clients /users during the iterative process.
		There is a line of reasoning which is generally coherent, mainly relevant and with some evidence and structure.		
1	1–2	Limited analysis of the importance of engaging with users or clients throughout the iterative process of designing fashion and textiles products. Little evidence of logical reasoning. General discussion is limited.	1	Applies a basic knowledge and understanding of design and make principles in the context of engaging with clients /users during the iterative process.
		There is limited evidence of relevant examples or structure.		
	0	No response or work that is worthy of a mark		

Question 9

Fashion designers take inspiration from historical influences and design movements, resulting in fashions reappearing many times years later. Fashionable clothing cannot therefore ever be considered truly 'new.'

Discuss this statement with reference to contemporary fashion in recent years.

Q9	Science	Maths		AO3		AO4					Total
				2a	2b	1a	1b	1c	2b	2c	
							5		4		9

Candidates should demonstrate knowledge, and apply knowledge and understanding to technical principles, understanding and application of design and make principles to be awarded up to 9 marks.

Discussion should be based on the following points:

- The concept of clothing and the type of contemporary garments we wear make it difficult for a radically new product to emerge.
- Clothing by definition needs to fulfil a function of covering/protecting the body.
- Clothing products take into consideration body shape, arms, legs, etc. that is a form of restricting anything radically new.
- The shape and form of products can change but the function would remain the same.
- Most fashion is a reworking of a previous design albeit updated with new fabrics for example.
- The reinvention of the corset by Vivienne Westwood is an example where a new approach has been taken in how the product will be worn and where – underwear to outerwear – a 'new' concept for the purpose of the product. Whilst the product remains the same the concept or purpose for it has not.
- Shapes and style of trousers remain the same but fabrics change – new fabrics with lycra provide better comfort – 'new' approach to an old product - improving on it.
- 'New' technology integrated into existing products changes the focus of the product – new / refreshed.
- Prints from past eras are reworked on contemporary fabrics but the latest technology, digital prints for example. Clarity of design, colour etc is 'new.'
- Waterproof jackets, laminated are a relative recent invention. The fabrics and processes are 'new.'
- 3D printing allows for complex products – the use of technology is new. But the purpose of an item of clothing remains the same.
- Fashion is more of a reinvention of old styles inspired by historical influences with a contemporary twist – recently maxi dresses, the cut and length of trousers, shapes of sleeves, many other examples exist.

Credit any other appropriate response.

Band	Marks	AO4 1b and 1c	Marks	AO4 2b and 2c
3	4–5	Demonstrates and applies a thorough knowledge and understanding of technical principles in the context of ‘new’ fashion. Well considered, relevant wider issues identified.	3–4	Demonstrates and applies a thorough knowledge and understanding of design and make principles in the context of new fashion, drawing on well-considered, relevant examples.
		There is a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.		
2	2–3	Demonstrates and applies a generally sound knowledge and understanding of technical principles in the context of ‘new’ fashion. Generally well-considered, relevant issues identified.	2	Demonstrates and applies a generally sound knowledge and understanding of design and make principles in the context of new fashion. Generally well-considered examples are provided.
		There is a line of reasoning which is generally coherent, mainly relevant and with some evidence and structure.		
1	1	Demonstrates and applies a basic knowledge and understanding of technical principles in the context of new fashion. Some relevant issues identified and used to support the discussion.	1	Demonstrates and applies a basic knowledge and understanding of technical principles in the context of new fashion. Few examples are provided.
		There is limited evidence of relevant examples or structure.		
	0	No response or work that is worthy of a mark.		

Question 10

Product analysis is a design strategy that designers use in the development of fashion and textile products.

Evaluate the use of 'above the line' and 'below the line' analysis of existing products in the development of active sportswear.

Q10	Science	Maths		AO3		AO4					Total
				2a	2b	1a	1b	1c	2b	2c	
					6			6			12

Candidates should show knowledge and understanding of wider issues, with clear evidence of appraisal and/or making judgements **and** apply this to technical principles to be awarded up to 12 marks.

Responses should be based on:

Above the line - visible and consumer required characteristics:

- Style and shape of the product
- Colour and identification – could relate to team colours/ ethos/image of team sport
- Printed details for aesthetic effect
- Sense of style to suit activity; looking the part for a given activity
- Popular style and fashion aspects – sense of self esteem wearing the products
- Design impact reflects the activity and is appropriate
- Shape and form does not impede activity but enhances it

Below the line – invisible, operational characteristics, construction:

- Construction is such that performance is not affected – flat seams for example, few seams that will not irritate
- Product is comfortable to wear – does not restrict movement
- Active sports clothing should absorb/wick away moisture – control body temperature – choice of fabric is therefore important
- Fabrics may have applied finishes - anti bacterial, micro-encapsulated elements for example

Product analysis:

- Examining above and below the line gives an understanding of what makes a product successful – designers gain knowledge
- Specific details can be examined closely – what the designer needs to know more about
- Products can be deconstructed
- Fabric can also be deconstructed to find fibre content for analysis
- Tests can be carried out on the fabrics
- Comparisons can be made to a range of products to assess which is best and why; what works and what does not

Responses must include reference to both above the line and below the line to gain full marks

Accept other appropriate responses.

Band	Marks	AO3 2b	Marks	AO4 1c
3	5–6	Excellent evaluation of the wider issues relating to above and below the line analysis. A thorough discussion, which appraises and/or makes judgements about product analysis. Well considered, relevant wider issues used as a context for the discussion.	5–6	Applies a thorough knowledge and understanding of technical principles to the context of above the line and below the line analysis in sportswear design.
		There is a sustained line of reasoning which is coherent, relevant, substantiated and logically structured.		
2	3–4	Good evaluation of the wider issues relating to above and below the line analysis. A generally sound discussion, which appraises and/or makes judgements about product analysis. Generally well-considered, relevant issues used as a context for the discussion.	3–4	Applies a generally sound knowledge and understanding of technical principles in the context of above the line and below the line analysis in sportswear design.
		There is a line of reasoning which is generally coherent, mainly relevant and with some evidence and structure.		
1	1–2	Limited evaluation of the wider issues relating to above and below the line analysis. Little evidence of appraising or making judgements about product analysis. Few issues are identified.	1–2	Applies a basic knowledge and understanding of technical principles in the context of above the line and below the line analysis in sportswear design.
		There is limited evidence of relevant examples or structure.		
	0	No response or work that is worthy of a mark		