



**Cambridge Assessment  
International Education**

Cambridge  
**O Level**

# **SYLLABUS**

**Cambridge O Level  
Fashion & Textiles**

**6130**

For examination in June and November 2020, 2021 and 2022.

### Changes to the syllabus for 2020, 2021 and 2022

The latest syllabus is version 2, published June 2021.

This syllabus is now available for zones 3 and 4 in June and November 2020, 2021 and 2022.

#### **Changes to version 1, published September 2017.**

There were no significant changes which affected teaching.#

**You are strongly advised to read the whole syllabus before planning your teaching programme.**

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# 1. Introduction

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## 1.1 Why choose Cambridge International?

Cambridge Assessment International Education prepares school students for life, helping them develop an informed curiosity and a lasting passion for learning. We are part of the University of Cambridge.

Our international qualifications are recognised by the world's best universities and employers, giving students a wide range of options in their education and career. As a not-for-profit organisation, we devote our resources to delivering high-quality educational programmes that can unlock learners' potential.

Our programmes and qualifications set the global standard for international education. They are created by subject experts, rooted in academic rigour and reflect the latest educational research. They provide a strong platform for students to progress from one stage to the next, and are well supported by teaching and learning resources.

Every year, nearly a million Cambridge learners from 10000 schools in 160 countries prepare for their future with an international education from Cambridge International.

### Cambridge learners

Our mission is to provide educational benefit through provision of international programmes and qualifications for school education and to be the world leader in this field. Together with schools, we develop Cambridge learners who are:

- **confident** in working with information and ideas – their own and those of others
- **responsible** for themselves, responsive to and respectful of others
- **reflective** as learners, developing their ability to learn
- **innovative** and equipped for new and future challenges
- **engaged** intellectually and socially, ready to make a difference.

### Recognition

Cambridge O Level is internationally recognised by schools, universities and employers as equivalent in demand to Cambridge IGCSE® (International General Certificate of Secondary Education). There are over 700000 entries a year in nearly 70 countries. Learn more at [www.cambridgeinternational.org/recognition](http://www.cambridgeinternational.org/recognition)

### Support for teachers

A wide range of materials and resources is available to support teachers and learners in Cambridge schools. Resources suit a variety of teaching methods in different international contexts. Through subject discussion forums and training, teachers can access the expert advice they need for teaching our qualifications. More details can be found in Section 2 of this syllabus and at [www.cambridgeinternational.org/teachers](http://www.cambridgeinternational.org/teachers)

### Support for exams officers

Exams officers can trust in reliable, efficient administration of exams entries and excellent personal support from our customer services. Learn more at [www.cambridgeinternational.org/examsofficers](http://www.cambridgeinternational.org/examsofficers)

Our systems for managing the provision of international qualifications and education programmes for learners aged 5 to 19 are certified as meeting the internationally recognised standard for quality management, ISO 9001:2008. Learn more at [www.cambridgeinternational.org/ISO9001](http://www.cambridgeinternational.org/ISO9001)

## 1.2 Why choose Cambridge O Level?

Cambridge O Levels have been designed for an international audience and are sensitive to the needs of different countries. These qualifications are designed for students whose first language may not be English and this is acknowledged throughout the examination process. The Cambridge O Level syllabus also allows teaching to be placed in a localised context, making it relevant in varying regions.

Our aim is to balance knowledge, understanding and skills in our programmes and qualifications to enable students to become effective learners and to provide a solid foundation for their continuing educational journey.

Through our professional development courses and our support materials for Cambridge O Levels, we provide the tools to enable teachers to prepare students to the best of their ability and work with us in the pursuit of excellence in education.

Cambridge O Levels are considered to be an excellent preparation for Cambridge International AS & A Levels, the Cambridge AICE (Advanced International Certificate of Education) Diploma, Cambridge Pre-U, and other education programmes, such as the US Advanced Placement program and the International Baccalaureate Diploma programme. Learn more about Cambridge O Levels at [www.cambridgeinternational.org/olevel](http://www.cambridgeinternational.org/olevel)

### Guided learning hours

Cambridge O Level syllabuses are designed on the assumption that learners have about 130 guided learning hours per subject over the duration of the course, but this is for guidance only. The number of hours required to gain the qualification may vary according to local curricular practice and the students' prior experience of the subject.

## 1.3 Why choose Cambridge O Level Fashion & Textiles?

Cambridge O Levels are established qualifications that keep pace with educational developments and trends. The Cambridge O Level curriculum places emphasis on broad and balanced study across a wide range of subject areas. The curriculum is structured so that candidates attain both practical skills and theoretical knowledge.

Cambridge O Level Fashion & Textiles is accepted by universities and employers as proof of knowledge and understanding. By following this theoretical and practical syllabus, candidates cover a range of topics including:

- Use of fabrics, style and choice of clothing.
- Use of patterns, fitting and assembling garments.
- How to care for clothing.

The aim is to develop candidates' creative and aesthetic awareness, stimulating an enjoyment in the creative use of textiles. Candidates develop the practical skills essential for further study, which will also last a lifetime. Through their studies, candidates also develop a discriminating and informed approach to the making of clothes, learning how to assess suitability and recognise quality, in the context of fashion and textiles.

## Prior learning

Candidates beginning this course are not expected to have studied fashion and textiles previously.

## Progression

Cambridge O Level Certificates are general qualifications that enable candidates to progress either directly to employment, or to proceed to further qualifications.

Candidates who are awarded grades C to A\* in Cambridge O Level Fashion & Textiles are well prepared to follow courses leading to Cambridge International AS and A Level Design and Textiles, or the equivalent.

## 1.4 How can I find out more?

### If you are already a Cambridge school

You can make entries for this qualification through your usual channels. If you have any questions, please contact us at [info@cambridgeinternational.org](mailto:info@cambridgeinternational.org)

### If you are not yet a Cambridge school

Learn about the benefits of becoming a Cambridge school at [www.cambridgeinternational.org/startcambridge](http://www.cambridgeinternational.org/startcambridge)

Email us at [info@cambridgeinternational.org](mailto:info@cambridgeinternational.org) to find out how your organisation can register to become a Cambridge school.

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## 2. Teacher support

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### 2.1 Support materials

You can go to our public website at [www.cambridgeinternational.org/olevel](http://www.cambridgeinternational.org/olevel) to download current and future syllabuses together with specimen papers or past question papers, examiner reports and grade threshold tables from one series.

For teachers at registered Cambridge schools a range of additional support materials for specific syllabuses is available online from the School Support Hub. Go to [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support) (username and password required). If you do not have access, speak to the Teacher Support coordinator at your school.

### 2.2 Endorsed resources

We work with publishers who provide a range of resources for our syllabuses including print and digital materials. Resources endorsed by Cambridge International go through a detailed quality assurance process to make sure they provide a high level of support for teachers and learners.

We have resource lists which can be filtered to show all resources, or just those which are endorsed by Cambridge International. The resource lists include further suggestions for resources to support teaching. See [www.cambridgeinternational.org/i-want-to/resource-centre](http://www.cambridgeinternational.org/i-want-to/resource-centre) for further information.

### 2.3 Training

We offer a range of support activities for teachers to ensure they have the relevant knowledge and skills to deliver our qualifications. See [www.cambridgeinternational.org/events](http://www.cambridgeinternational.org/events) for further information.

### 3. Assessment at a glance

For the Cambridge O Level in fashion and textiles, candidates take **two** compulsory components: Written Paper and Coursework. Candidates are eligible for grades A\* to E.

Component	Weighting	Raw mark	Nature of assessment
<p><b>1 Written Paper</b> <span style="float: right;"><b>2 hours</b></span></p> <p>The written paper is divided into <b>two</b> sections. Some of the questions are based on source material provided in the paper.</p> <p><b>Section A</b> consists of a range of short-answer questions based on the source material provided in the paper. Candidates answer <b>all</b> the questions in this section in the spaces provided on the paper.</p> <p><b>Section B</b> consists of structured questions, some of which are based on the source material provided in the paper. Candidates answer <b>three</b> questions.</p>	50%	100	Externally marked
<p><b>2* Coursework 1</b> (for Ministry centres only) <b>or</b></p> <p><b>3* Coursework 2</b> (for Non-Ministry centres only)</p> <p>Candidates submit <b>two</b> fashion items and accompanying folders containing a range of supporting evidence.</p> <p><b>Item 1</b> Candidates submit <b>one</b> fashion garment and accompanying folder.</p> <p><b>Item 2</b> Candidates submit <b>one</b> fashion accessory and accompanying folder.</p>	50%	80	Internally marked  Externally moderated

\* Ministry centres and Cambridge International centres have different coursework instructions – see Section 6 (coursework).

## Availability

This syllabus is examined in the November examination series.

This syllabus is not available to private candidates.

Detailed timetables are available from [www.cambridgeinternational.org/timetables](http://www.cambridgeinternational.org/timetables)

Cambridge O Levels are available to centres in Administrative Zones 3, 4 and 5. Centres in Administrative Zones 1, 2 or 6 wishing to enter candidates for Cambridge O Level examinations should contact Cambridge International Customer Services.

## Combining this with other syllabuses

Candidates can combine this syllabus in an examination series with any other Cambridge International syllabus, except:

- Cambridge International AS & A Level Design & Textiles (9631)
- syllabuses with the same title at the same level.

Please note that Cambridge O Level, Cambridge IGCSE and Cambridge IGCSE (9–1) syllabuses are at the same level.

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## 4. Syllabus aims and assessment objectives

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### 4.1 Syllabus aims

The aims are to:

- Encourage creative, aesthetic, technical, economic, environmental, ethical, cultural, moral and social awareness.
- Develop qualities of organisation, of both self and resources.
- Develop skills useful for further study and for the creative use of leisure time.
- Encourage an appreciation of, and an enquiring approach to, textiles in everyday life.
- Encourage a discriminating and informed approach to the consumer society through the consideration of choice, suitability, cost and recognition of quality, in the context of fashion and textiles.
- Stimulate and sustain an interest in and enjoyment of the creative use of fashion and textiles.

### 4.2 Assessment objectives

Candidates should be able to:

- Identify the varying human needs and factors in situations involving the use of fashion and textiles.
- Recall, interpret, select and apply knowledge relevant to the areas of study identified in the syllabus.
- Identify and justify priorities within a given situation, and communicate ideas accurately, systematically, and use specialist knowledge.
- Interpret written and visual instructions.
- Demonstrate manipulative skills in machine and hand work, using appropriate equipment and working safely.
- Plan and organise an area of study, using time/resources appropriately.
- Carry out the planned study, using appropriate materials, processes and skills.
- Design and make quality products.
- Develop decision making and creative skills, including sketching.
- Develop critical analysis and evaluation skills.

### 4.3 Relationship between assessment objectives and components

Assessment objective		Component 1	Component 2
AO1	Identify the varying human needs and factors in situations involving the use of fashion and textiles.	✓	✓
AO2	Recall, interpret, select and apply knowledge relevant to the areas of study identified in the syllabus.	✓	✓
AO3	Identify and justify priorities within a given situation, and communicate ideas accurately, systematically and use specialist vocabulary.	✓	✓
AO4	Interpret written and visual instructions.	✓	✓
AO5	Demonstrate manipulative skills in machine and hand work, using appropriate equipment and working safely.	–	✓
AO6	Plan and organise an area of study, using time and resources appropriately.	–	✓
AO7	Carry out the planned study, using appropriate materials, processes and skills.	–	✓
AO8	Design and make quality products.	–	✓
AO9	Develop decision making and creative skills, including sketching.	✓	✓
AO10	Develop critical analysis and evaluation skills.	✓	✓
<b>TOTAL</b>		<b>50%</b>	<b>50%</b>

## 5. Syllabus content

Candidates are expected to have sufficient time to allow them to acquire and develop the relevant practical skills required for the coursework component.

Centres must provide adequate equipment and maintain it in good condition.

For the coursework component, candidates should select processes from the following topics:

- Application of colour (1.5)
- Processes (4.1–4.9)
- Decoration and embellishment (5)

Topic	Detailed content
<b>1. Fibres, yarns and fabrics</b>	
1.1 Origin, properties and production of fibres	<p>An outline of the following natural fibres:</p> <p><u>Vegetable fibres</u></p> <ul style="list-style-type: none"> <li>• cotton</li> <li>• flax</li> </ul> <p><u>Protein fibres</u></p> <ul style="list-style-type: none"> <li>• wool</li> <li>• silk</li> </ul> <p>An outline of the following manufactured fibres:</p> <p><u>Regenerated fibres</u></p> <ul style="list-style-type: none"> <li>• viscose</li> <li>• acetate</li> </ul> <p><u>Synthetic fibres</u></p> <ul style="list-style-type: none"> <li>• polyamide (nylon)</li> <li>• polyester</li> <li>• acrylic</li> <li>• elastane</li> </ul>
1.2 Fibres to yarns	<p>An understanding of the difference between fibres, yarns and fabrics.</p> <p>An understanding of the following terms involved in making fibres into yarn:</p> <ul style="list-style-type: none"> <li>• blending</li> <li>• carding</li> <li>• combing</li> <li>• spinning</li> <li>• filament yarns</li> <li>• staple yarns</li> </ul>

Topic	Detailed content
1.3 Fabric construction	<p>A brief outline of the following woven and non-woven fabric construction:</p> <ul style="list-style-type: none"> <li>• weaving – plain, twill and satin weaves</li> <li>• knitting – weft and warp knitting</li> <li>• bonded webs</li> <li>• non-woven fabrics</li> <li>• wool felt</li> </ul>
1.4 Performance characteristics	<p>An understanding of the following performance characteristics of fibres/fabrics:</p> <ul style="list-style-type: none"> <li>• abrasion resistance</li> <li>• strength</li> <li>• elasticity</li> <li>• absorbency</li> <li>• washability</li> <li>• flame resistance</li> <li>• moth resistance</li> <li>• mildew resistance</li> <li>• thermo-plasticity</li> </ul>
1.5 Application of colour	<p>An understanding and use of:</p> <ul style="list-style-type: none"> <li>• dyeing of fibres, yarns and fabrics</li> <li>• tie dye, batik, silk painting</li> <li>• printing of fabrics, including block, stencilling and roller methods</li> <li>• the safe handling and use of dyestuffs</li> </ul>
1.6 Fabric finishes	<p>An understanding of the following fabric finishes as they relate to improving performance of fabrics for clothing:</p> <p><u>Mechanical finishes</u></p> <ul style="list-style-type: none"> <li>• brushing</li> <li>• calendering</li> </ul> <p><u>Chemical finishes</u></p> <ul style="list-style-type: none"> <li>• anti-static</li> <li>• crease-resistance</li> <li>• easy-care</li> <li>• flame resistance</li> <li>• stain resistance</li> <li>• water repellency</li> </ul>

Topic	Detailed content
1.7 Appearance and handling of fabrics	An understanding of the appearance and handling of the following: calico, cambric, corduroy, crêpe, denim, felt, gabardine, gingham, jersey, lawn, muslin, organdie, poplin, satin, seersucker, towelling, tricot, velvet, and Vilene.
1.8 Smart and modern fabrics	A brief outline of the smart and modern fabrics available for different uses, for example: <ul style="list-style-type: none"> <li>• interactive fabrics that respond to light</li> <li>• micro-encapsulation</li> <li>• reflective textiles</li> </ul>
<b>2. Style and contemporary fashion</b>	
2.1 Fabric choice and fitness for purpose	An understanding of the relevant factors in the choice of fabrics for garments and fashion accessories for children, young people and adults relating to style, fashion trends, and occasion, as follows: <ul style="list-style-type: none"> <li>• choice and selection of patterns/fabrics/components</li> <li>• the brief study of <b>one</b> fashion designer and <b>one</b> accessory designer</li> <li>• designer shops, department stores, high street retailers, mail order, internet shopping</li> </ul>
<b>3. Manufacture of textile items</b>	
3.1 Production methods	An understanding of the following production methods for garments and fashion accessories: <ul style="list-style-type: none"> <li>• one-off</li> <li>• batch production</li> <li>• mass production</li> </ul>
3.2 Health and safety in the workplace	An understanding of the choice, purchase, safe use and care of small equipment and sewing machines when making textile items.
3.3 Components	An understanding of the selection and use of pre-manufactured components in the making of textile items.
3.4 Patterns	An understanding and use of commercial patterns, including pattern alterations and simple adaptations, e.g. lengthening and shortening, pleat, gathers or tuck insertions, changes to shape of neckline.
3.5 Sequence of processes	An understanding of the sequence of processes in assembling textile items.
<b>4. Processes</b>	

Topic	Detailed content
4.1 Stitches and seams	<p><u>Hand-worked stitches</u></p> <ul style="list-style-type: none"> <li>tailor-tacking, tacking, running stitch, hemming, slip-hemming, loop-stitch and buttonhole stitch</li> </ul> <p><u>Machined stitches</u></p> <ul style="list-style-type: none"> <li>straight stitch, zig-zag, buttonholes, overlocking, decorative stitches, free machining</li> </ul> <p><u>Seams</u></p> <ul style="list-style-type: none"> <li>plain (to include various methods of neatening), French, double machine stitched, overlaid</li> </ul>
4.2 Control of fullness	<ul style="list-style-type: none"> <li>darts, easing, gathers, pleats, tucks</li> </ul>
4.3 Openings	<ul style="list-style-type: none"> <li>continuous strip, bound, faced</li> </ul>
4.4 Collars, cuffs and sleeves	<p><u>Collars</u></p> <ul style="list-style-type: none"> <li>flat (Peter Pan), roll collar (with revers)</li> </ul> <p><u>Cuffs</u></p> <ul style="list-style-type: none"> <li>buttoned cuffs, straight band cuffs</li> </ul> <p><u>Sleeves</u></p> <ul style="list-style-type: none"> <li>set-in (plain, gathered), shirt sleeve, raglan</li> </ul>
4.5 Waist finishes	<ul style="list-style-type: none"> <li>stiffened waistband, elasticated</li> </ul>
4.6 Pockets	<ul style="list-style-type: none"> <li>patch, seam pockets, faced hip pocket</li> </ul>
4.7 Edge finishes	<ul style="list-style-type: none"> <li>hems (hand or machine stitched)</li> <li>bindings (crossway strips and commercial binding)</li> <li>cutting and joining crossway strips</li> </ul>
4.8 Interfacings	<ul style="list-style-type: none"> <li>sew-in and iron-on types, bonded and woven types</li> </ul>
4.9 Fastenings	<ul style="list-style-type: none"> <li>zips, buttons and buttonholes (machine worked), press studs, hooks and eyes</li> </ul>
<b>5. Decoration and embellishment</b>	
	<ul style="list-style-type: none"> <li>the preparation and use of traditional and original creative designs from a variety of sources</li> <li>the development of designs for textile items</li> <li>decorative stitches such as satin, stem, cross, fly, chain stitches, and French knots</li> <li>the use of braid, lace, ribbon, beads, sequins, and other trimmings</li> <li>an appreciation of the use of hand and machine decoration to embellish textiles, the combination of hand and machine work to embellish textiles, such as appliqué, quilting, hand embroidery, and machine embroidery</li> </ul>

Topic	Detailed content
<b>6. Pressing</b>	
	<ul style="list-style-type: none"> <li>• choice, purchase and care of pressing equipment used in the production of textile items</li> <li>• pressing of textile items during and after construction</li> </ul>
<b>7. Labelling of textile items</b>	
	<ul style="list-style-type: none"> <li>• care labelling of textile items</li> <li>• eco-labelling</li> </ul>
<b>8. Environmental issues</b>	
	An understanding of the impact of sustainability, recycling and safe disposal of resources used in the production of textiles.
<b>9. Use of information technology (IT)</b>	
	An awareness of how CAD/CAM is used in the production of textile items.

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## 6. Coursework

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### 6.1 Coursework guidance notes

#### Notes for the guidance of teachers/examiners

1. Examiners should make themselves familiar with the syllabus and regulations governing the examinations. They should also read with care the instructions and other information that is sent to centres.
2. Ministry centres will have been informed that the examiner will arrange a convenient date for the assessment of the coursework. The centre must be given ample warning (at least 10 days) of the date of this visit.
3. Two items must be shown, each with a folder giving details of the planning which was required before making the items.

*Centres are asked to avoid the use of pins and display techniques that make it difficult for the examiner to inspect the work.*

#### Coursework guidance

##### Coursework

Candidates produce **two** fashion items, each accompanied by a folder of supporting evidence:

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

##### Suggested list of task titles<sup>1</sup>:

**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.

**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.

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<sup>1</sup> (words in italics can be changed to suit local conditions)

## Example project outline

### **Task: A summer dress for a teenager showing use of appliqué, based on research into a fashion designer who uses a design source such as flowers**

#### **Investigation of task, including research**

e.g. research into main points of the task including sketched styles of dresses based on the study of one fashion designer; research into types of flower shapes which could be used for appliqué designs; types of suitable fabrics/colours etc. This section could be limited to 2 or 3 A4 sized pages.

#### **Development of design/item proposal and decision for final idea**

e.g. fashion sketches showing different styles of dresses and where the appliqué would be positioned; experiments with different fabrics, different shapes for appliqué, different flower shapes. Creative skills are to be encouraged. This section could have a limit such as 3 x types of experimental work.

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

e.g. final proposal for item and a plan of work in logical order, including decisions/reasons for choice of fabrics, pattern alterations, layout, components to be used, etc. This section could have a limit of 2 x A4 pages.

#### **Completed textile item**

e.g. high quality of work should be encouraged so the choice of final item must be in line with amount of time available during the course to complete the item to the required standard. Both hand and machining skills should be included as appropriate.

#### **Evaluation of final item**

e.g. comments on how the final item relates back to the task title; was the item successfully completed and were there any difficulties, were processes and techniques carried out to a high standard, was the item pressed throughout the making process, etc.

#### **Communication (use of subject-specific terminology)**

e.g. appropriate use of specialist vocabulary throughout the folder.

## Additional comments for consideration

- The project titles could be amended according to local conditions/availability. Centres could write their own task or use/amend the task titles listed above. (Task titles could be checked with Cambridge International.)
- Two items allow for more variety of fabrics, skills and processes to be used.
- A wide range of different skills/processes should be shown in the two items.
- List of suitable skills/processes are to be selected from the syllabus content (application of colour, processes and decoration and embellishment).
- It is suggested that item 1 is produced in year 1 of the course and item 2 is produced in year 2 of the course.
- It is recommended that the garment made for item 1 is made to fit the candidate – this should include a pattern alteration/adaptation (which shows an additional skill) – details of how this was carried out should be included in the folder.
- Folder to have a soft cover and A4 or A3 size page would be acceptable. All pages securely fastened.
- The marks awarded for this component will be in High, Middle and Low bands.
- Marking by teachers and Moderation by Cambridge International (for Non-Ministry centres only).

## Moderation (for Non-Ministry centres only)

### Internal moderation

When more than one teacher is making internal assessments in a centre, the centre must make arrangements for all candidates' work to be assessed to a common standard. Instructions and timescales for all other centres making estimated entries are in the *Cambridge Handbook*, available on our website.

The internally moderated marks for all candidates must be recorded on the Summary Coursework Assessment Form. This form, and the instructions for completing it, may be downloaded from [www.cambridgeinternational.org/samples](http://www.cambridgeinternational.org/samples). The database will ask you for the syllabus code (i.e. 6130) and your centre number, after which it will take you to the correct form. Follow the instructions when completing the form.

### External moderation

External moderation of internal assessment is carried out by Cambridge International.

Centres must submit the internally assessed marks of all candidates to Cambridge International.

Centres must also submit the internally assessed work of a sample of candidates to Cambridge International. The *Cambridge Handbook* available on our website, provides details of which candidates are to be included in the sample.

The deadlines and methods for submitting internally assessed marks and work are in the *Cambridge Handbook* available on our website.

Information about re-submission of coursework samples and about carrying forward internally assessed marks can be found in the *Cambridge 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.

## 6.2 Marking of coursework

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, as shown in Part 1.

20 marks are available for each item, as shown in Part 2.

The total mark for the coursework component is 80.

Description of assessment		Marks
Part 1 <b>Folder</b>	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
<b>Total for each folder</b>		<b>20</b>

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

## 6.3 Marking criteria for each folder

The following criteria should be used when marking each folder in Part 1.

### Investigation of task (includes research)

Marks	Criteria
<b>3</b>	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.
<b>2</b>	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.
<b>1</b>	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.
<b>0</b>	No rewardable material submitted.

### Development of design proposal for item and decision for final idea

Marks	Criteria
<b>4 to 5</b>	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.
<b>2 to 3</b>	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.
<b>1</b>	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.
<b>0</b>	No rewardable material submitted.

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

Marks	Criteria
<b>4 to 5</b>	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.
<b>2 to 3</b>	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.
<b>1</b>	The candidate produces a brief plan of the work. Few decisions and choices are justified.
<b>0</b>	No rewardable material submitted.

**Evaluation of finished item**

Marks	Criteria
<b>4 to 5</b>	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.
<b>2 to 3</b>	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.
<b>1</b>	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.
<b>0</b>	No rewardable material submitted.

**Communication and presentation (use of subject-specific terminology)**

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

## 6.4 Marking criteria for each fashion item

The following criteria should be used as a guide when marking each fashion item in Part 2.

Mark Band	Marks	Criteria
<b>High</b>	<b>14 to 20</b>	<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.</p> <p>Evidence of creative skills used.</p> <p>Careful pressing throughout the making of the item.</p>
<b>Middle</b>	<b>7 to 13</b>	<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. There may be evidence of some creative skills used.</p> <p>Evidence of pressing done during the making of the item.</p>
<b>Low</b>	<b>1 to 6</b>	<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.</p> <p>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>
<b>0</b>	<b>0</b>	No rewardable material submitted.

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## 7. Other information

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### Equality and inclusion

We have taken great care in the preparation of this syllabus and assessment materials to avoid bias of any kind. To comply with the UK Equality Act (2010), we have designed this qualification with the aim of avoiding direct and indirect discrimination.

The standard assessment arrangements may present unnecessary barriers for candidates with disabilities or learning difficulties. Arrangements can be put in place for these candidates to enable them to access the assessments and receive recognition of their attainment. Access arrangements will not be agreed if they give candidates an unfair advantage over others or if they compromise the standards being assessed.

Candidates who are unable to access the assessment of any component may be eligible to receive an award based on the parts of the assessment they have taken.

Information on access arrangements is found in the *Cambridge Handbook* which can be downloaded from the website [www.cambridgeinternational.org/examsOfficers](http://www.cambridgeinternational.org/examsOfficers)

### Language

This syllabus and the associated assessment materials are available in English only.

### Grading and reporting

Cambridge O Level results are shown by one of the grades A\*, A, B, C, D or E, indicating the standard achieved, A\* being the highest and E the lowest. 'Ungraded' indicates that the candidate's performance fell short of the standard required for grade E. 'Ungraded' will be reported on the statement of results but not on the certificate. The letters Q (result pending), X (no result) and Y (to be issued) may also appear on the statement of results but not on the certificate.

### Exam administration

To keep our exams secure, we produce question papers for different areas of the world, known as 'administrative zones'. We allocate all Cambridge schools to one administrative zone determined by their location. Each zone has a specific timetable. Some of our syllabuses offer candidates different assessment options. An entry option code is used to identify the components the candidate will take relevant to the administrative zone and the available assessment options.

