

G12 ECZ FASHION & FABRICS P1 2016 GCE SOLUTIONS

Grade 12 ECZ Fashion and Fabrics Paper 1, 2016 GCE (6050/1) -- Theory
Section A (compulsory) + Section B (any 3 of 5; all 5 answered here)

Candidate Name _____

Centre Number		Candidate Number									

EXAMINATIONS COUNCIL OF ZAMBIA

Examination for General Certificate of Education Ordinary Level

Fashion and Fabrics 6050/1

PAPER 1 THEORY

Thursday

21 JULY 2016

Additional materials:
Answer Booklet
Coloured pencils (not yellow)
Ruler
Small piece of fabric, needle and thread

Time: 2 hours

Instructions to Candidates

- 1 Write your name, centre number and candidate number in the spaces at the top of this page and on all separate Answer Booklets.

Section A

- 2 Answer **all** questions. Write your answers in the spaces provided on the question paper.

Section B

- 3 Answer **any three** questions. Write your answers on the separate Answer Booklet provided.
- 4 At the end of the examination:
 - (i) fasten any separate Answer Booklet used securely to the question paper,
 - (ii) enter the numbers of the Section B questions you have answered in the grid below.

Information for Candidates

The number of marks is given in brackets [] at the end of each question or part question.

The insert is for use for question 1.

You are advised to spend not more than 40 minutes on Section A.
You should illustrate your answers by means of clear, bold diagrams wherever possible. You may use a needle and thread and a small piece of fabric to help in making drawings of stitches. This fabric should not be handed in with your answers.
You may use the silhouette when preparing outlines for fashion sketches.

Cell phones are not allowed in the examination room.

Candidate's Use	Examiner's Use
Section A	
Section B	
Total	

SECTION A [26 MARKS]

Answer **all** questions in this section.

1 (a) Refer to the insert. Name the style features using at least two words in each case.

- | | | |
|-------------|--------------|-----|
| (i) | (v) | |
| (ii) | (vi) | |
| (iii) | (vii) | |
| (iv) | (viii) | [8] |

(b) The pattern suggests using voile and jersey fabrics to make the top, view **A**. Complete the following details by picking one of the mentioned fabrics.

Fabric name:

Fibre:

Structure:

Appearance:

Feel/handle:

Weight: [5]

(c) A French seam has been chosen to join the side of the top, view **A**. Give **two** reasons why French seam could be suitable.

- | | |
|------------|-----|
| (i) | |
| (ii) | [2] |

(d) Underline the odd one out in the following, and give a reason for your choice.

- | | |
|--|-----|
| (i) Bra, half-slip, pant, petticoat, blouse. | |
| | |
| | [2] |

- | | |
|--|-----|
| (ii) Warp, yarn, weft, selvedge, fabric. | |
| | |
| | [2] |

- | | |
|--|-----|
| (iii) Weaving, mercerisation, felting, bonding knitting. | |
| | |
| | [2] |

- (e) (i) Describe fully the type of scissors you would use to make a buttonhole on a shirt.

.....

.....

.....

[4]

- (ii) A long sleeve with a cuff requires an opening. What is the name of the opening.

.....

.....

[1]

[26 marks]**SECTION B [54 MARKS]**

Answer any **three** questions from this section. Write your answers on the Answer Booklet provided.

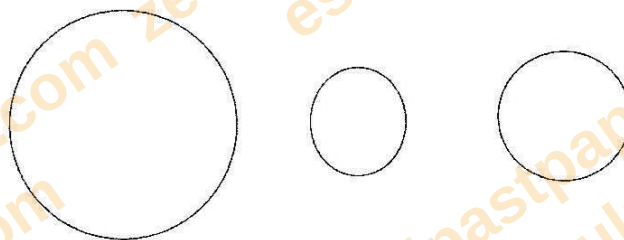
- 2** (a) Give **three** points to consider when choosing a style for children's wear. Give a reason for each point. [6]
- (b) What **four** qualities would you look for when selecting fabric to construct a child's dress. [4]
- (c) A child's dress made of printed poplin has a hole.
- (i) Name a suitable type of patch to be worked and give one reason why it is suitable. [2]
- (ii) Name **two** methods of darning [2]
- (iii) Give **two** general rules to be observed when darning children's clothes. [2]
- (d) How would you establish that prices are realistic when buying children's clothes? Give two points. [2]

[18 marks]

- 3** (a) (i) Define interfacing. [2]
- (ii) What is the other name for interfacing? [1]
- (b) Explain the reasons for interfacing a garment? [4]
- (c) What type of materials are used for interfacing? [4]
- (d) Mention **two** types of fabrics which should be used for interfacing and give examples. [4]
- (e) Distinguish between interfacing and lining? [3]

[18 marks]

- 4 (a) Define the following terms:-
- | | | |
|--------------|---------------|-----|
| (i) Fibre | (iv) Filament | |
| (ii) Yarn | (v) Staple | |
| (iii) Fabric | (vi) Blend | [6] |
- (b) Name and briefly describe two main types of yarn made from wool. [4]
- (c) Yarn is sometimes spun from two or more fibres of different origin.
- (i) Give **two** reasons for blending fibres. [2]
- (ii) Write down **two** advantages and **two** disadvantages of blended fabrics. [4]
- (iii) What finish is applicable to yarn and why? [2]
- [18 marks]**
- 5 (a) Name **three** methods used to transfer pattern markings from a pattern onto the fabric. [3]
- (b) Suggest suitable styles for the following figure type:-
- (i) Short plumpy figure
- (ii) Tall and thin neck
- (iii) Tall and large bust [9]
- (c) Describe clearly with the use of diagrams how you would shorten the pattern for a straight skirt by 4cm. [3]
- (d) Draw the right part of a bodice and indicate at least **three** pattern markings. [3]
- [18 marks]**
- 6 (a) State **four** points to consider when buying an electric sewing machine. [4]
- (b) Explain the advantage of wearing a thimble when hand sewing. [2]
- (c) Illustrate by way of diagrams three other large pieces of needle work equipment other than a sewing machine you would consider to be essential in dress making and why. [6]
- (d) Suggest briefly how to machine stitch fine delicate fabrics. [4]
- (e) Select **two** important measures to be taken when winding a bobbin and inserting it into a bobbin case. [2]
- [18 marks]**



- (a) Trace the largest circle shown above and in it use either one or both of the small circles to create a suitable design for the top of a felt pin cushion. [2]
- (b) (i) Suggest the type of thread and three decorative stitches to be used for the design. Indicate your colour scheme. [5]
- (ii) Make working diagrams of the three decorative stitches to be used. [5]
- (c) (i) The pin cushion will have a quisset 2cm wide. How will you calculate the length of felt required to make the quisset? [1]
- (ii) Name a suitable stitch for joining the sections together. [1]
- (d) (i) Give **your** choice of filling for the pin cushion and state two reasons for your choice. [3]
- (ii) Why is it desirable to use a pin cushion? [1]

[18 marks]

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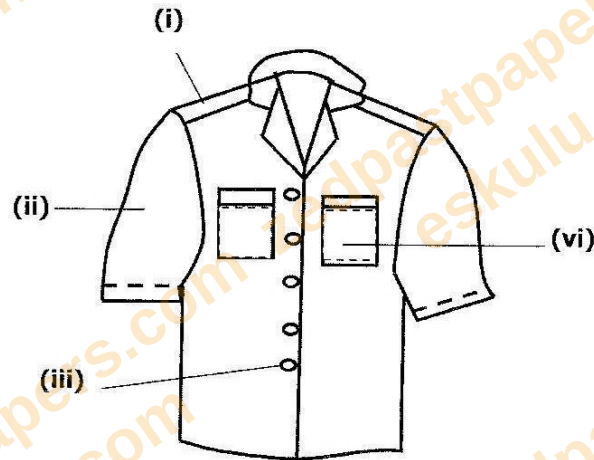
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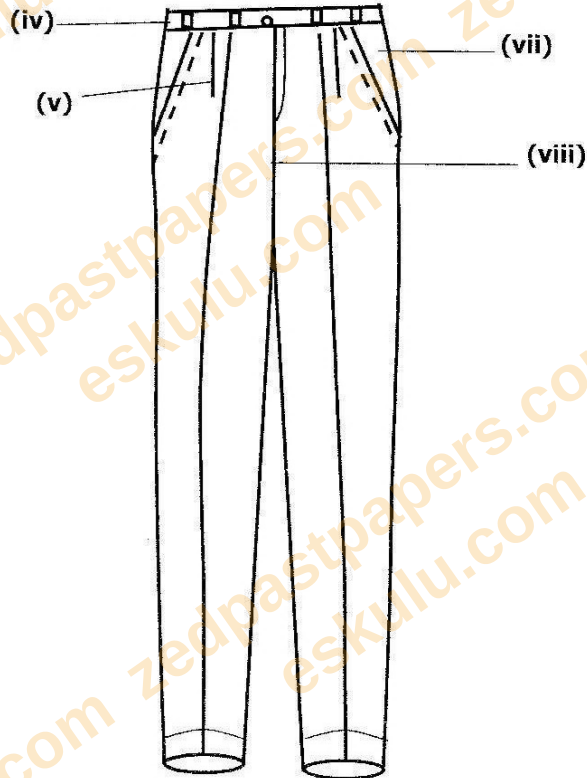
(Insert)

FASHION AND FABRICS 6050/1 PAPER 1 THEORY INSERT

VIEW A



VIEW B





NB: This silhouette may be used when preparing outlines for fashion sketches.



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Question 1. SECTION A [26 marks, compulsory]. (a) Refer to the insert (View A shirt, View B trousers) and name the 8 labelled style features. (b) Complete fabric details for jersey (chosen over voile) for the top. (c) Two reasons a French seam suits the side seam. (d) Odd one out + reason, x3. (e) Scissors for a buttonhole; name of a long-sleeve cuff opening.

(a) Style features labelled on the insert

Answer: (i) **RAGLAN SLEEVE** -- the diagonal seam line running from the neckline down to the underarm, distinctive of a raglan-style sleeve construction.

Answer: (ii) **SLEEVE HEM** (turned-up hem) -- the finished, turned-under edge at the bottom of the short sleeve.

Answer: (iii) **BUTTON** -- one of the buttons on the front button/placket fastening of the shirt.

Answer: (iv) **BELT LOOP** -- one of the small fabric loops on the waistband of the trousers, used to hold a belt in place.

Answer: (v) **PLEAT** (front pleat) -- the folded panel of fabric at the front of the trousers, just below the waistband, providing extra ease/fullness.

Answer: (vi) **PATCH POCKET** -- the pocket sewn as a separate piece onto the outside surface of the shirt front.

Answer: (vii) **FLY FASTENING** (zip fly) -- the fastening opening at the front of the trousers, concealed behind a fly guard.

Answer: (viii) **CREASE LINE** -- the pressed, permanent vertical crease line running down the front of each trouser leg.

(b) Fabric choice for the top (jersey chosen over voile)

Answer: Fabric name: Jersey. Fibre: cotton (or a cotton/elastane blend). Structure: **KNITTED** (a weft-knit structure, formed by interlocking loops rather than woven threads). Appearance: smooth surface with a fine, slightly ribbed or plain-knit texture and good drape. Feel/handle: soft, stretchy and comfortable against the skin. Weight: light-to-medium weight, suited to a fitted top.

(c) French seam suitability

Answer: Two reasons: (i) a French seam completely encloses the raw edges of the fabric, preventing fraying -- important for a soft, closely-woven or knitted fabric like the ones suggested here; (ii) it produces a neat, flat, professional finish visible on both the inside and outside of the garment, avoiding the bulk or roughness of an overlocked/pinked seam showing through a lightweight fabric.

(d) Odd one out

Answer: (i) Bra, half-slip, pant, petticoat, **BLOUSE** -- the odd one out is **BLOUSE**, because it is an outer garment, whereas the other four are all items of underwear/lingerie.

Answer: (ii) Warp, YARN, weft, selvedge, fabric -- the odd one out is **YARN**, because warp, weft, selvedge and fabric are all terms specific to the structure of **WOVEN** cloth, whereas yarn is a general term for spun fibre used in many textile processes (knitting, weaving, etc.), not exclusive to weaving.

Answer: (iii) Weaving, MERCERISATION, felting, bonding, knitting -- the odd one out is MERCERISATION, because weaving, felting, bonding and knitting are all methods of CONSTRUCTING fabric from fibres/yarns, whereas mercerisation is a FINISHING treatment applied to already-constructed (usually cotton) fabric to improve its lustre and strength.

(e) Buttonhole scissors and sleeve opening

Answer: (i) A pair of small, sharp-POINTED scissors (buttonhole/embroidery scissors) should be used -- their fine, sharp point allows a precise, clean cut along the buttonhole's stitched slit without fraying or damaging the surrounding fabric.

Answer: (ii) The name of the opening in a long sleeve requiring a cuff is a PLACKET (specifically a continuous-lap or shirt-sleeve placket).

Question 2. SECTION B, Q2 [18]. (a) Three points (with reasons) for choosing a style for children's wear. (b) Four qualities for selecting fabric for a child's dress. (c) A hole in a printed poplin child's dress: patch type, darning methods, darning rules. (d) How to establish realistic prices for children's clothes.

(a) Choosing a style for children's wear

Answer: Three points with reasons: (1) the style should allow room for GROWTH (e.g. adjustable hems, waistbands, or generous seam allowances), since children grow quickly and the garment should remain wearable for longer; (2) the style should be SIMPLE, with easy fastenings (large buttons, zips, velcro), so the child can manage dressing/undressing independently, encouraging self-reliance; (3) the style should allow for EASE OF MOVEMENT (e.g. loose-fitting, non-restrictive cuts), since children are highly active and need freedom to play and move comfortably.

(b) Fabric qualities for a child's dress

Answer: Four qualities: (1) HARD-WEARING/DURABLE, to withstand rough play and frequent washing; (2) EASY TO WASH AND CARE FOR (machine washable, quick-drying, minimal ironing), since children's clothes get dirty often; (3) SAFE/NON-IRRITATING to the skin (soft handle, no harsh finishes, especially for children with sensitive skin); (4) COLOURFAST (dye that does not run or fade easily with repeated washing).

(c) Repairing a hole in a printed poplin dress

Answer: (i) A suitable patch would be a PRINT-MATCHED (or self-fabric) IRON-ON/HEMMED PATCH -- suitable because it can be cut to match the printed pattern so the repair blends in and is less visible, and poplin is a firmly-woven fabric that takes a neat patch well.

Answer: (ii) Two methods of darning: (1) SIMPLE (WOVEN) DARNING, working criss-crossing rows of thread over the hole in a woven pattern; (2) SWISS DARNING, imitating the original knit/weave structure more closely for a near-invisible repair.

Answer: (iii) Two general rules when darning children's clothes: (1) use thread/yarn similar in weight, colour and fibre content to the original fabric, so the repair blends in and wears evenly with the rest of the garment; (2) keep the darn as flat and smooth as possible (avoiding thick knots or ridges), since a rough darn can rub and irritate a child's sensitive skin.

(d) Establishing realistic prices for children's clothes

Answer: Two points: (1) compare prices of similar garments (same fabric quality, size, and brand level) across different shops/sellers to judge a fair average price range; (2) consider the

quality of workmanship and fabric relative to the price -- a realistic price should reflect the cost of materials and labour involved, not be suspiciously cheap (suggesting poor quality) or excessively marked up.

Question 3. SECTION B, Q3 [18]. (a) Define interfacing and its other name. (b) Reasons for interfacing a garment. (c) Materials used for interfacing. (d) Two types of fabric for interfacing, with examples. (e) Distinguish interfacing from lining.

Answer: (a)(i) Interfacing is a layer of fabric (woven, non-woven or knitted) applied between two layers of a garment (usually to the wrong side of the main fabric) to add support, shape, stability or firmness to a specific area, such as collars, cuffs, waistbands or facings. (ii) Interfacing is also known as INTERLINING.

Answer: (b) Reasons for interfacing a garment: to give SHAPE and STRUCTURE to areas like collars, cuffs and waistbands so they hold their form; to STRENGTHEN areas subject to strain, such as buttonholes and fastenings; to add BODY/FIRMNESS to otherwise soft or limp fabric; and to prevent STRETCHING or distortion of the fabric in areas like necklines during construction and wear.

Answer: (c) Materials used for interfacing include: WOVEN cotton or cotton-blend interfacing, NON-WOVEN (bonded/fused) synthetic interfacing, and KNITTED interfacing, available in both SEW-IN and IRON-ON (fusible) forms.

Answer: (d) Two types of fabric used for interfacing: (1) WOVEN interfacing, e.g. cotton lawn or muslin, used where a firm, stable, grain-aligned support is needed (such as in tailored jacket fronts); (2) NON-WOVEN interfacing, e.g. Vilene or bonded fibre interfacing, used where a quick, all-directional (non-fraying) support is needed, such as in collars and cuffs of shirts.

Answer: (e) Interfacing is a hidden SUPPORT layer added to specific areas (collars, cuffs, waistbands) to give shape, firmness and structure, usually attached only to particular pattern pieces. Lining, by contrast, is a full or partial INNER LAYER of fabric covering the entire inside of a garment (or a large section of it), primarily to give a neat, comfortable inner finish, reduce friction against the skin, and help the garment hang/drape well, without necessarily adding stiffness or shape support.

Question 4. SECTION B, Q4 [18]. (a) Define fibre, yarn, fabric, filament, staple, blend. (b) Two main types of yarn made from wool. (c) Blending fibres: reasons, advantages/disadvantages, and a suitable finish for yarn.

(a) Definitions

Answer: (i) Fibre: the smallest, thread-like natural or man-made unit used to make yarn and fabric. (ii) Yarn: a continuous strand formed by twisting/spinning together many fibres, used to make fabric by weaving or knitting. (iii) Fabric: the flat, flexible material produced by weaving, knitting or otherwise constructing yarns/fibres together. (iv) Filament: a single continuous strand of fibre of great length (as produced naturally by silk, or artificially by man-made fibre extrusion), as opposed to a short fibre. (v) Staple: a natural or man-made fibre cut or occurring in short, discrete lengths (as opposed to a continuous filament), which must be spun together to form yarn. (vi) Blend: a yarn or fabric made by combining two or more different types of fibre together (e.g. polyester-cotton) to combine their properties.

(b) Yarn types from wool

Answer: Two main types: (1) WOOLLEN yarn -- spun from shorter, carded wool fibres, producing a soft, bulky, slightly hairy yarn used for warmer, fluffier fabrics (e.g. knitwear, tweed); (2) WORSTED yarn -- spun from longer, combed wool fibres, producing a smoother, finer, stronger yarn used for crisper, smarter fabrics (e.g. suiting fabric).

(c) Blending fibres

Answer: (i) Two reasons for blending fibres: to COMBINE THE BEST PROPERTIES of each fibre (e.g. cotton's comfort/absorbency with polyester's strength/easy-care); and to REDUCE COST, since blending an expensive fibre with a cheaper one lowers the overall price while retaining some of the desirable qualities.

Answer: (ii) Two advantages of blended fabrics: easier care (e.g. more crease-resistant, quicker-drying than 100% natural fibre); combined desirable properties (e.g. comfort plus durability). Two disadvantages: can be more difficult to dye evenly (different fibres absorb dye differently); may be more prone to pilling (fibre ends working loose and forming small balls on the surface).

Answer: (iii) A finish applicable to yarn is MERCERISATION (typically applied to cotton yarn) -- it improves the yarn's lustre (shine), strength and dye-uptake, giving a smoother, more attractive and stronger finished yarn.

Question 5. SECTION B, Q5 [18]. (a) Three methods to transfer pattern markings onto fabric. (b) Suitable styles for: short plumpy figure; tall figure with a thin neck; tall figure with a large bust. (c) How to shorten a straight skirt pattern by 4cm (with diagrams). (d) Draw the right part of a bodice with at least 3 pattern markings.

(a) Transferring pattern markings

Answer: Three methods: (1) TAILOR'S TACKS (loose thread stitches through both pattern and fabric layers, then cut apart to leave marking threads in the fabric); (2) TRACING WHEEL AND CARBON PAPER (rolling a spiked wheel over dressmaker's carbon paper sandwiched between pattern and fabric, transferring a dotted line); (3) CHALK OR FADE-AWAY MARKER PEN (marking directly through pattern perforations or along pattern edges onto the fabric surface).

(b) Suitable styles for figure types

Answer: (i) Short, plumpy figure: choose styles with VERTICAL LINES and PRINCESS SEAMS to create a lengthening, slimming illusion; avoid horizontal details, large prints, or clingy fabrics; a single-breasted, simply-styled garment with minimal bulk at the waist is flattering.

Answer: (ii) Tall figure with a thin neck: choose styles with HIGH OR DECORATIVE NECKLINES (e.g. cowl, polo, or a collar with some width/detail) to add visual interest and fill out the neck area, avoiding very low or plain necklines that would emphasise thinness.

Answer: (iii) Tall figure with a large bust: choose styles with structured, well-fitted BODICES with PRINCESS SEAMS or DARTS for good bust support and shaping, avoiding tight-fitting or clingy tops across the bust; a moderate, not overly high, neckline and some horizontal design interest (e.g. a yoke) can help balance overall proportions.

(c) Shortening a straight skirt pattern by 4cm

Answer: Draw a horizontal shortening line across the pattern piece (typically between the hip line and the hem, parallel to the grainline/hemline) roughly midway down the skirt length. Draw a **SECOND** horizontal line exactly 4cm below the first, also parallel to it. Fold the pattern along the two lines so they meet (bringing the 4cm strip together as a fold/pleat in the paper), pin or tape flat, and true up (redraw) the side seams smoothly through the folded area so there is no step or kink in the side seam line -- this removes exactly 4cm of length from the pattern while keeping the proportions and seam lines correct.

(d) The right part of a bodice

Answer: A bodice front/back pattern piece (the right-hand section) should be drawn showing at least 3 pattern markings, such as: (1) the **GRAINLINE** (a straight arrow indicating the fabric's straight grain direction); (2) **DART** markings (a triangle or two converging lines indicating a bust/waist dart, with a dot at the dart point); (3) **NOTCHES** (small triangular marks on the seam edges, used to match corresponding pieces accurately during construction).

Question 6. SECTION B, Q6 [18]. (a) Four points to consider when buying an electric sewing machine. (b) Advantage of a thimble when hand sewing. (c) Three other essential large pieces of needlework equipment (with diagrams/why). (d) How to machine stitch fine, delicate fabrics. (e) Two important measures for winding/inserting a bobbin.

(a) Buying an electric sewing machine

Answer: Four points: (1) the **RANGE OF STITCHES** available (straight, zigzag, buttonhole, decorative stitches) suited to the intended sewing needs; (2) **EASE OF USE/OPERATION** (clear controls, easy threading, accessible bobbin); (3) **DURABILITY AND BUILD QUALITY** (a robust, reputable brand likely to last and perform reliably); (4) **AFTER-SALES SERVICE AND AVAILABILITY OF SPARE PARTS/SERVICING** in the local area.

(b) Advantage of a thimble

Answer: A thimble protects the middle finger (which pushes the needle) from being pricked repeatedly during hand sewing, allowing firmer, more controlled pushing of the needle through tough fabric without pain or injury, and making hand sewing faster and more comfortable over long periods.

(c) Other essential large needlework equipment

Answer: Three examples: (1) an **IRONING BOARD AND IRON** -- essential for pressing seams and fabric flat at every stage of construction, giving a professional finished look; (2) a **CUTTING TABLE** (a large, flat surface) -- essential for laying out fabric and patterns accurately and cutting without distortion; (3) a **DRESS FORM/MANNEQUIN** -- essential for fitting and checking the hang and fit of a garment during construction without needing a live model constantly.

(d) Machine stitching fine, delicate fabrics

Answer: Use a fine needle (e.g. size 9-11) and fine thread suited to lightweight fabric; reduce the machine's tension slightly and use a shorter stitch length; place tissue paper or a similar stabiliser underneath (and/or on top of) the fabric while stitching to prevent the delicate fabric from being pulled into the machine's throat plate or puckering, tearing the tissue away afterward; sew slowly and evenly, guiding the fabric gently without pulling or stretching it.

(e) Winding and inserting a bobbin

Answer: Two important measures: (1) ensure the bobbin thread is wound **EVENLY** and **FIRMLY** (not loosely or lopsided), so it feeds smoothly and at consistent tension during sewing; (2) insert the bobbin into the bobbin case in the **CORRECT DIRECTION** (matching the machine's specified thread-unwinding direction), so the thread feeds correctly and does not jam or produce uneven stitches.

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