

Coursework Handbook

Cambridge
International
AS & A Level

Cambridge International AS & A Level Design & Textiles

9631

Cambridge Advanced



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Section 1: Introduction

Paper 4: coursework gives learners the opportunity to choose their own content and develop a task which builds on an area of interest from the content of Textile Applications and Textile Technology. Coursework should develop the knowledge, understanding and skills established at AS Level, and might include a range of approaches, such as:

- creation
- design and making
- practical application
- investigation.

1.1 Coursework requirements

To submit a successful piece of coursework, learners must:

- carry out research, develop aims and analyse the task
- plan and develop the task
- carry out their course of action
- evaluate the outcomes of the task and critically analyse the decision-making process.

Their final work must include a variety of hand and machine processes.

All work submitted must be designed and made by the candidate. A cover sheet is available on the Cambridge Samples Database [_](#) where you can provide identification details for the work and certify its authenticity. The database will ask you for your Centre number and the syllabus code (i.e. 9631) after which it will take you to the correct form.

The complete coursework submitted **must** include:

- **Three** investigative items or pieces of coursework. Each item should be from a different area of the syllabus and demonstrate the use of different skills and techniques. This might take the form of three items of the same type demonstrating different syllabus areas, or three different types of item that share a common theme, within which each demonstrate a different syllabus area.
- **A folder** that demonstrates the research, planning, implementation and evaluation undertaken by the candidate for each **item** (approximately 1000 words for each item).

In addition to the three items they make, the portfolio should show how learners have researched and collected information. It should be clear how this information has helped them to make decisions about their project.

The final coursework submissions may be up to 3000 words. However, Cambridge recognises that some good approaches to coursework can result in submissions of fewer words. All coursework is sent to Cambridge to be marked.

The folder must be hand-written, typed or word processed on A3 or A4 paper (or a combination of the two). There are a variety of ways to present the work. Some centres include all of their design and development work in an A3 portfolio and the written report in an A4 folder while others will incorporate all of the process into one folder of work. Any approach is acceptable, but all work must be clearly labelled.

Any appendices should contain evidence to support, justify and illustrate statements and decisions documented in the submission. Appendices can include:

- original questionnaires
- records of primary research
- letters written and received
- references to secondary research/resources/books/magazines etc.

Marking

All coursework is marked by Cambridge. Centres must submit all coursework to Cambridge by the end of October. Always check the Cambridge Handbook and the Samples Database www.cambridgeinternational.org/samples for all administrative deadlines for each examination series.

Submission guidelines

Coursework needs to be packaged easily so please think carefully about the size and weight of the folders submitted to Cambridge. Candidates should be steered towards using appropriately-sized materials. They should be actively encouraged to be mindful about the presentation of their work so as not to include unnecessary or bulky materials.

When packing the coursework to send to Cambridge, please use strong boxes rather than bags.

How to use this handbook

Read through the handbook and make sure that you are familiar with the processes involved so that you can effectively support your learners to develop their projects. You can then mark the sample project portfolio and coursework items and compare your marks with those awarded by the moderator. The moderator's comments on the marking are provided to offer further insight into how the mark scheme is applied.

Section 2: Suitable projects

This section provides information to help you guide your learners as they establish suitable projects.

2.1 Choosing a Project

Design and Textiles is a practical subject, which requires learners to use their practical skills to produce a final outcome. These outcomes should clearly relate to the design tasks undertaken and should demonstrate a high level of creativity and competence.

The timing and organisation of the coursework project is very important. All three products need to be produced within the time scale and to an equal level of skill. Learners also have to produce their written project folder. You will need to allow time for learners to develop the skills they require to complete all aspects of the work and to execute the work itself.

2.2 Project Outcomes

The most successful projects tend to develop from learners' own interests or hobbies, or from a real design need found locally. If a learner is interested and inspired by what they are creating they are much more likely to successfully manage their project and bring it to a successful conclusion.

Learners must provide three original/creative products, together with the developmental work for each item. Each item must demonstrate the use of different skills and techniques from the syllabus. The three items can be independent of each other or they can share a common theme. In general, the use of a common theme can be useful in terms of time management as your learners will not have to develop different themes for each item, all of which would need relevant research images and background information.

The suggestions below could be used to write specific design briefs. If the three items share a common theme the folder must contain the developmental work for each one. Choosing a theme is important as all criteria flow from that decision.

- Design a collection of skirts, tops, dresses etc. for a specified retail outlet and make prototypes of the three items.
- Design a range of textile items for an interior design collection.
- Create three original textile items from research done within a chosen theme.
- Historical study of a fashion designer/fashion style, leading to a personal response.
- Creating three products that can be coordinated or used together. For example a dress, bag and hat or a cushion, hanging and throw. The important point to remember in this case is that each product must show different skills which are not repeated.

2.3 Structure

There is a strong argument for learners to structure their work in line with the criteria for assessing A Level coursework which is shown later in this handbook. As a general rule, the number of marks available for each section of the criteria should give some indication of the proportion of time that should be allocated to it. As already stated, a variation of approaches and content is to be expected depending on the nature of the task. The following guidance is intended to identify important elements to consider for each section of the assessment criteria.

2.4 Content

The content of each project will reflect the needs and requirements of the particular design being addressed. The following is offered as guidance for each section of the assessment criteria, and there are relevant examples are shown. These must be seen as suggestions only as there will be considerable variation depending on the design brief and outcome.

2.5 Criteria for assessing coursework

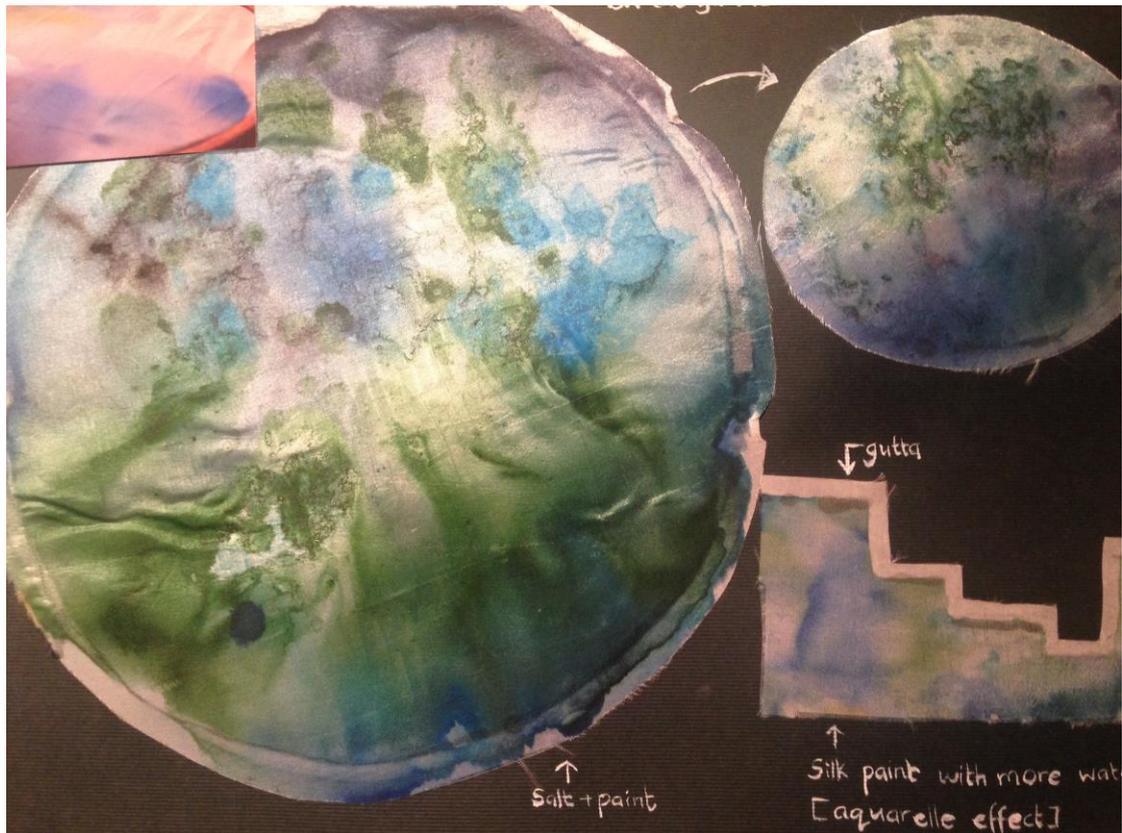
There are four areas to be assessed which are shown in detail below. Each is exemplified with pages from coursework portfolios:

Research, Aims and Analysis (15 marks)

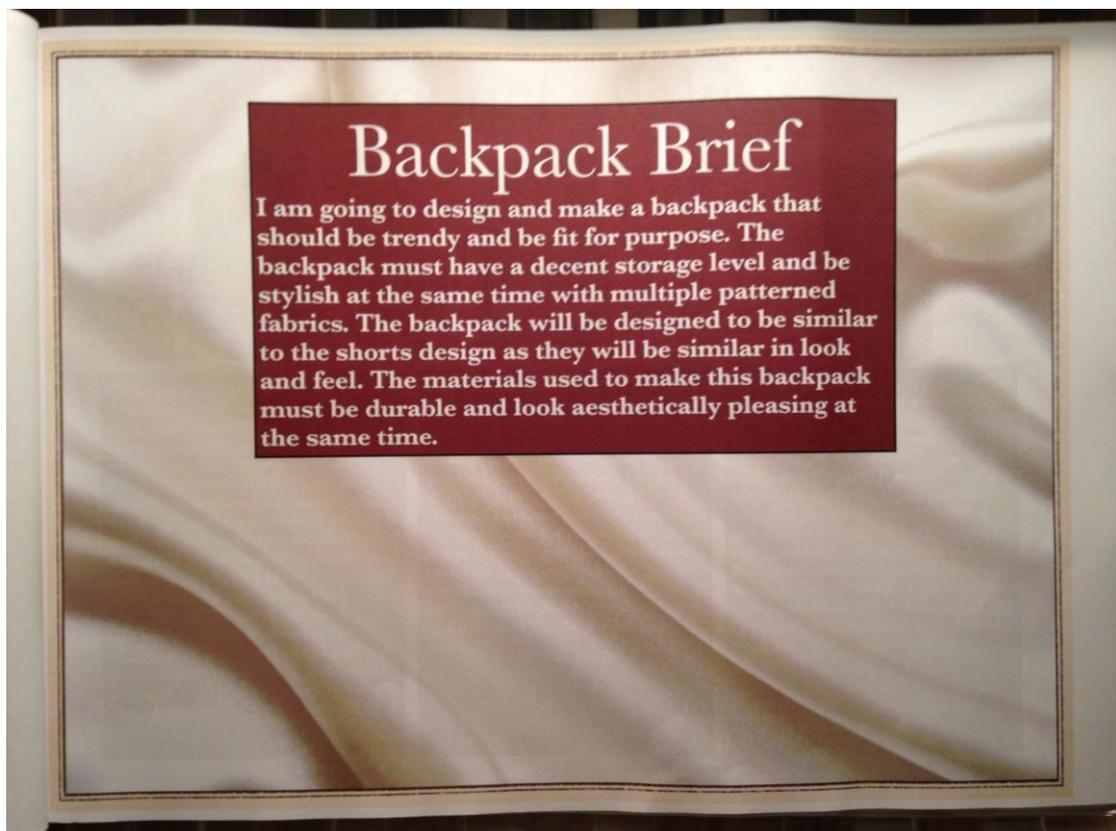
This area is relates to learners' ability to see potential for opportunities for the development of ideas. This relates to their choice of context, and their ability to use a range of research techniques.

- Learner creates a brief based around a clear theme and a focused set of products.
- The brief is analysed in detail and ideas and issues are explored to ensure that all opportunities have been considered and judgements have been made in terms of the use of appropriate resources.
- Appropriate research is carried out using a wide variety of resources to include:
 - mood boards
 - comparative items in shops
 - existing products/disassembly
 - magazines/books/internet
 - artist/designer information/images
 - environmental or locational imagery.

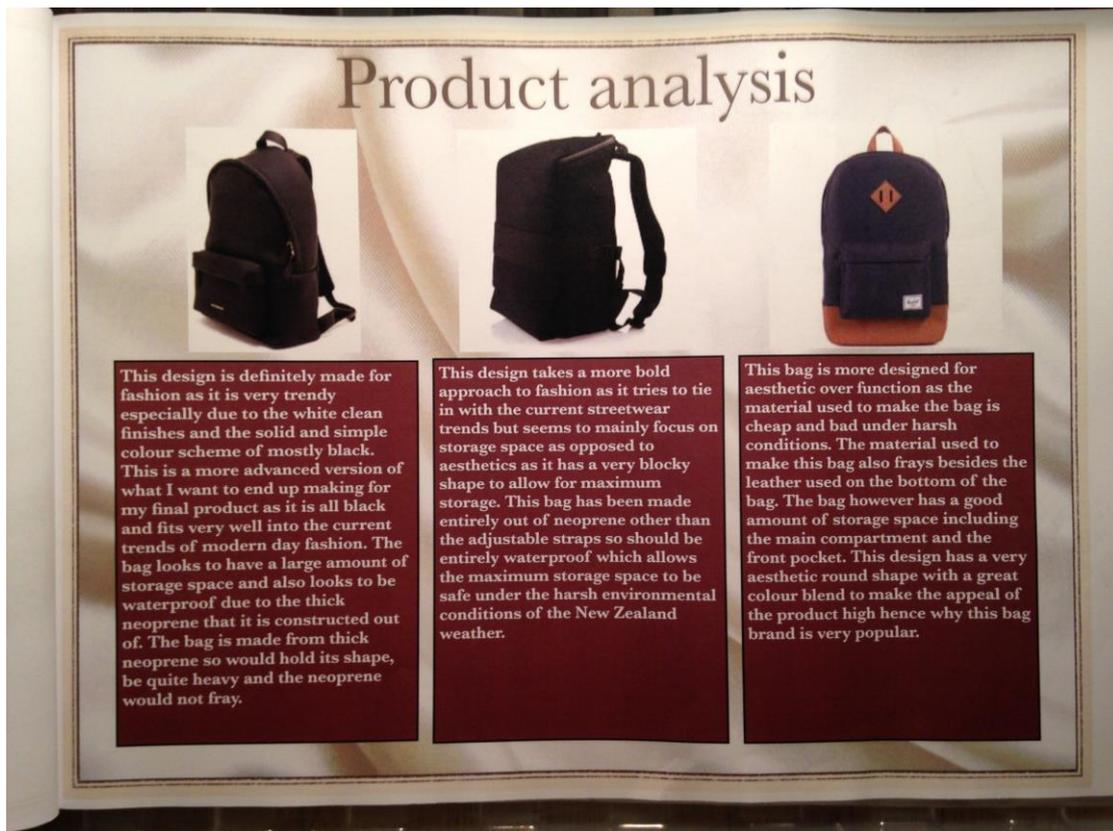
Examples of pages showing how candidates have demonstrated their research, aims and analysis



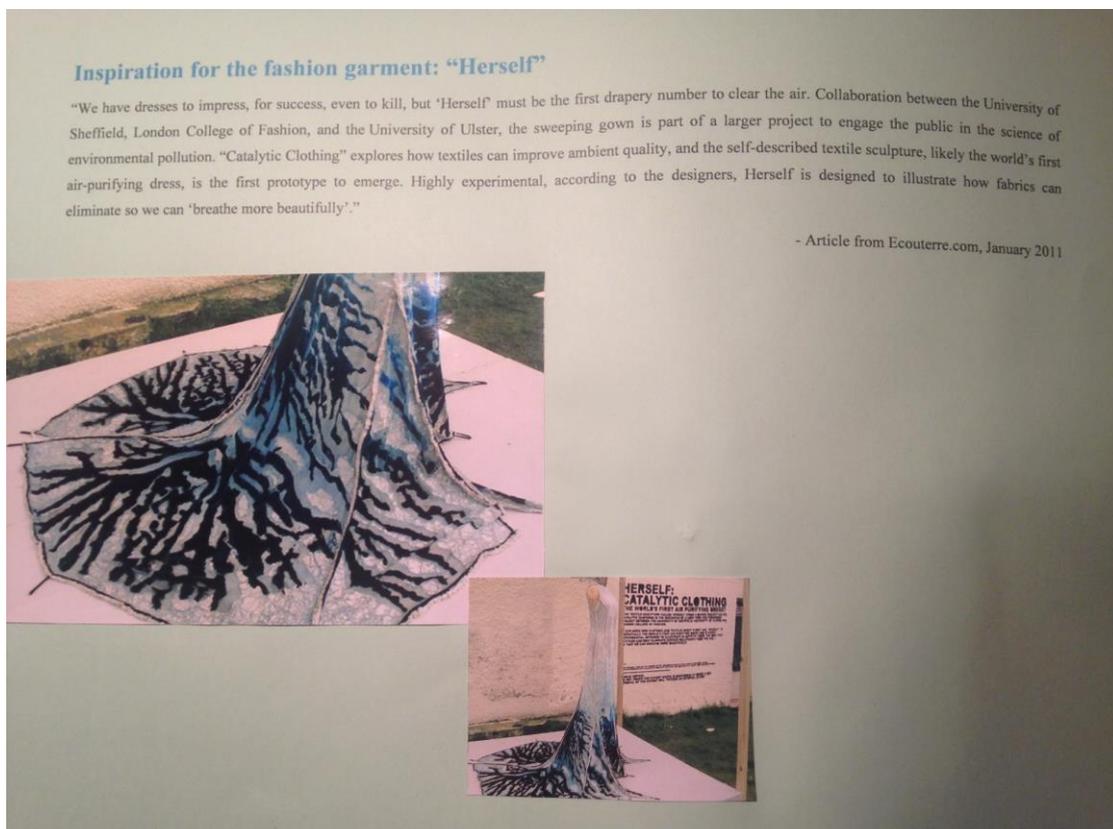
This learner is researching a range of fabric techniques to help them make judgements on their use of resources.



This shows how the learner has formulated specific, detailed and realistic aims for their work.



This example shows how the candidate has carried out research from a variety of sources and has selected relevant background information



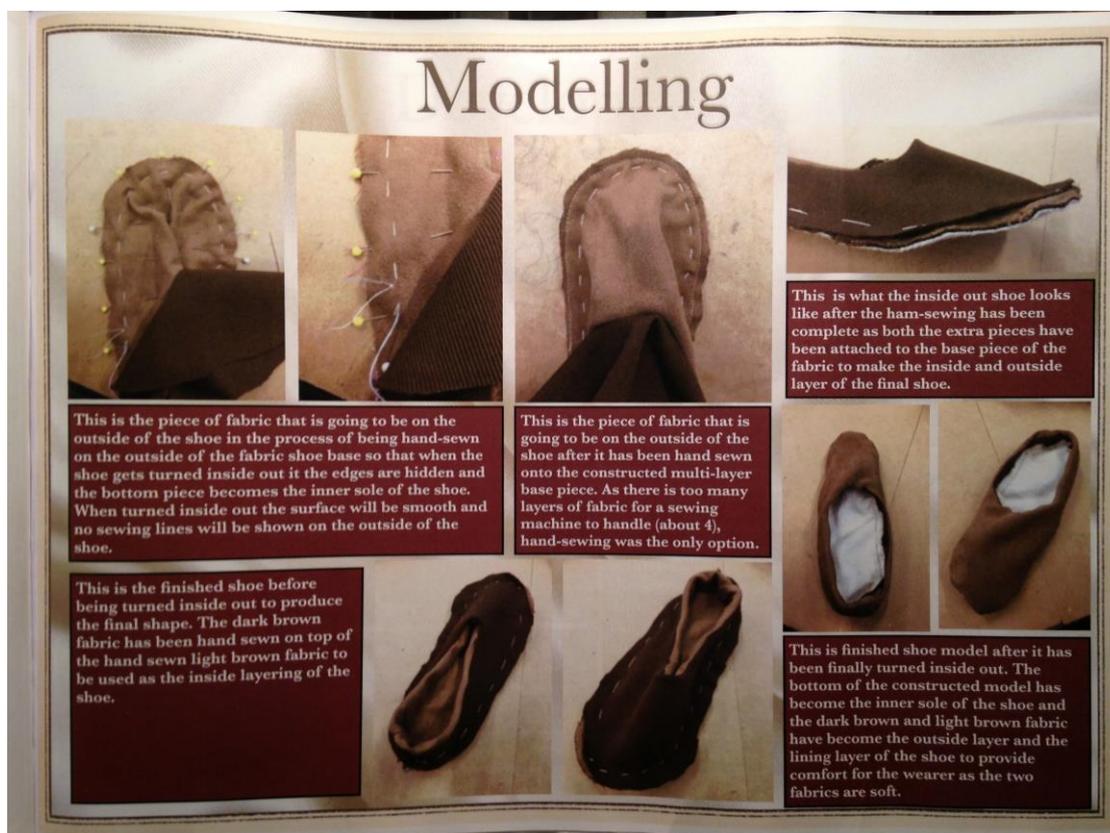
This example shows how the learner has carried out research from a range of sources and has selected material relevant to their project.

Planning and Development (20 marks)

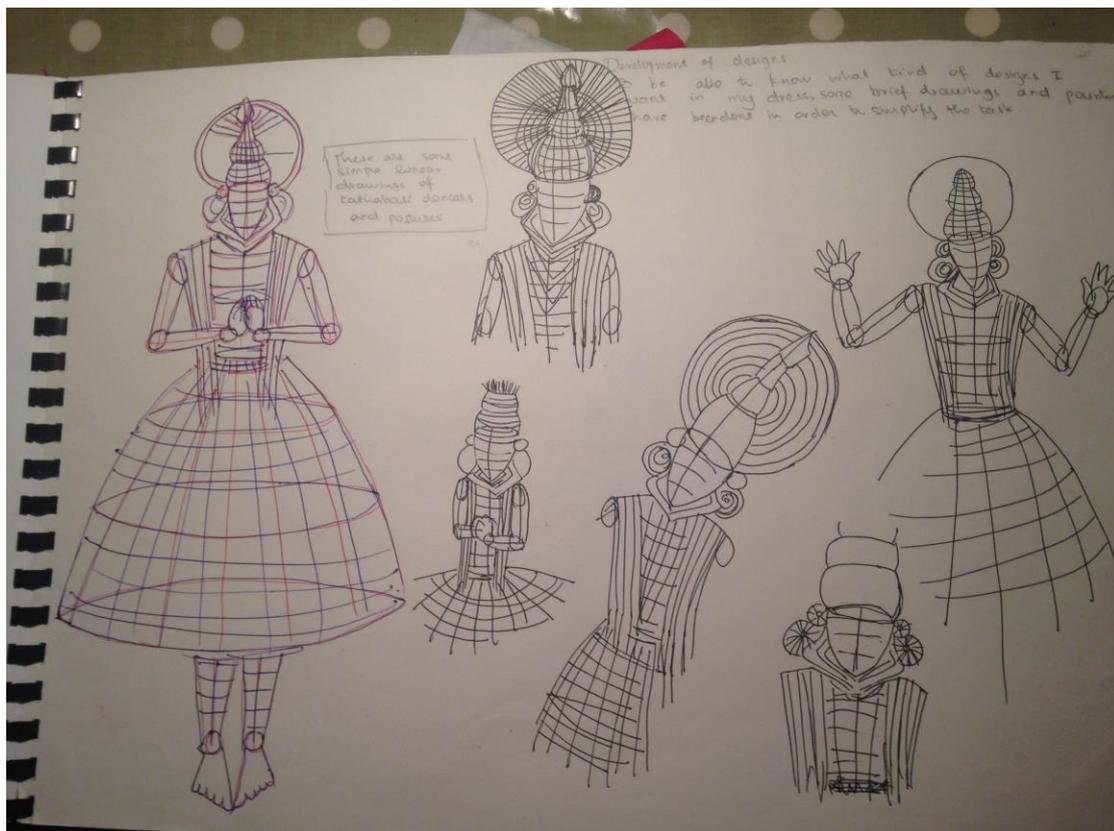
This area relates to learners' ability to develop objectives and to make informed decisions that direct the progress of the study. They must also generate ideas for further development during the course of study.

- Learners develop a clear design specification which in turn provides the foundation of the creation of the design ideas.
- Creates a range of design ideas with clear annotation.
- Uses relevant knowledge from their research to make considered decisions regarding design ideas.
- Develops a range of worked samples relevant to design ideas which then enables the candidate to make clear choices for their final products.
- Learners show clear planning with a well ordered plan of action within a detailed time scale which could be in the form of a Gantt chart

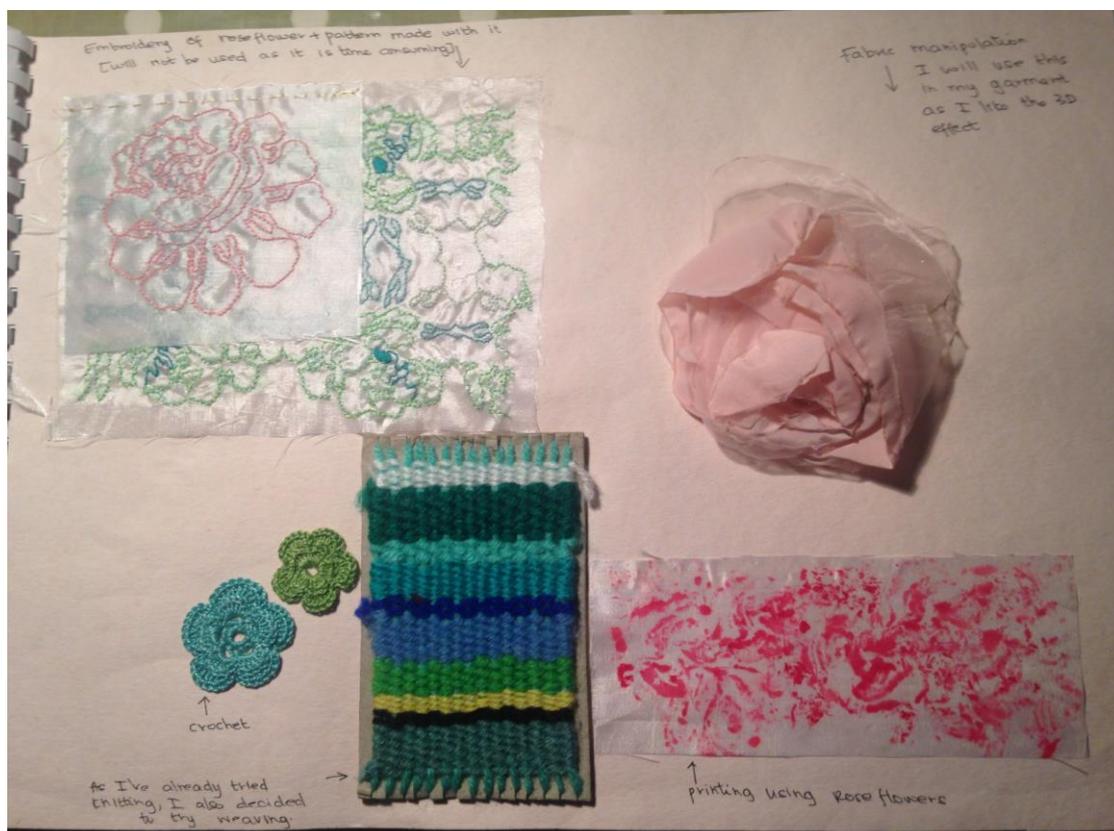
Examples of pages showing how candidates have planned and developed their ideas



This modelling allows the learner to justify the choices they have made about their design.



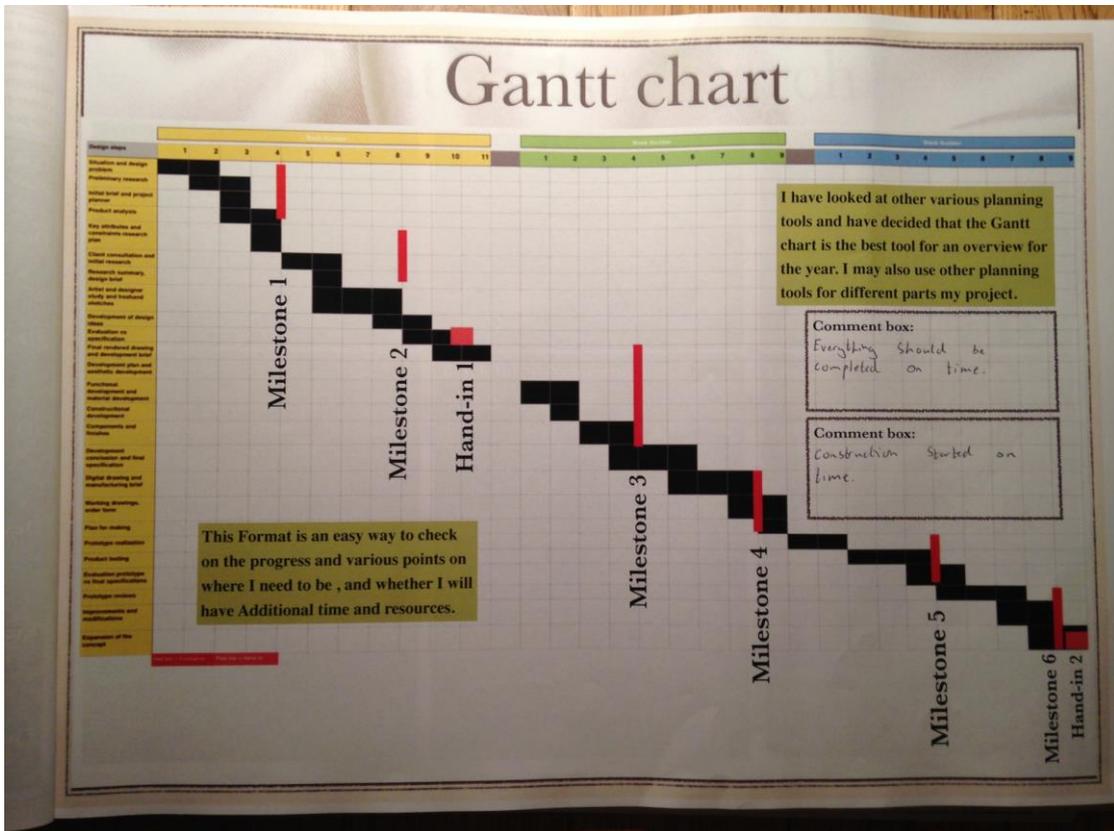
This work shows how the learner has used their research to generate ideas and support their decision-making.



The learner has researched a range of techniques and effects to allow them to make decisions about which they will use in their items.



These designs show how the learner is developing a clear design specification based on their research



The Gantt demonstrates that the learner has been able to produce an effective plan of action with a clear and realistic time scale.

Implementation (40 marks)

Process (25 marks)

This area is concerned with the implementation of appropriate skills and resources to achieve the realisation of stated objectives.

- Learners use appropriate equipment and resources to create their final products while responding to any unforeseen developments in an appropriate way.
- Learners ensure that appropriate time scales are implemented.

Realisation (15 marks)

This area is concerned with the quality of the outcome.

- Learners achieve an effective realisation of their products which meets the original specification.
- The products demonstrate creativity, originality and aesthetics.

Examples of pages showing how candidates implemented and realised their design plans



This design shows originality, creativity and aesthetic awareness



These items show that the learner has been able to accurately realise their original specification



This learner has followed a logical course of action with precision, demonstrating an efficient use of resources to complete their item

Evaluation (25 marks)

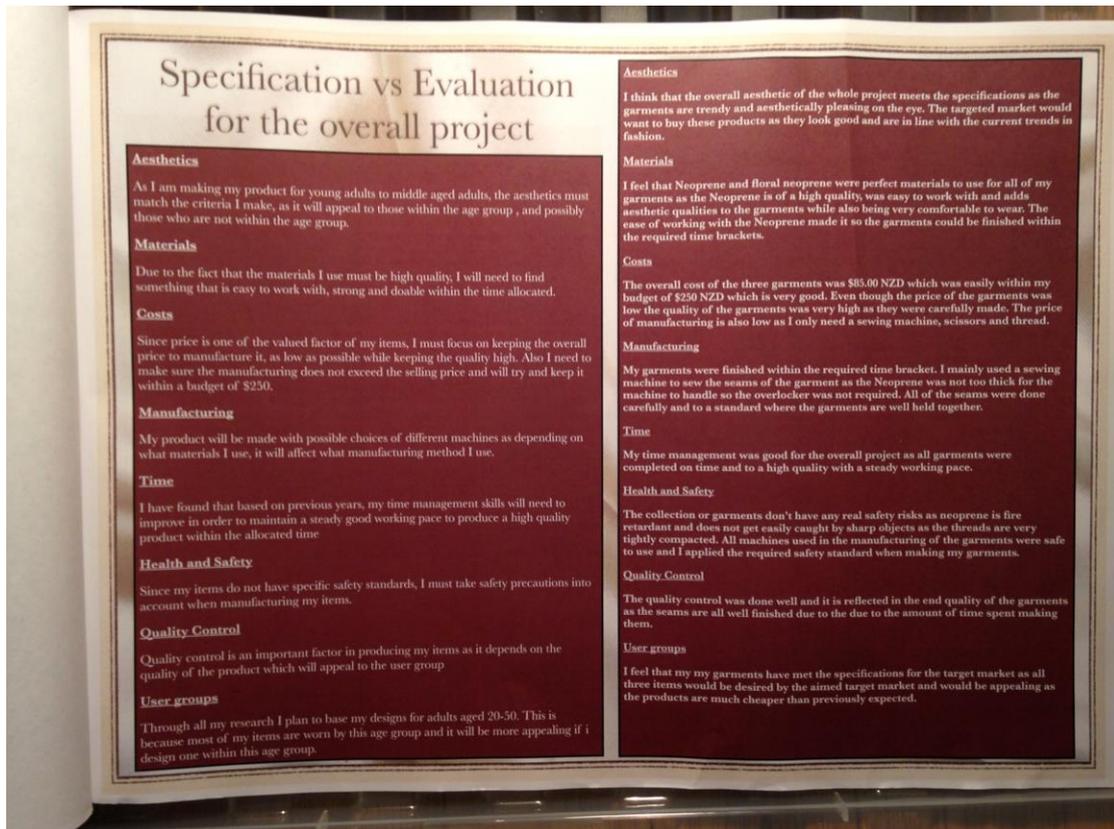
This area relates to your learners' ability to evaluate the findings and results achieved and to draw their own conclusions. They must critically analyse and review the decision-making processes across the whole project. This also includes marks for the presentation of their folder.

- Learners must summarise the outcome of the task and make informed conclusions.
- Strengths and weaknesses of the product should be discussed and relevant examples given.
- Possible future developments for the products should be explored.
- The work is logical, well-presented and organised.

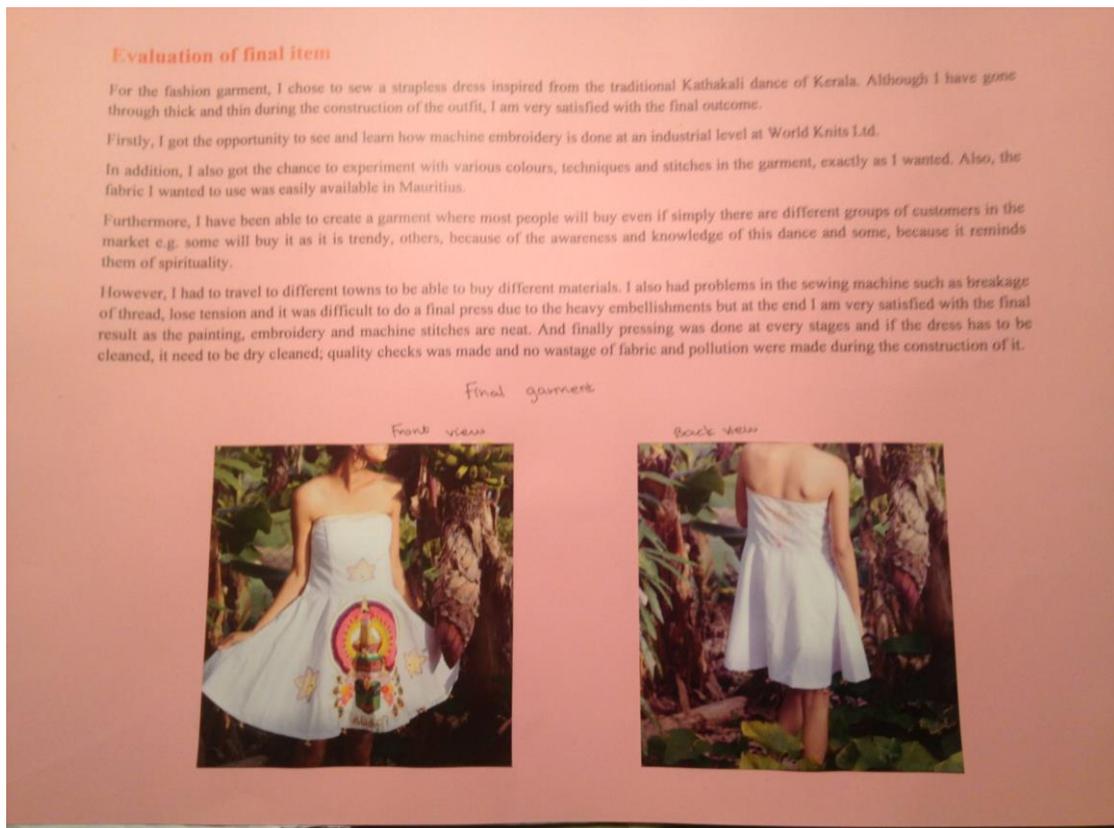
Examples of pages showing how candidates have evaluated their work



The evaluation completed by the learner has summarised the outcome of the task and drawn informed conclusions



This learner has interpreted the outcome of the task with reference to the original aims



The learner has engaged in a critical evaluation of the task

2.6 Use of ICT

Learners are encouraged to make use of the full range of ICT including CAD/CAM if facilities are available to them. However, they will not be penalised if ICT is not used in their project work. This type of material should only be used when and where it is appropriate.

Many centres are now able to offer ICT facilities and many learners present parts of their design folders through its use; such as word processing and the production of formal drawings. If facilities allow development of patterns and design drawings using CAD packages, these can prove to be extremely useful and also extremely beneficial when considering future developments or products.

Centres are reminded to ensure that candidates use of ICT e.g. Computer Aided Design Packages for working drawings is appropriate.

Section 3: Administering the project

3.1 General Issues

It is important that learners choose projects that:

- can be completed within the time frame
- offer a level of demand to stretch them to their full abilities
- satisfy the requirements of the assessment criteria.

Clear guidance and advice from the teacher is vital from the outset.

Although the projects will probably take up most of the classroom time during this period, it is important that these are well-managed in terms of the other elements of the qualification. Teachers have different approaches in how to balance the time of their candidates effectively.

3.2 Health and Safety

The coursework specification and assessment criteria states learners need to demonstrate a clear awareness of relevant aspects of economy, safety and available technology when using appropriate equipment. Teachers of this subject area have to take more care than those in other curriculum areas and as such they need to be familiar with all the inherent hazards.

Although learners will be working on their own projects on an individual basis, it is important that particular care is taken and precautions are in place to protect all learners when using dangerous equipment, such as machinery, hazardous materials and heat processes. Some learners will be using equipment in a factory environment and therefore appropriate health and safety must be adhered to.

Teachers are advised to take particular care and to follow all appropriate guidelines when learners are considering the use of mains electricity in their projects.

3.3 Guidance to Candidates

The question most commonly asked is ***'How much help do I give my learners?'*** The simple answer to this is that the teacher should be seen as a resource to be referred to, just in the way that a learner might refer to information in a book. Guidance and advice should be given but the learner must carry out the work on their own. There are times when some learners, particularly those of lower ability, require extra input and help to move from one stage to another. Under these circumstances the teacher should acknowledge this and offer help; however, this must all be taken account of when making comments on the work of the learner.

The most important consideration is that learners receive sufficient guidance so they have the opportunity to access all the marks available. To do this the evidence they produce will need to meet the syllabus requirements. It is important to remember that coursework is not something to give learners at one point and collect back at another once learners have worked through the tasks independently. On the contrary, the teacher needs to monitor the progress of their learners on a regular basis so that they are always aware of the stage that each individual has reached. Regular reviews with each learner are beneficial.

Much of the work will be carried out on an individual basis and learners will rapidly get out of phase with each other as work progresses but there is no reason why a teacher may not approach certain areas of the design folder, particularly at the earlier stages, using a structured teaching approach. As before, the work must be that of the individual learner, with supervision being carried out and feedback offered as required.

Obviously, the teacher may require learners to produce some material for their projects as homework and this is fine so long as the teacher is familiar with a learner's ability and can subsequently be assured, that the work produced is that of the learner. Teachers should be cautious of allowing learners to produce much of their finished item away from the Centre's own teaching facilities as it may be difficult to authenticate work with any degree of certainty.

Section 4: Project assessment criteria

The table below summarises the assessment criteria for Paper 4: Coursework.

Criterion	Description	Mark range	Level of response
Research, aims and analysis	Thoroughly explores ideas using a wide variety of sources and makes informed judgements .	11-15	High
	Explores ideas using a variety of sources and makes suitable judgements	6-10	Mid
	Explores some ideas using a limited number of sources and makes judgements.	0-5	Low
Planning and Development	Uses detailed knowledge and research to generate ideas. Justifies choices made with full reasons. Well-ordered and effective plan of action with detailed time scale.	14-20	High
	Uses relevant knowledge and research to generate ideas. Justifies choices made with full reasons and creates an effective plan of action within an appropriate time scale.	7-13	Mid
	Uses knowledge and research to generate ideas. Limited justification of choices with a plan of action that notes some time scale.	0-6	Low
Implementation	<i>Process – carrying out coursework tasks</i>		
	Demonstrates a high level of competence in practical skills with a high level of creativity and originality.	18-25	High
	Demonstrates a good level of competence in practical skills with a good level of creativity.	9-17	Mid
	Demonstrates a limited level of competence in practical skills with a limited level of creativity and originality.	0-8	Low
	<i>Realisation – quality of the outcome</i>		
	Achieve effective products which accurately meet the original specification. Demonstrate outstanding technical competences.	11-15	High
	Achieve effective products which meet the original specification. Demonstrate clear technical competences.	6-10	Mid
	Achieve products which meet most of the original specification. Demonstrate limited technical competencies.	0-5	Low

Criterion	Description	Mark range	Level of response
Evaluation	Summarises the outcome of the task and draws informed conclusions . Critically evaluates the task. Provides evidence to support specific strengths and weaknesses. Indicates a range of possible relevant future developments. Excellent folder which is well presented and organised .	18-25	High
	Summarises the outcome of the task and draws appropriate conclusions . Evaluates the task. Analyses some strengths and weaknesses Indicates some possible future developments. Good presentation of folder which is organised.	9-17	Mid
	Limited summary of the outcome of the task and draws some conclusions . Limited evaluation of the task. Limited analysis of strengths and weaknesses. Folder shows some organisation.	0-8	Low

Section 5: Example coursework

What follows is a complete coursework submission.

Use the criteria provided in Section 4 to mark the work.

You can check your marking against the moderator comments in Section 6.

Criterion	Comments	Mark
Research, aims and analysis of tasks		/15
Planning and Development		/20
Implementation	Process (25 marks)	/40
	Realisation (15 marks)	
Evaluation		/25
Total:		

Coursework Example

Item 1



Coursework Example

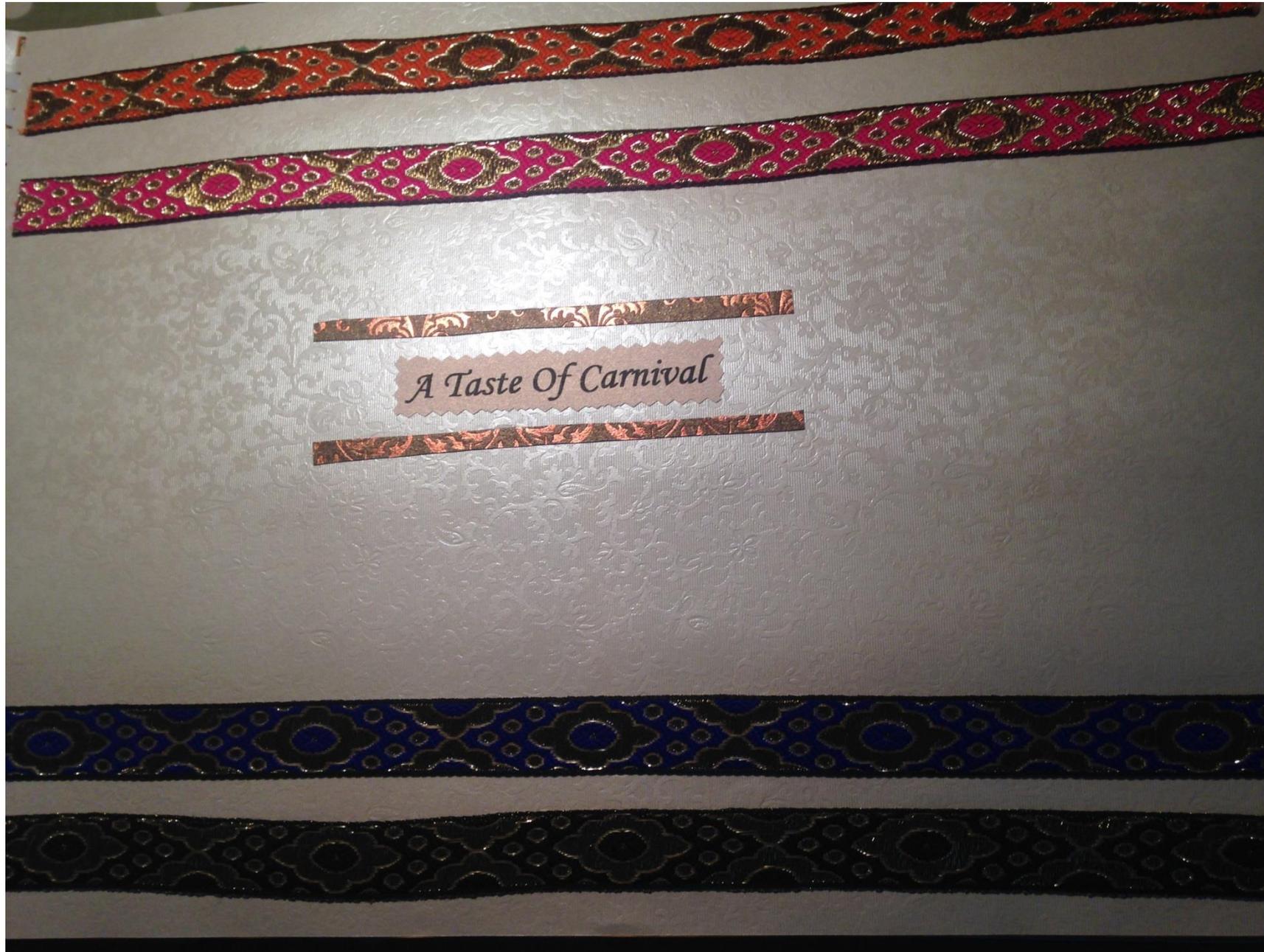
Item 2

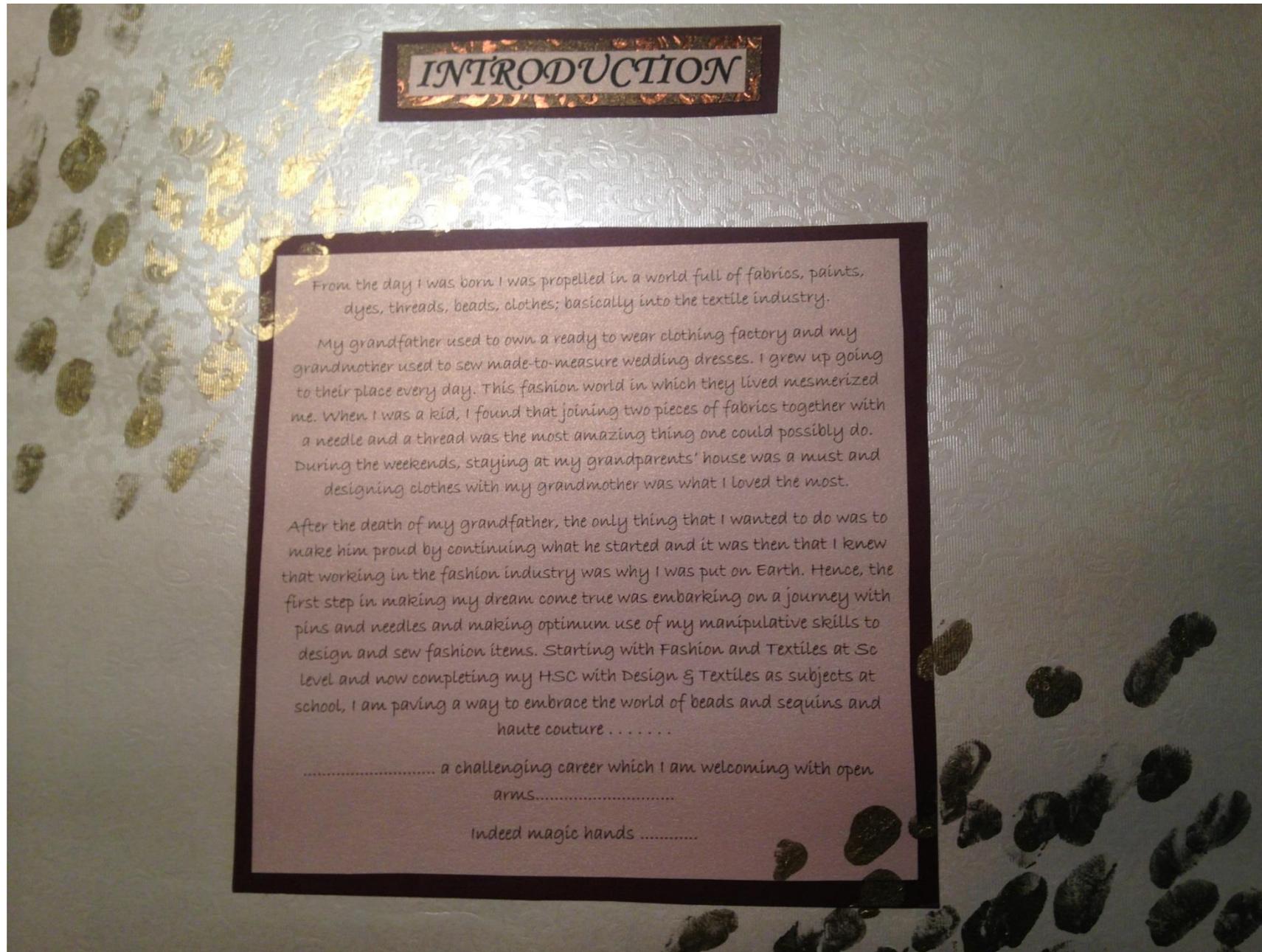


Coursework Example

Item 3

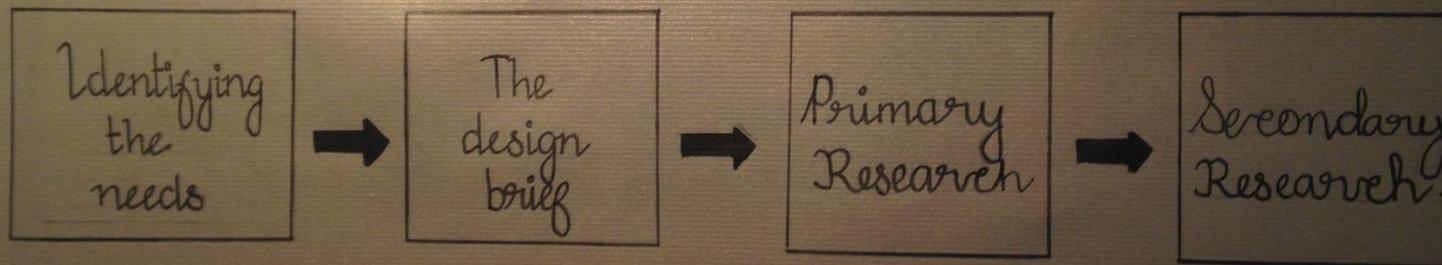








Research.



pg 4.



The Design Brief

1. The Task:
Help in the provision of refined and intricate evening wear in Mauritius.

2. Age Group:
Targeting young ladies (16 – 35 years old)

3. Identifying the client:
The designs are meant to satisfy affluent clients that have a strong liking for vivid colours and who affectionate daring style lines that represent the festive atmosphere of Rio.

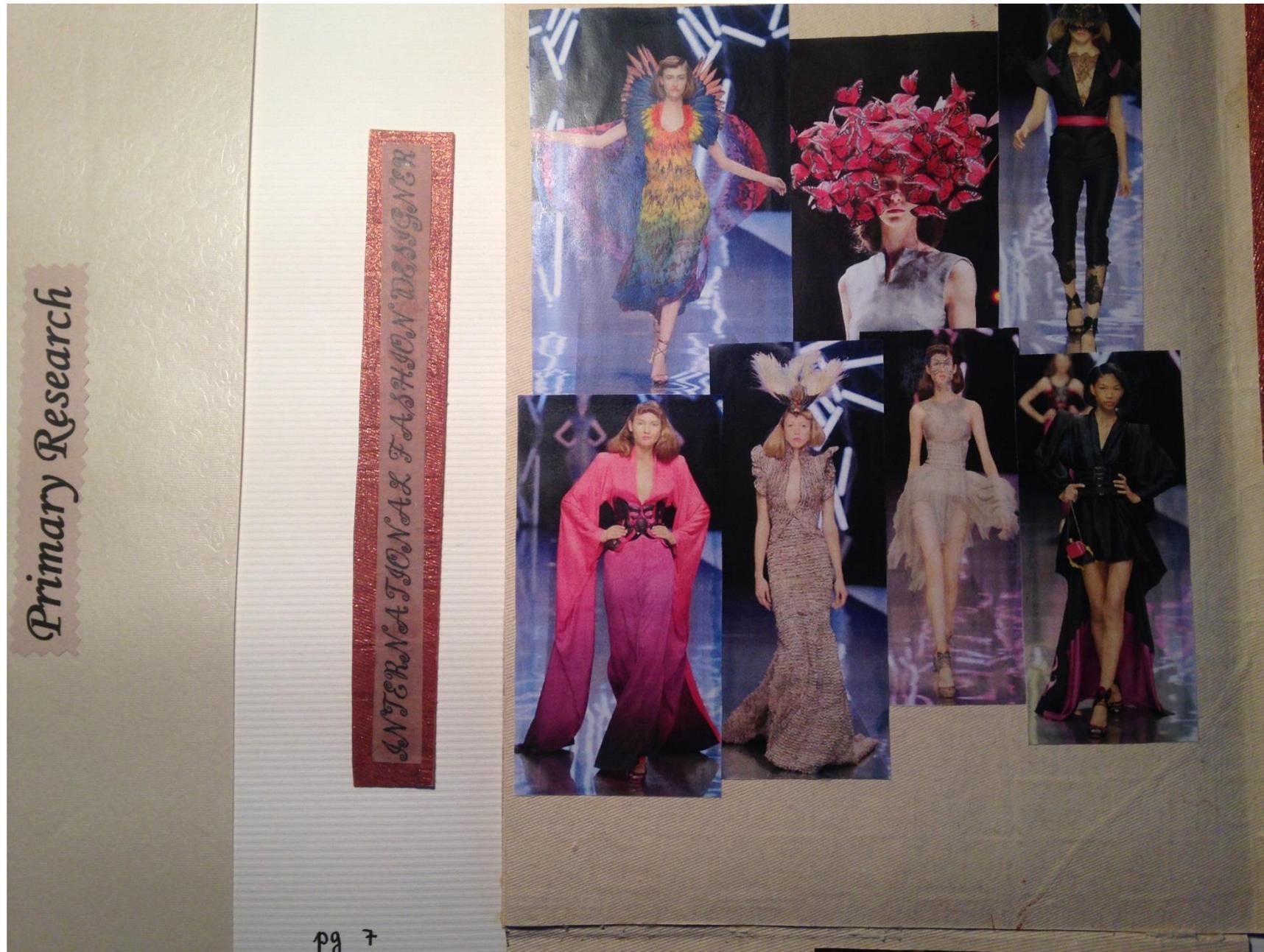
4. Materials:
Crêpe Satin, Chiffon, Raw Silk and more choices from a variety of fabrics that aim at giving the required carnival-like aesthetic to the garments.

5. Processes:

- Embellishment;
 - Embroidery with mouliné Satin embroidery thread
 - Embroidery with organza ribbon
 - Application of colour : - Silk Painting
 - Marbling
 - Dyeing
 - Stencil Printing
- Style line;
 - i) Darts, princess seams, gathers amongst others control fullness of the female body.
 - ii) The presence of deep necklines that remind us of revealing and very feminine costumes of the Samba dancers.

6. Colour:
The colours are inspired from the intense and rich hues of the carnival chariots and costumes of dancers that spread a pleasant sense of carnival and samba beats together with summer feels.

The Design Brief contains the ideas that have been swarming in my head since the day I decided to inspire my coursework from the Rio de Janeiro Carnival. The fulfilment of the ideas will depend on the needs of my target market that will...





Mauritian Fashion Designer

Sanjeet Boolell

Aurora Borealis

Everything about Sanjeet Boolell's 'Aurora Borealis' collection conveyed a feeling that is out of the ordinary. The daring style lines together with the mix of vivid, cool and neutral colours made me develop a strong liking for Sanjeet's collection that was inspired from various luminous variations.



The Interview:

What made you want to be a fashion designer? It could have been music director/ architect or fashion designer, so I went for it because the human anatomy is a nice "canvas" for 4 dimensional artworks. I like to work around a 360 degree view.

What is your favourite part about being a fashion designer? From research methods, sampling of fabrics, the design and colour scheme, pattern making and garment construction. The finish and quality of the product

In terms of design, from where do you usually seek your inspiration? I seek it from everything that surrounds me, from a coffee grain in the morning to the sound of a chirping bird in a high ceiling hallway. Anything that gets my attention really. But my main inspiration would be music. However it is always important to be up to date with the current trends. The designer's DNA is the secret formula to any kind of innovation I guess.

While making your designs, what is your usual target market? Middle income to upmarket. We have to endeavor for affordability.

Which type of materials do you like to work with? I am open to experiment and work with any kind of materials as long as I have the right equipment.

What are the decorative techniques you usually opt for? Fabric manipulation, embroidery, layering, there's a lot really. It all depends on the design concept you are working on.

What has been the most memorable moment of your career so far? I have many, for instance, my showcases in and out of Mauritius, South Africa, London, Munich, Leipzig in Germany, India. Meeting so many people in fashion and having friends in the field of creativity. Sharing thoughts and ideas.

How would you define your pieces of work, for instance your Aurora Borealis collection? This is an interesting question and thank you for asking. First of all it is an haute couture collection. Every piece has been made to the model's measurements and molded to their figure. The Borealis inspiration comes from the constant luminous variations, the northern lights profuse. The reflection of light on ice particles, traveling through the crusts of the glacier. What is of a literal colour is actually not, as light causes it to change constantly within seconds. This is demonstrated in the choices of fabric such as silk chiffons and semi matte crepe satin silks and also shown in the manipulated design features. Other than this particular collection, I like to describe my pieces as constructed and deconstructed, from geometric and voluminous to flowy and organic.

Survey and Analysis

Q1

Age Group	Percentage
16-20 years	45
20-25 years	45
25-30 years	35
30+	25

Q2

Frequency	Percentage
Daily Basis	10
Weekly	25
Monthly	60
Yearly	25

Q3

Price Range	Percentage
Rs 500 - 1000	10
Rs 1000 - 2000	15
Rs 2000 - 3000	25
Rs 3000 - 5000	35
Rs 5000 - 6000	35

Q4

a) Length

Length	Percentage
Mini	30
Cocktail	20
Tea	15
Ballerina	10
Floor	50

Q5

b) Neckline

Neckline	Percentage
Illusion	10
Halter	10
Keyhole	5
Jewel	5
V-Neck	25
Sweet Heart	30
Asymmetric	15
Boat	20

Q6

c) Sleeve

Sleeve Type	Percentage
Sleeveless	45
Short	10
Cap	5
Three Quarter	20
Long	10
Dolman	5
Strapless	15
Straps	10

5. For the style line of garments chosen above:

a) Length

Mini Cocktail Length Tea Length

Ballerina length Floor Length

b) Shape of Neckline

Boat Illusion Halter Keyhole

Jewel V-neck Sweetheart Asymmetric

c) Type of Sleeves

Sleeveless Cap Short Three-Quarter

Long Dolman Strapless Straps

d) Type of Fastening

Press Studs Invisible Zip Fastener

Lace and eyelets Rouleau Loops and self- fabric covered buttons

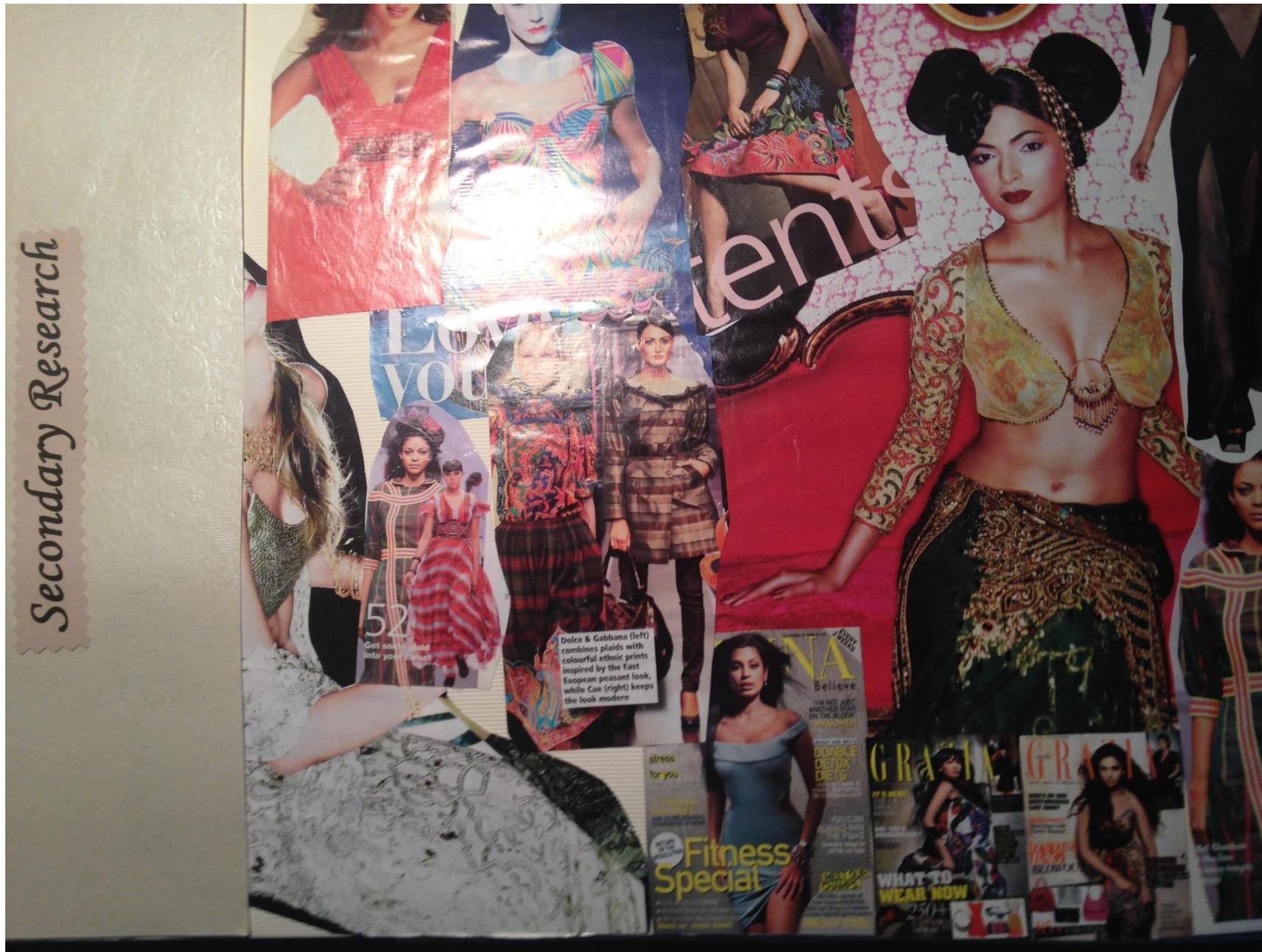
Metallic Zip Fastener

Q6

Orange Yellow Green Blue

Color	Percentage
Orange	45
Yellow	10
Green	10
Blue	25













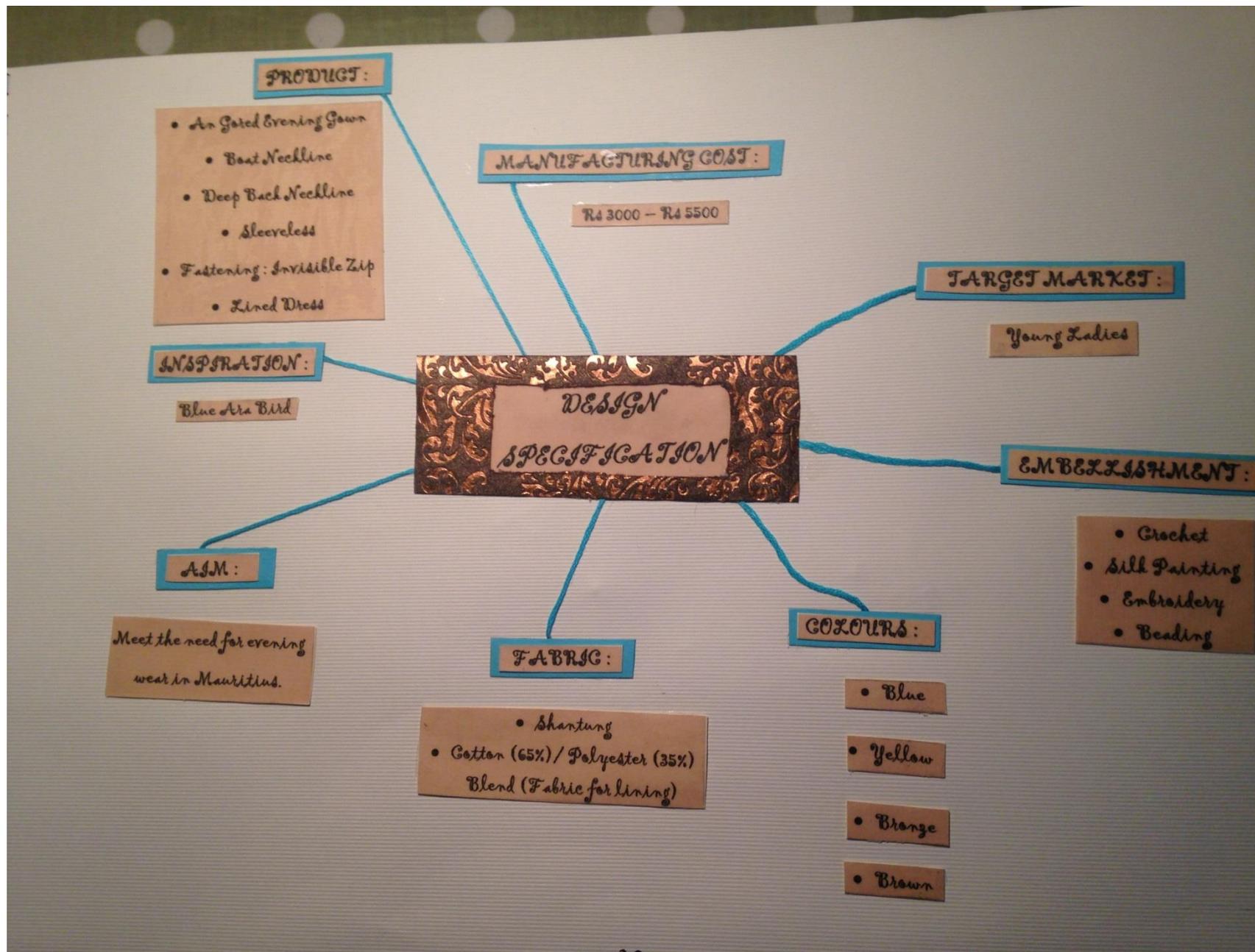


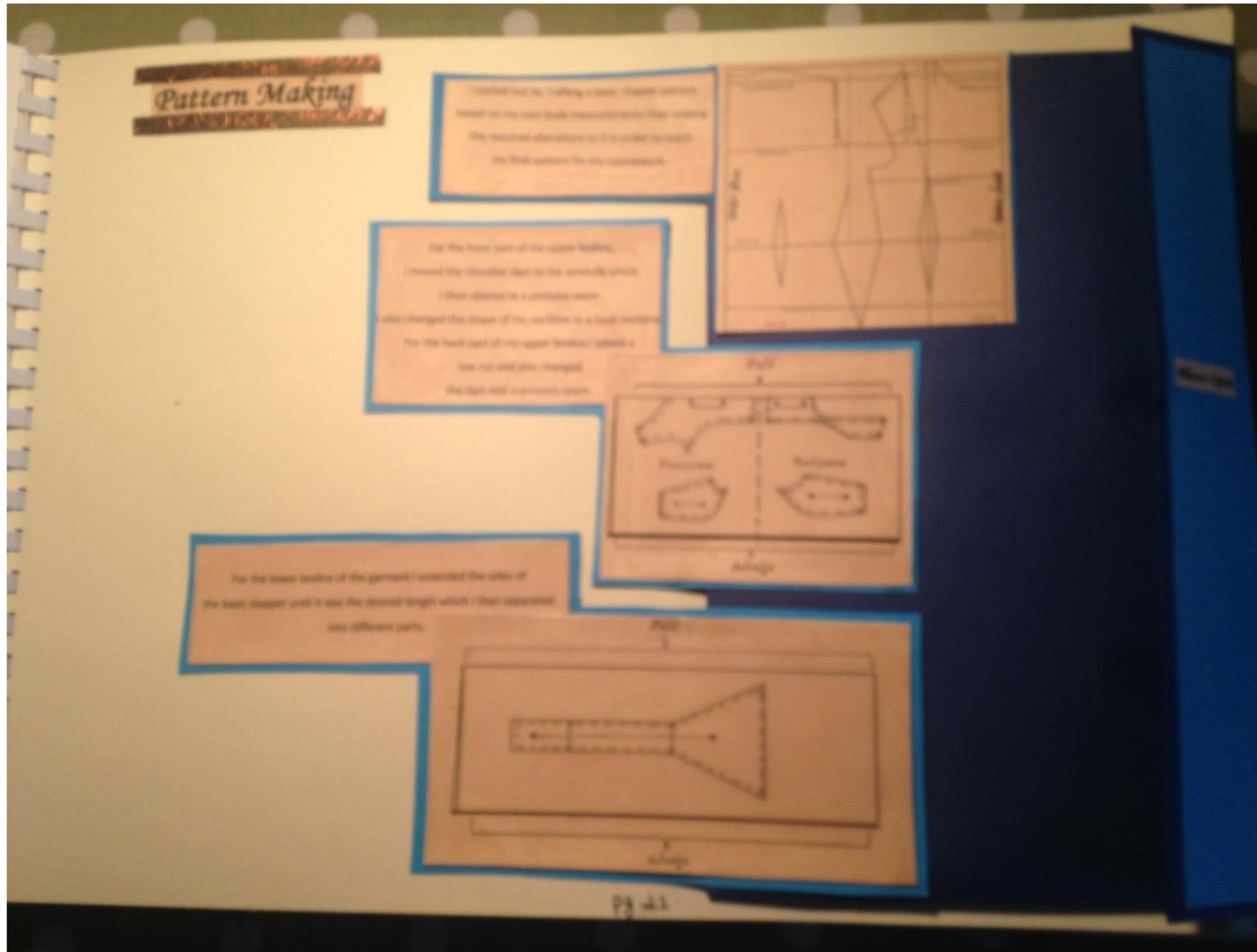


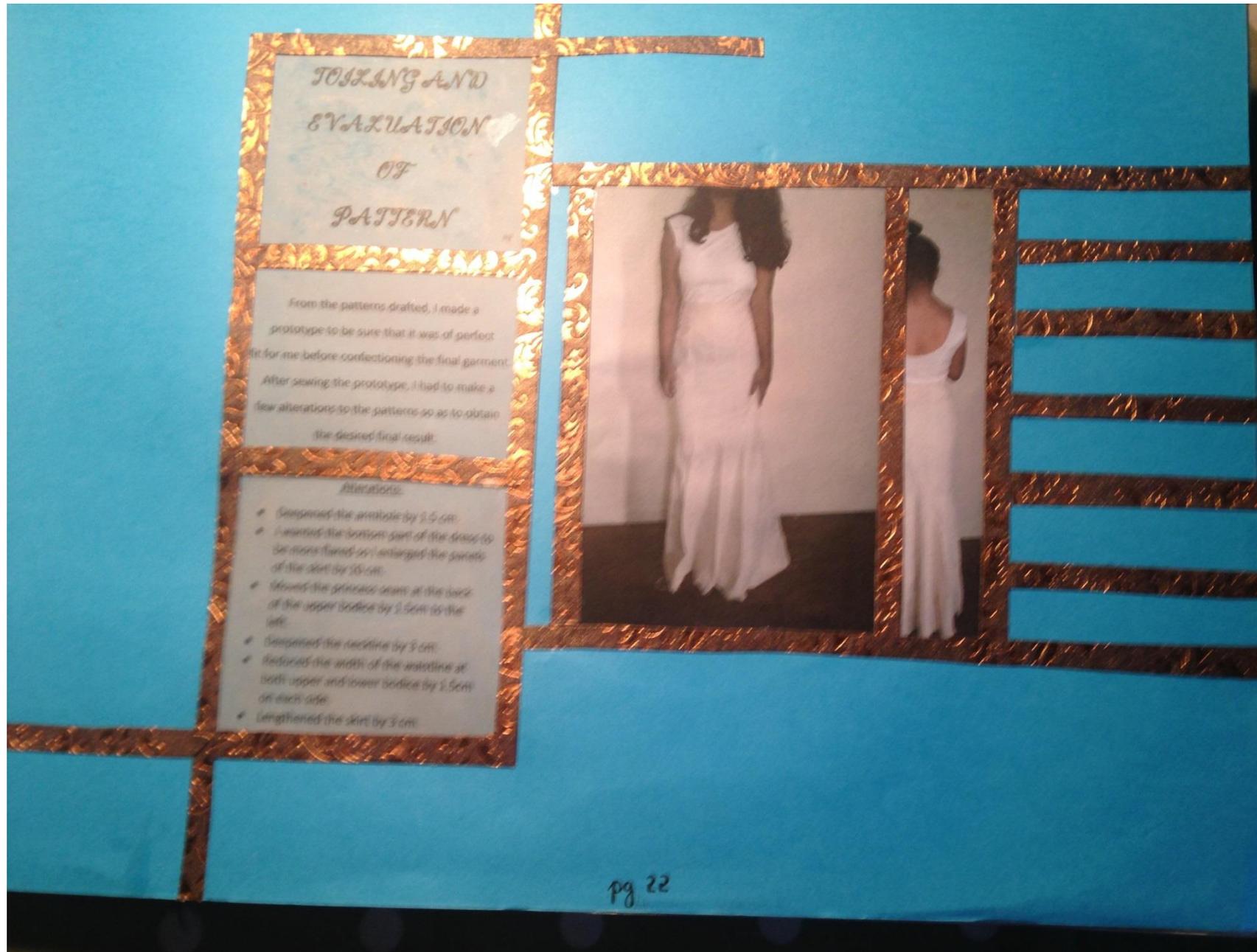


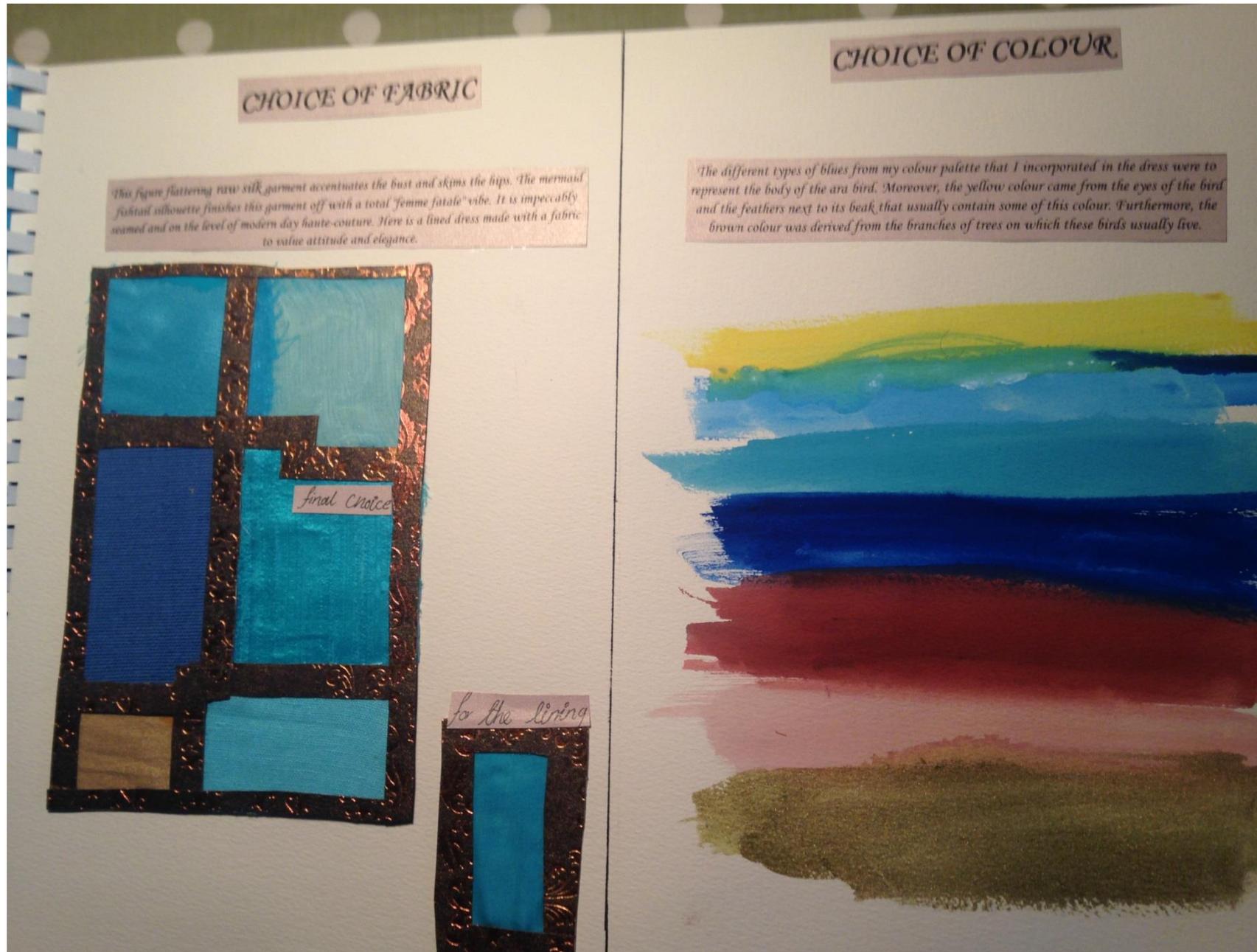


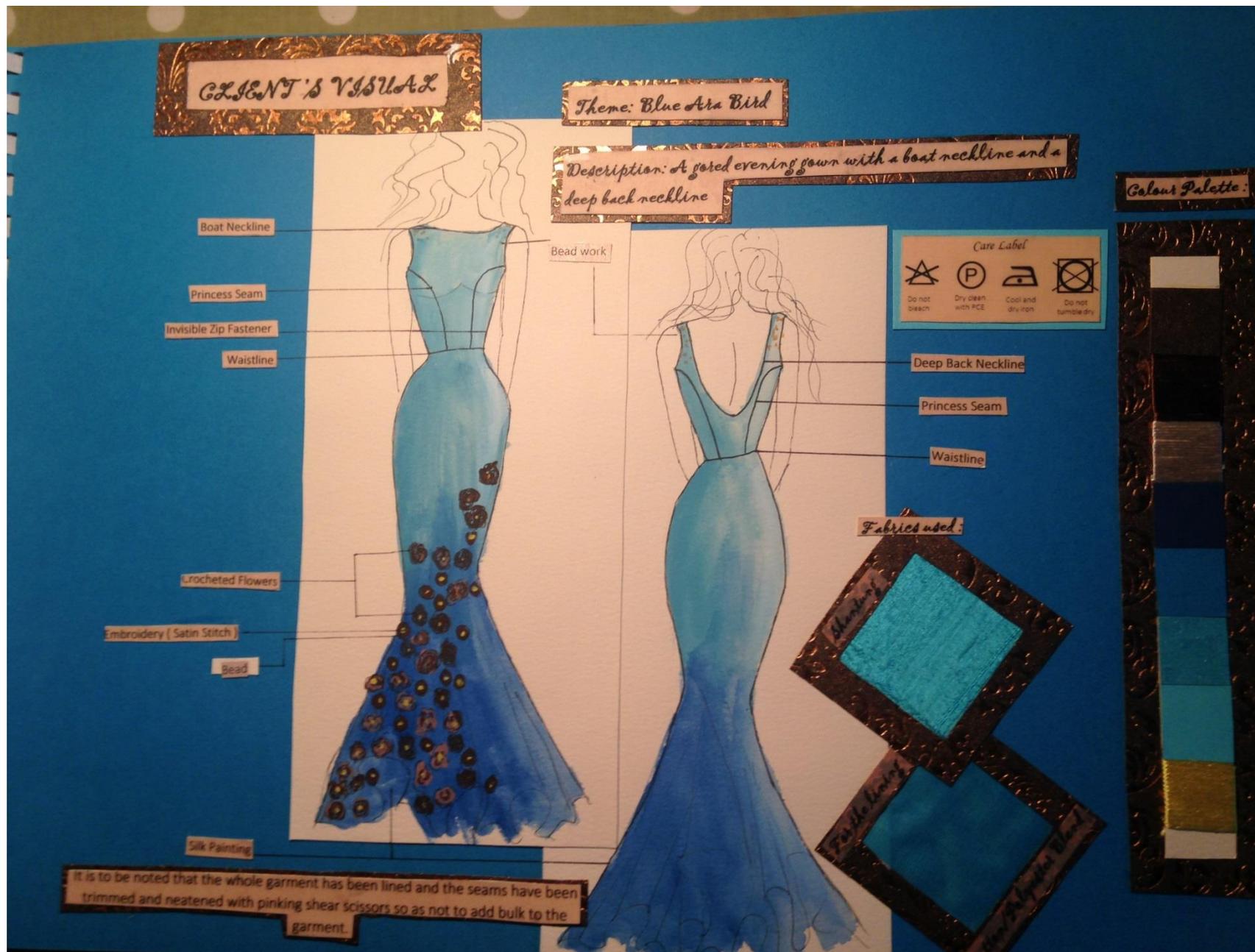












Manufacturing specification

ORDER OF WORK

Preparation of the fabric.

- Lay out, cutting out and transfer of pattern markings using tailor's tools.
- Marking of all the process seams, skirt panels, side seams and seams at waistline of the dress for the fit of the garment.
- Preparation of the crocheted flowers.

→ UPPER BODICE

- Machine stitch the process seams of the front upper bodice.
- Machine stitch the process seams of the back upper bodice.
- Machine stitch the right side seam of the upper bodice.
- Machine stitch 1cm from the underarm left side seam leaving the rest open for the insertion of the invisible zip fastener.
- Resteering all the seams using a pair of pinking shear.

→ LOWER BODICE

- Machine stitch all the front and back panels of the skirt.
- Machine stitch the right side seam of the lower bodice.
- Machine stitch the left side seam leaving 24.5cm from the waistline open for the insertion of the invisible zip fastener.
- Stiffen the panels, allowing it to dry then heat setting the panels using a dry iron set on moderate heat.
- Hand stitch the crocheted flowers on the panels and work out all embroidery and bead works.

→ JOINING THE LOWER AND UPPER BODICE

- Pressing and matching the lower and upper bodices together, machine stitching at waistline and matching all the seams.
- Insertion of the invisible zip fastener at the left side seam.

→ LACING

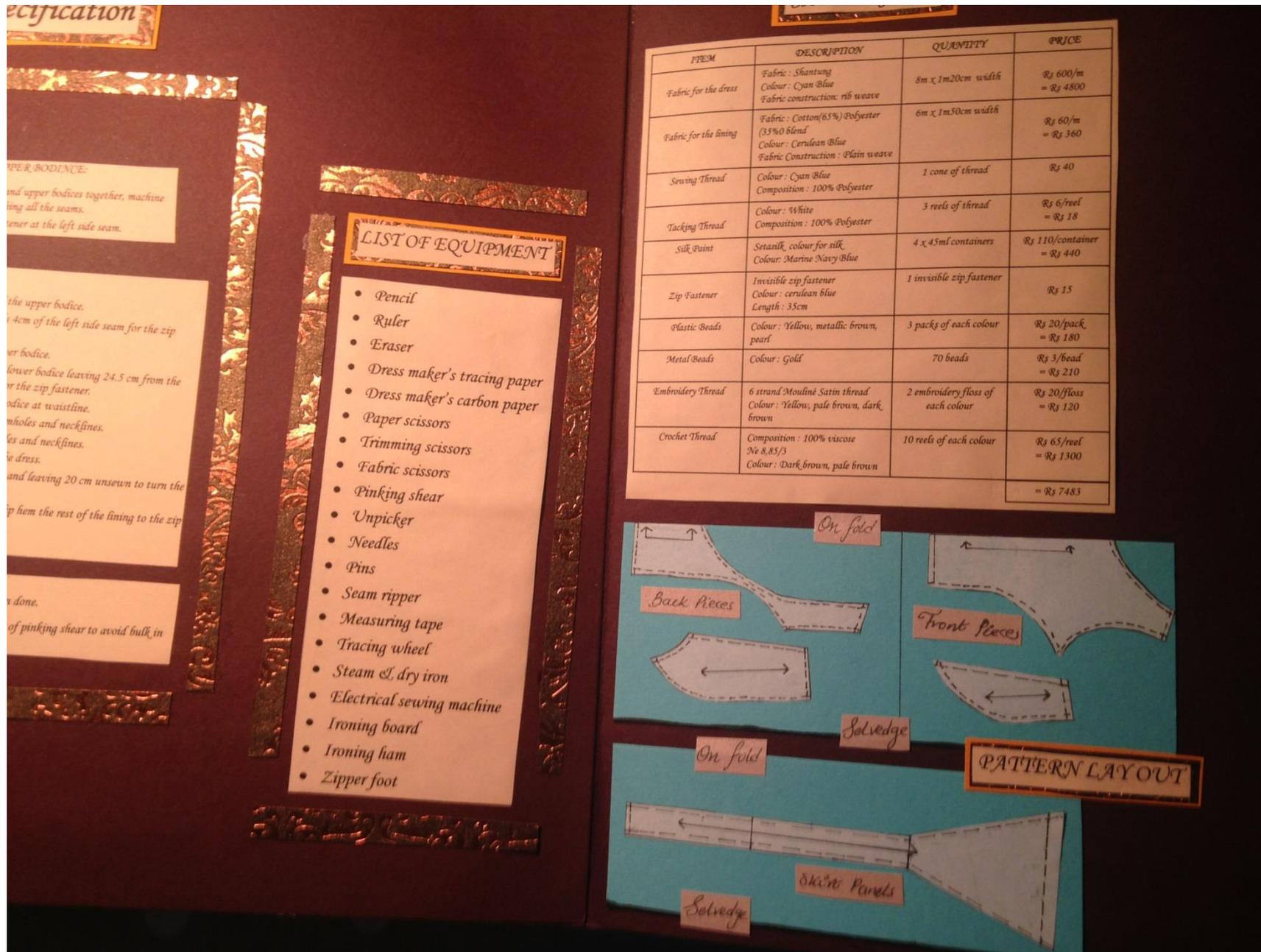
- Matching all the process seams of the upper bodice.
- Joining the right side seam and only 1cm of the left side seam for the zip fastener.
- Machine stitch the panels of the lower bodice.
- Machine stitch the side seams of the lower bodice leaving 24.5 cm from the waistline of the left side seam open for the zip fastener.
- Machine stitch the lower and upper bodice at waistline.
- Attach the lining to the garment at armholes and necklines.
- Under stitching of the lining at armholes and necklines.
- Machine stitch the shoulder seams of the dress.
- Attaching the lining to the zip fastener and leaving 20 cm unsewn to turn the garment to the right side.
- Turn the garment to the right side and slip hem the rest of the lining to the zip fastener.
- Finish the hem of the dress and the lining.

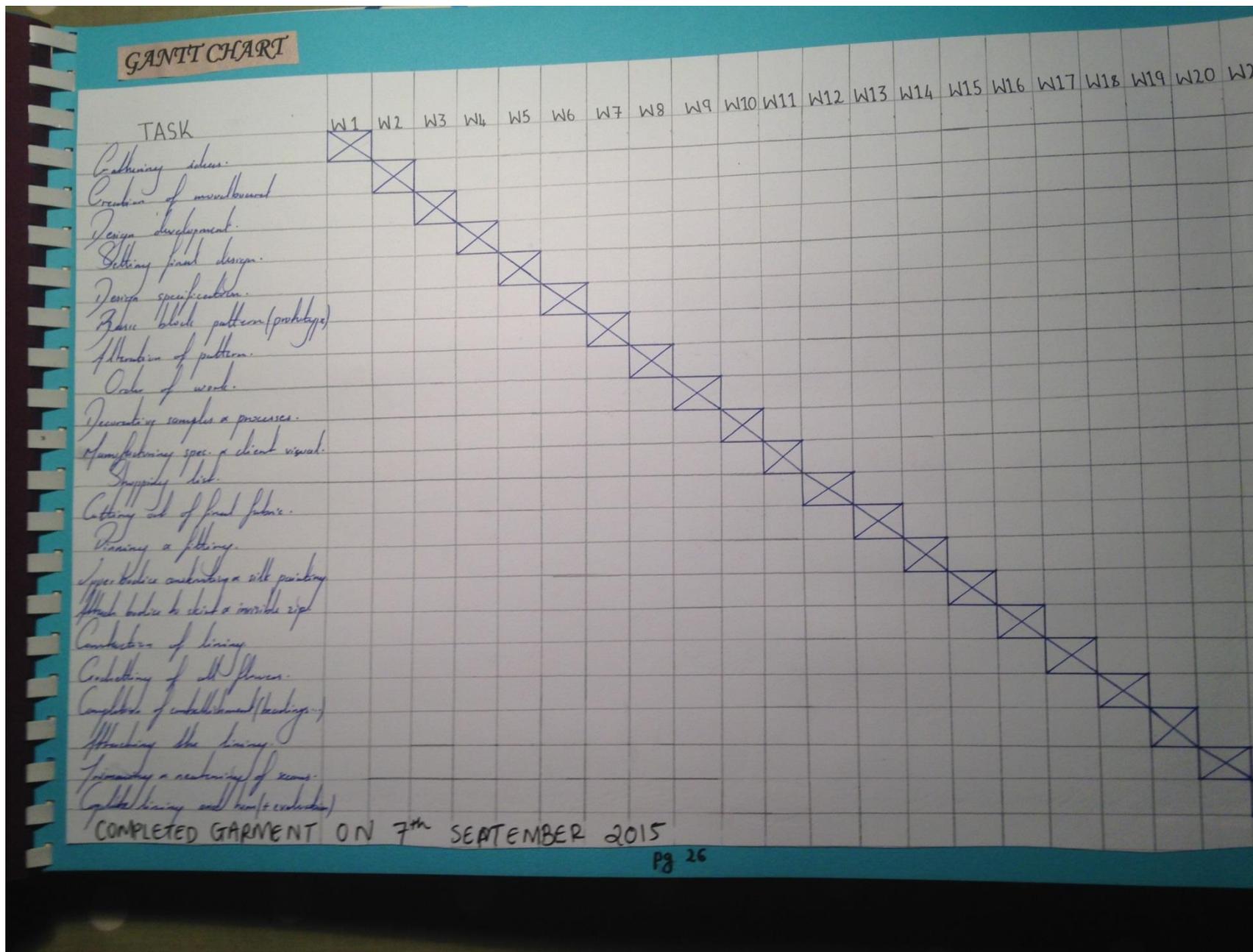
NOTE

- Pressing of the garment at each stage has been done.
- All the seams have been resteeered using a pair of pinking shear to avoid bulk in the garment.

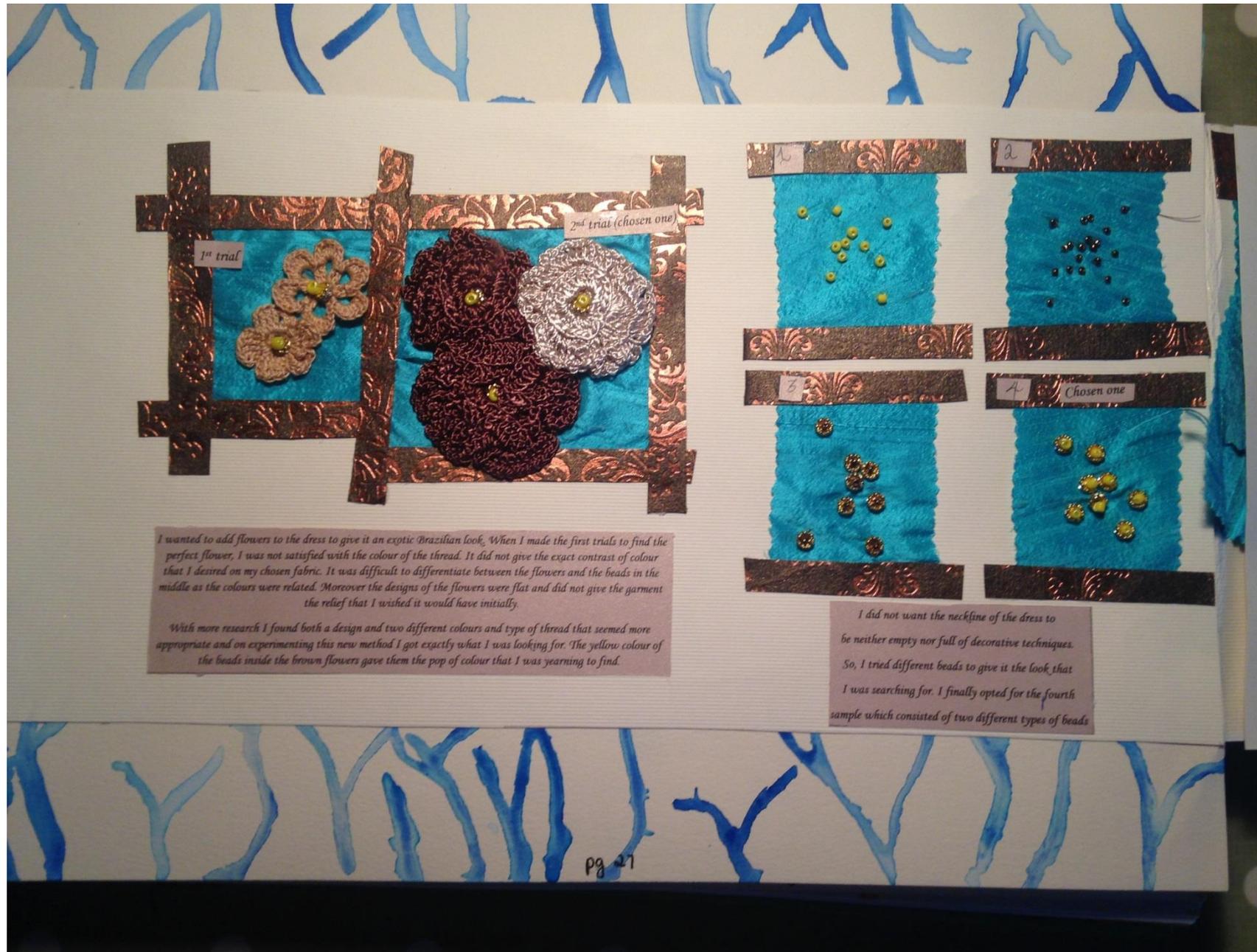
LIST OF EQUIPMENT

- Pencil
- Ruler
- Eraser
- Dress maker's tracing paper
- Dress maker's carbon paper
- Paper scissors
- Trimming scissors
- Fabric scissors
- Pinking shear
- Unpicker
- Needles
- Pins
- Seam ripper
- Measuring tape
- Tracing wheel
- Steam & dry iron
- Electrical sewing machine
- Ironing board
- Ironing ham
- Zipper foot

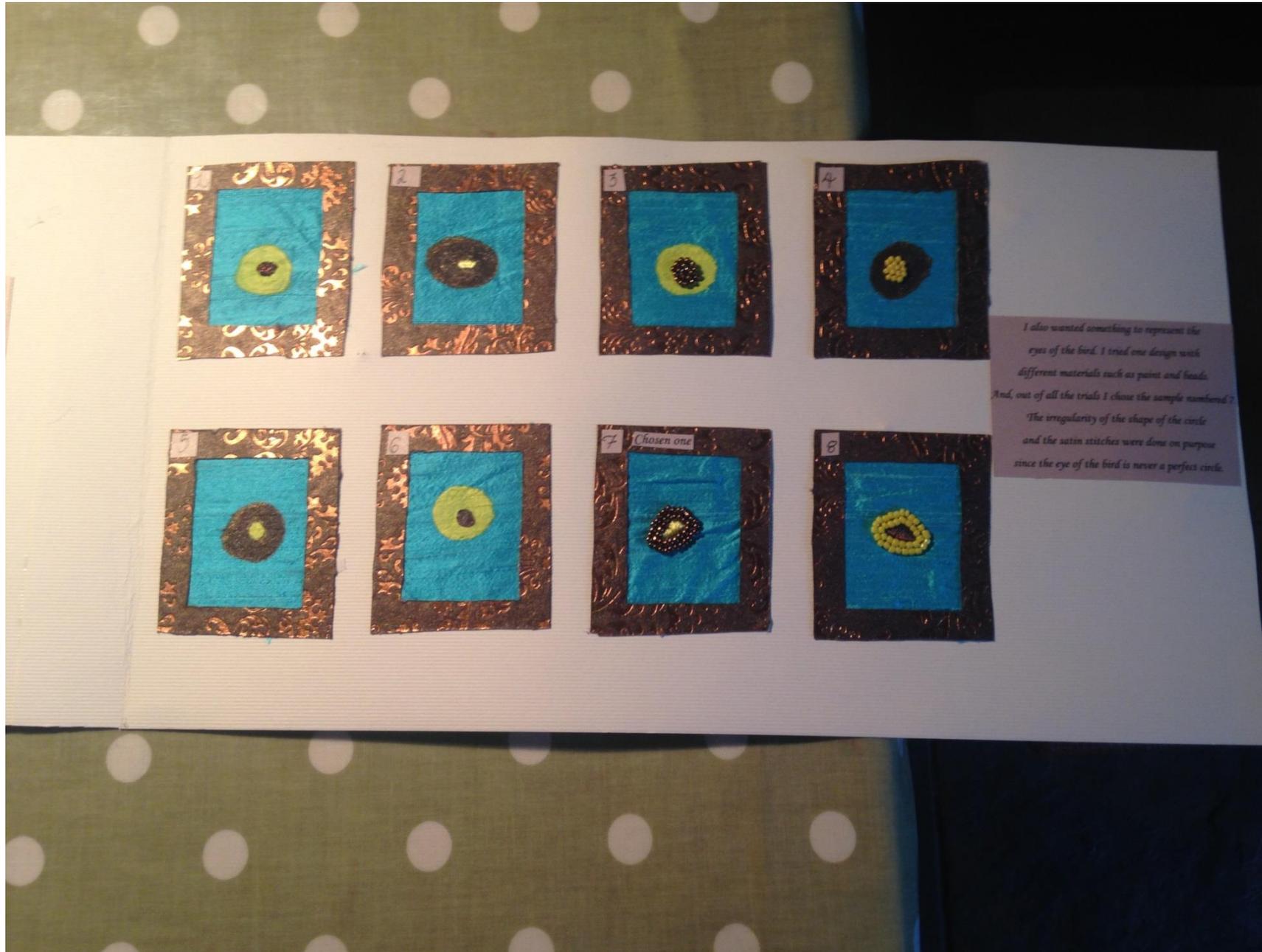


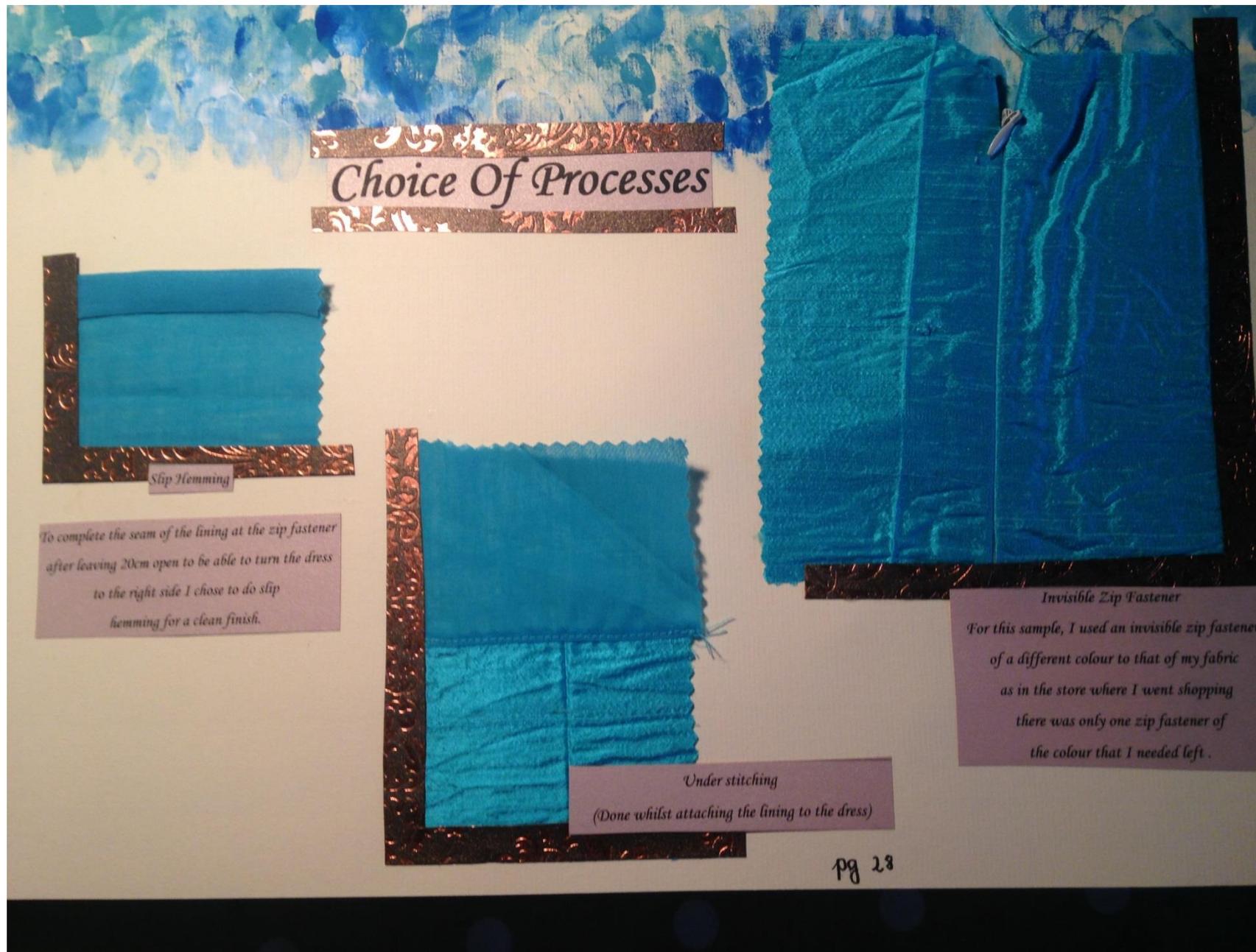












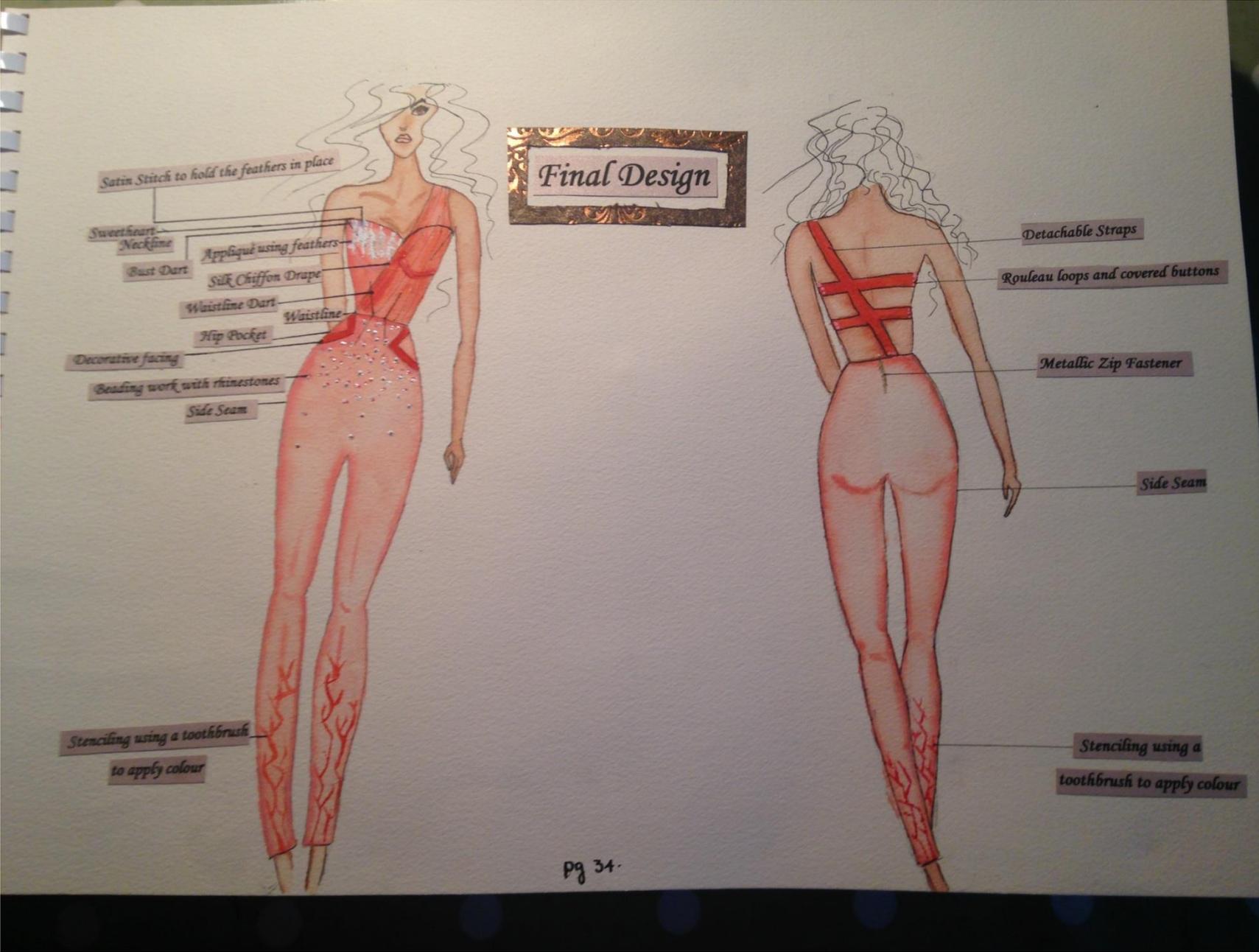


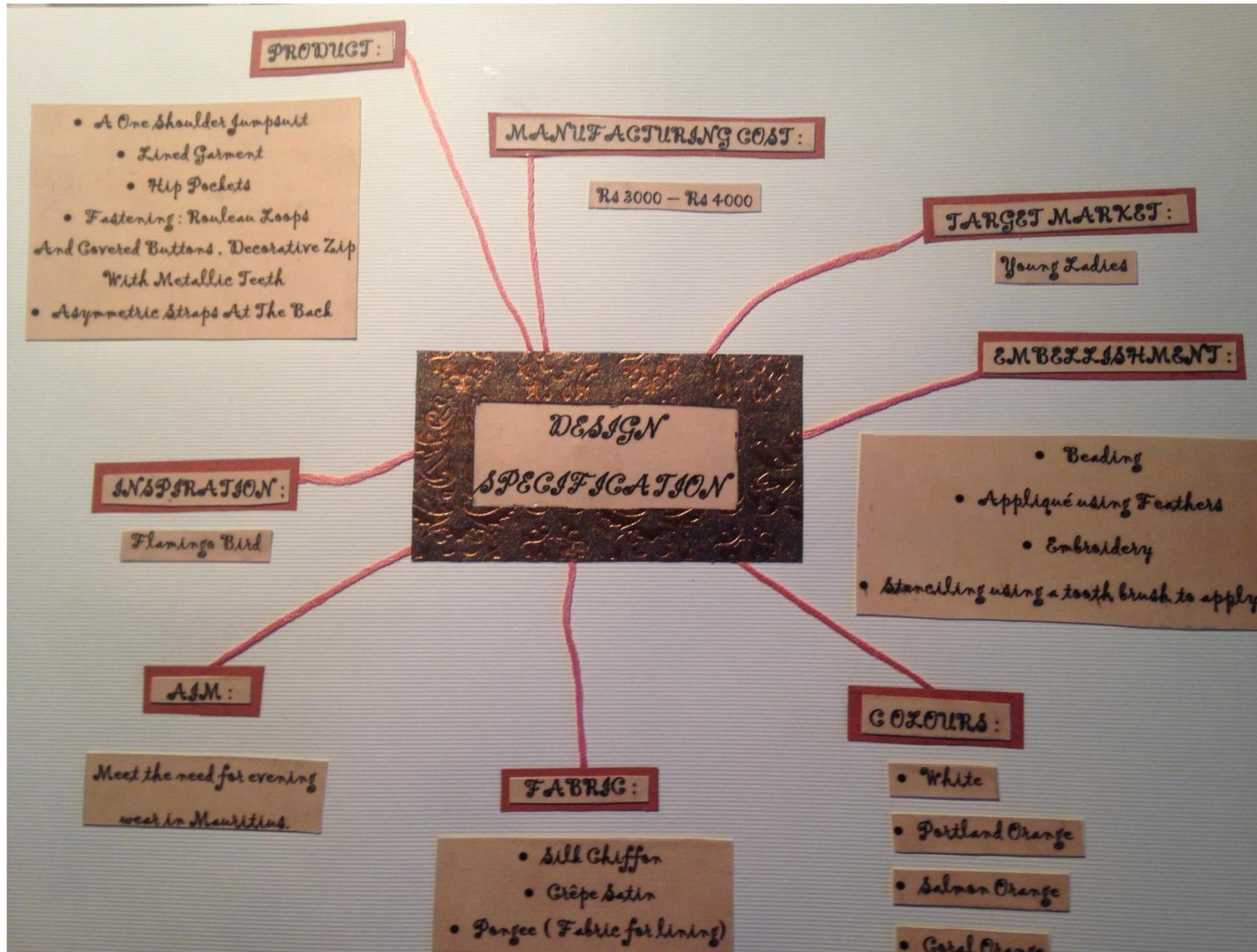
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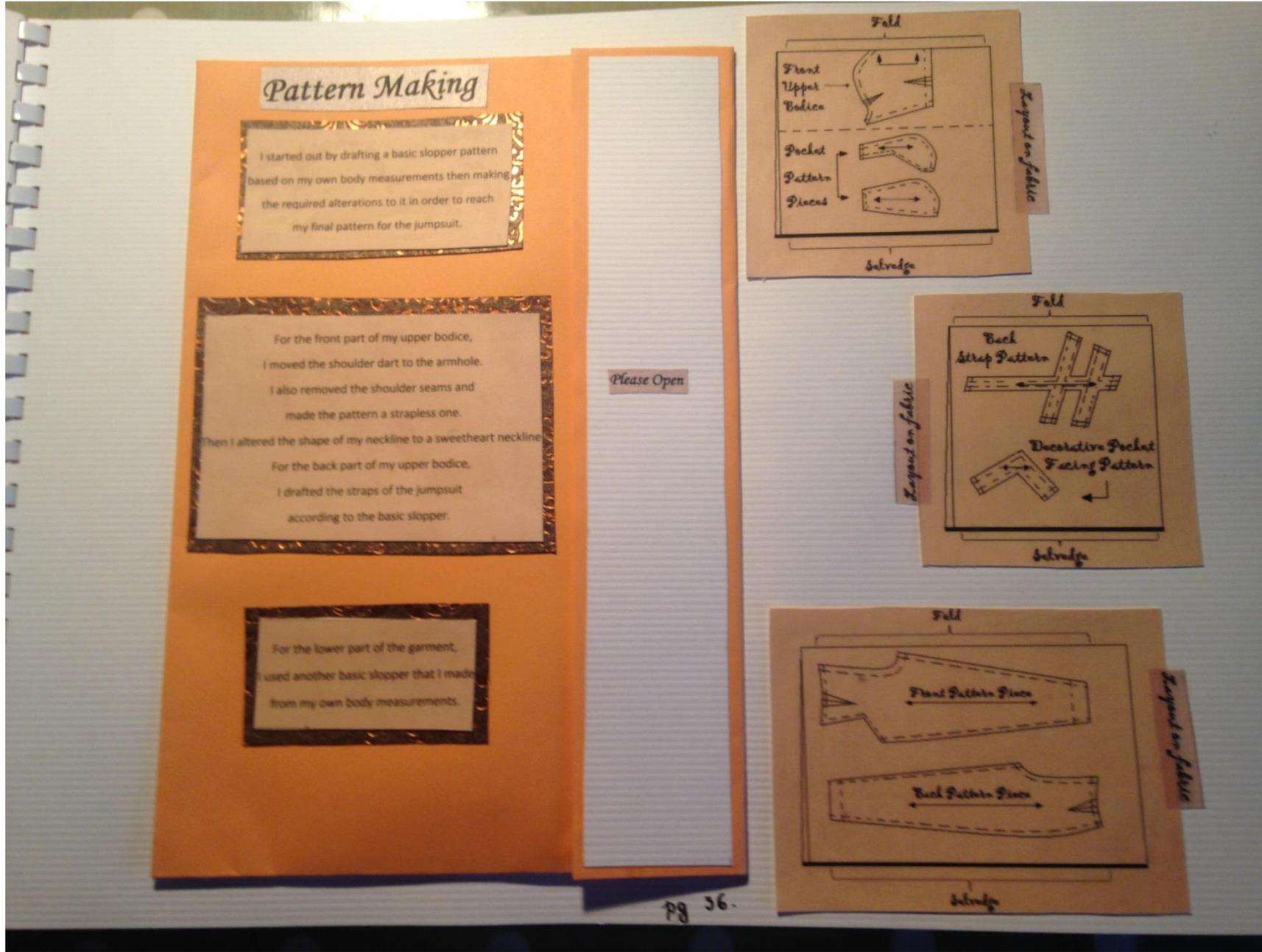


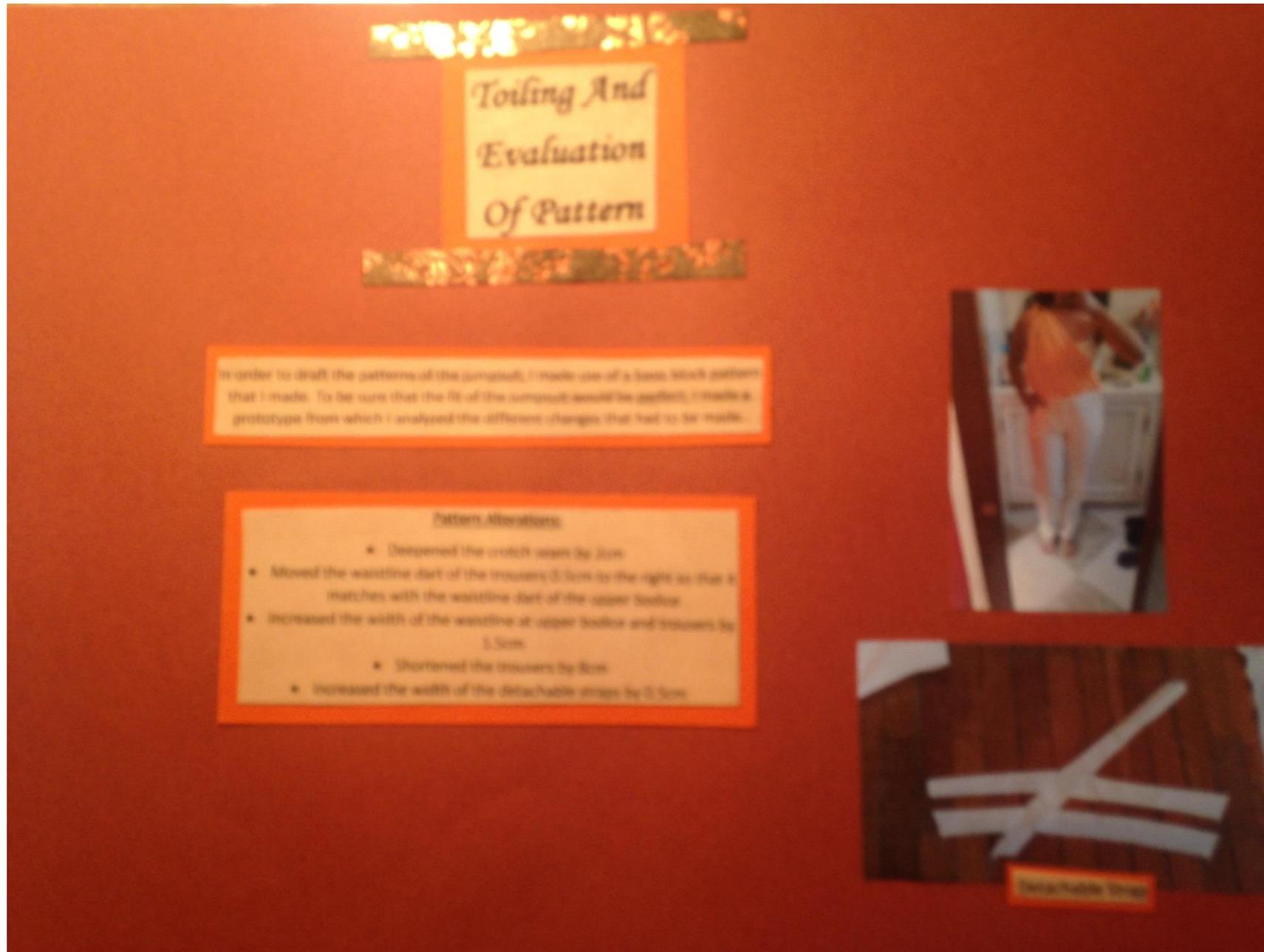


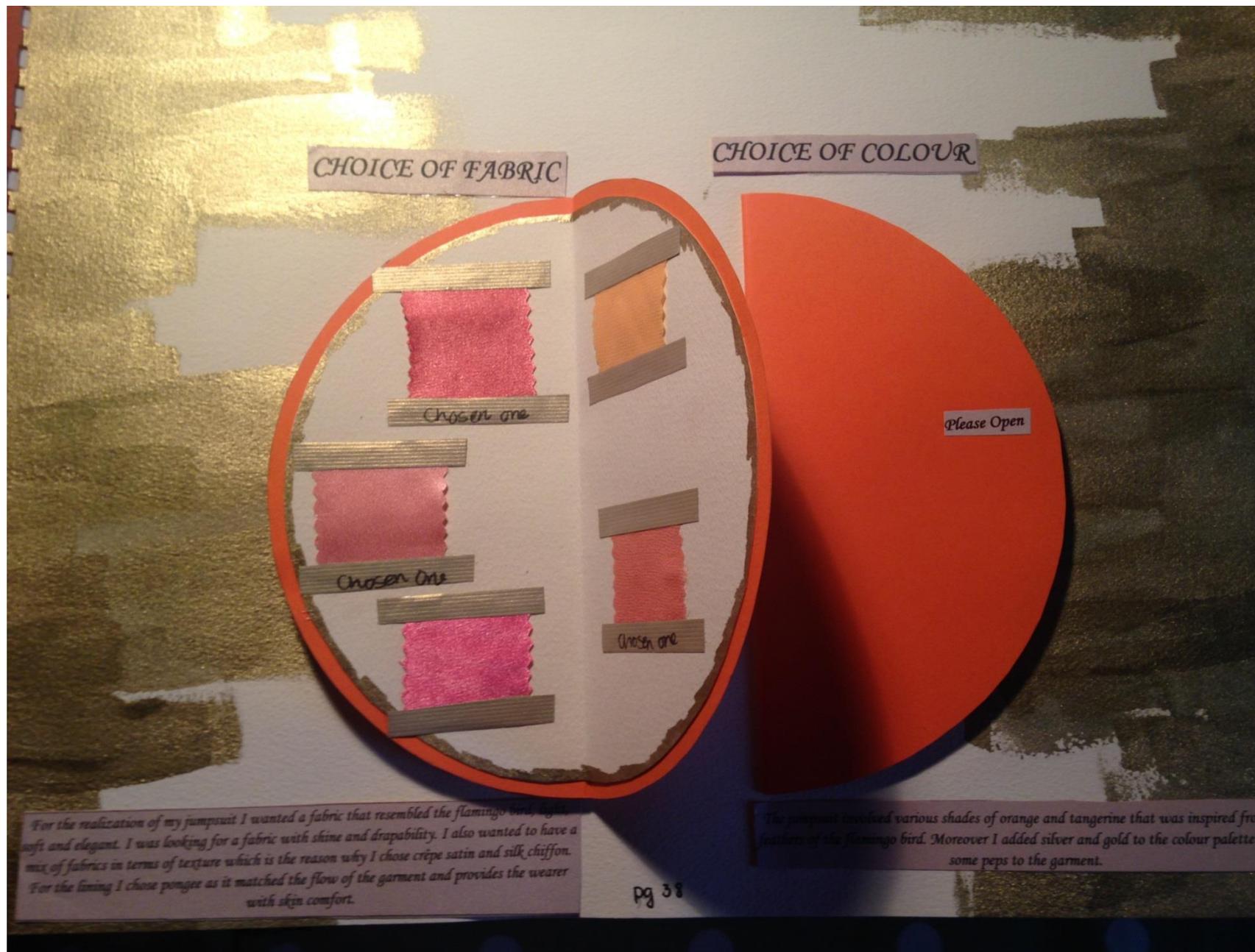


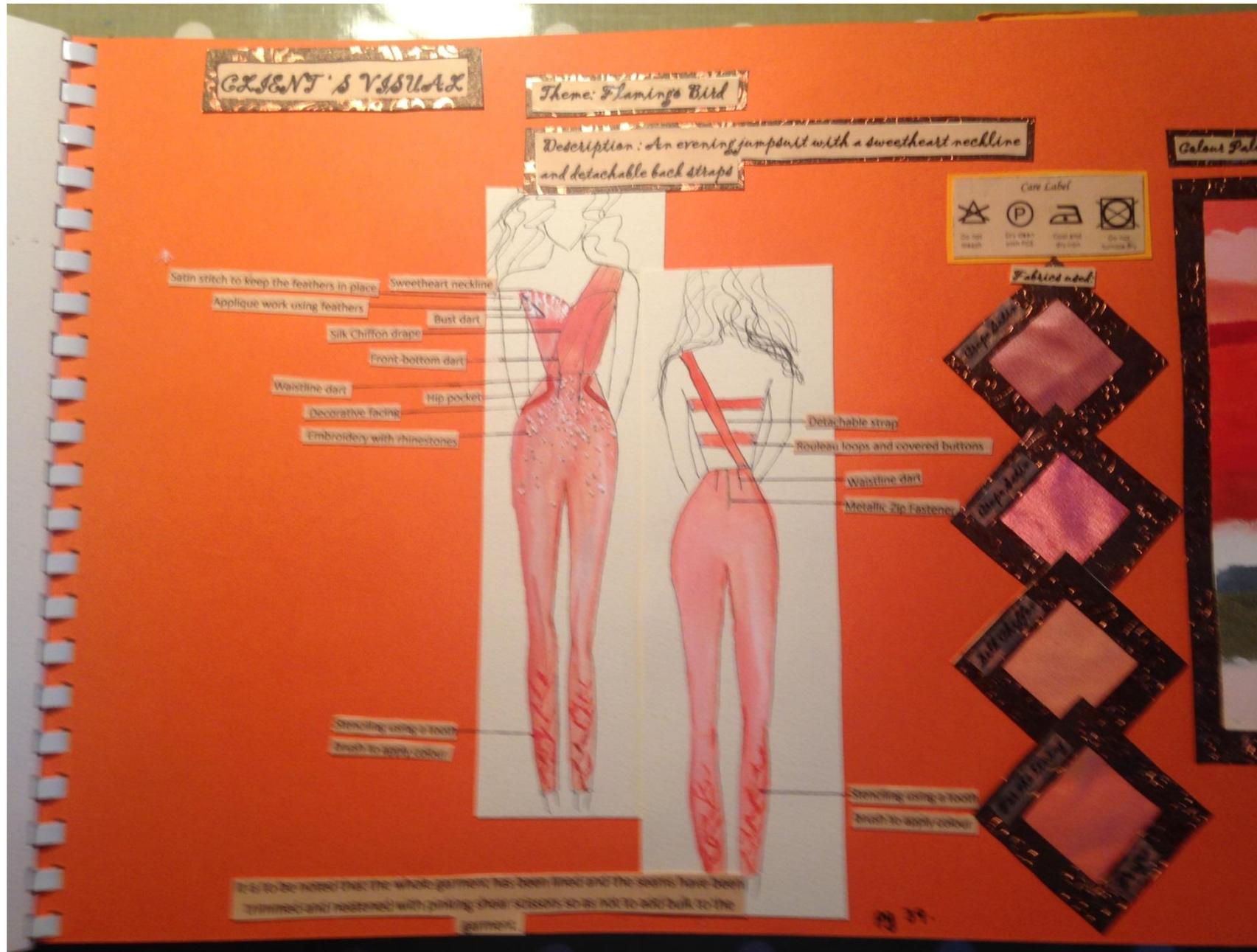


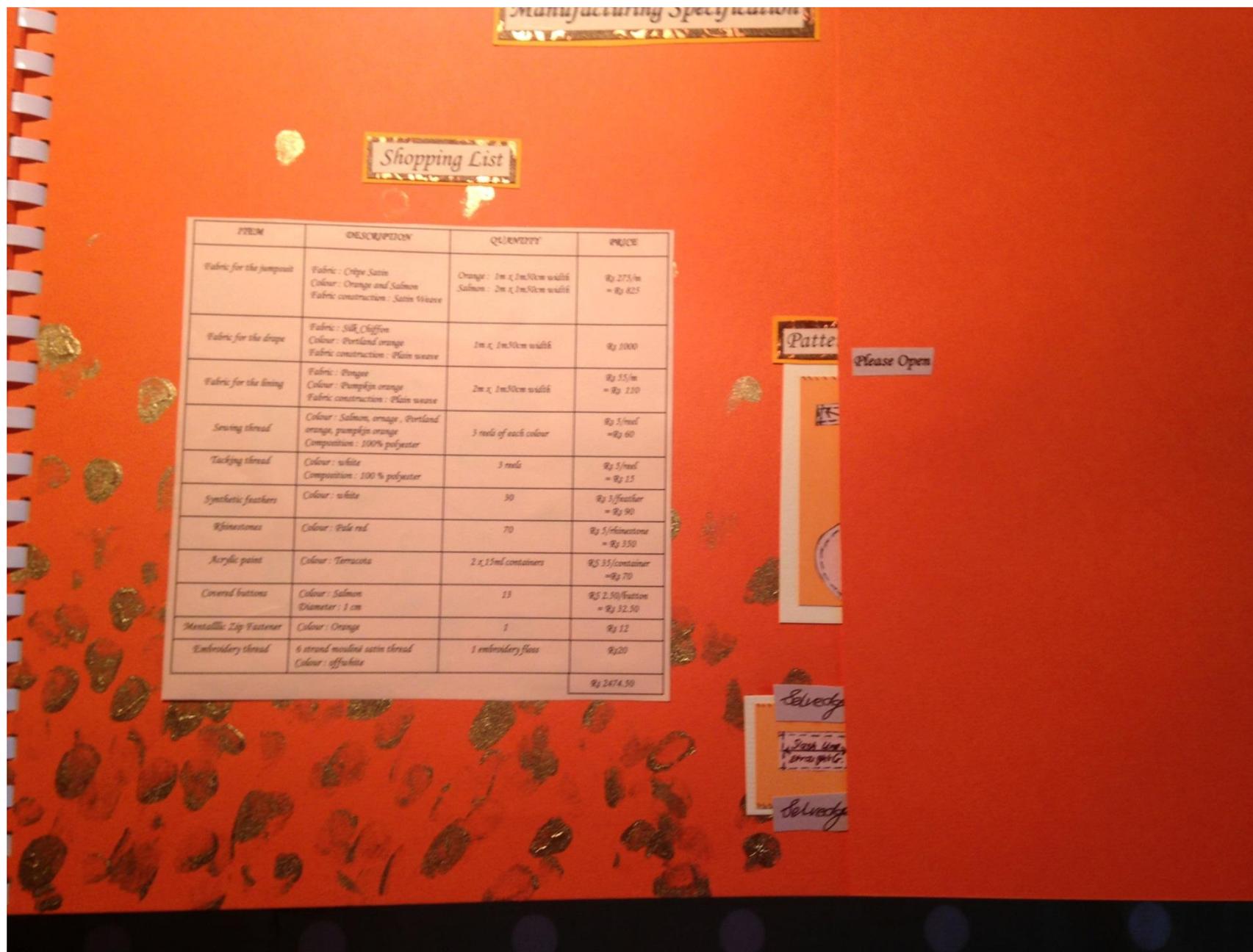












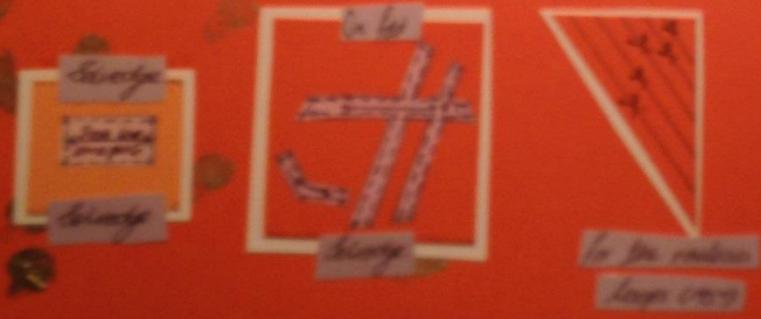
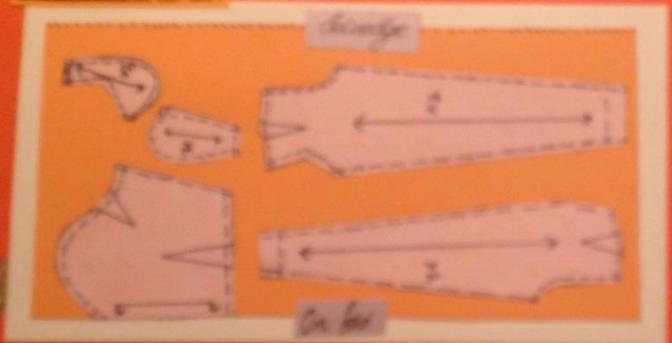
Manufacturing Specification

NO	QTY	PRICE
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4	1	£2.00
5	1	£2.20
6	1	£2.50
7	1	£2.80
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9	1	£3.20
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11	1	£3.80
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14	1	£4.50
15	1	£4.80
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95	1	£24.80
96	1	£25.00
97	1	£25.20
98	1	£25.50
99	1	£25.80
100	1	£26.00

List of equipment

- Needles
- Pins
- Seam ripper
- Measuring tape
- Tracing wheel
- Steam & Dry iron
- Electrical sewing machine
- Ironing board
- Ironing ham
- Zipper foot
- Dress
- Ruler
- Eraser
- Dress maker's tracing paper
- Dress maker's carbon paper
- Dress form
- Paper scissors
- Fabric scissors
- Dressmaking scissors
- Pricking chair
- Chisel

Pattern Layout



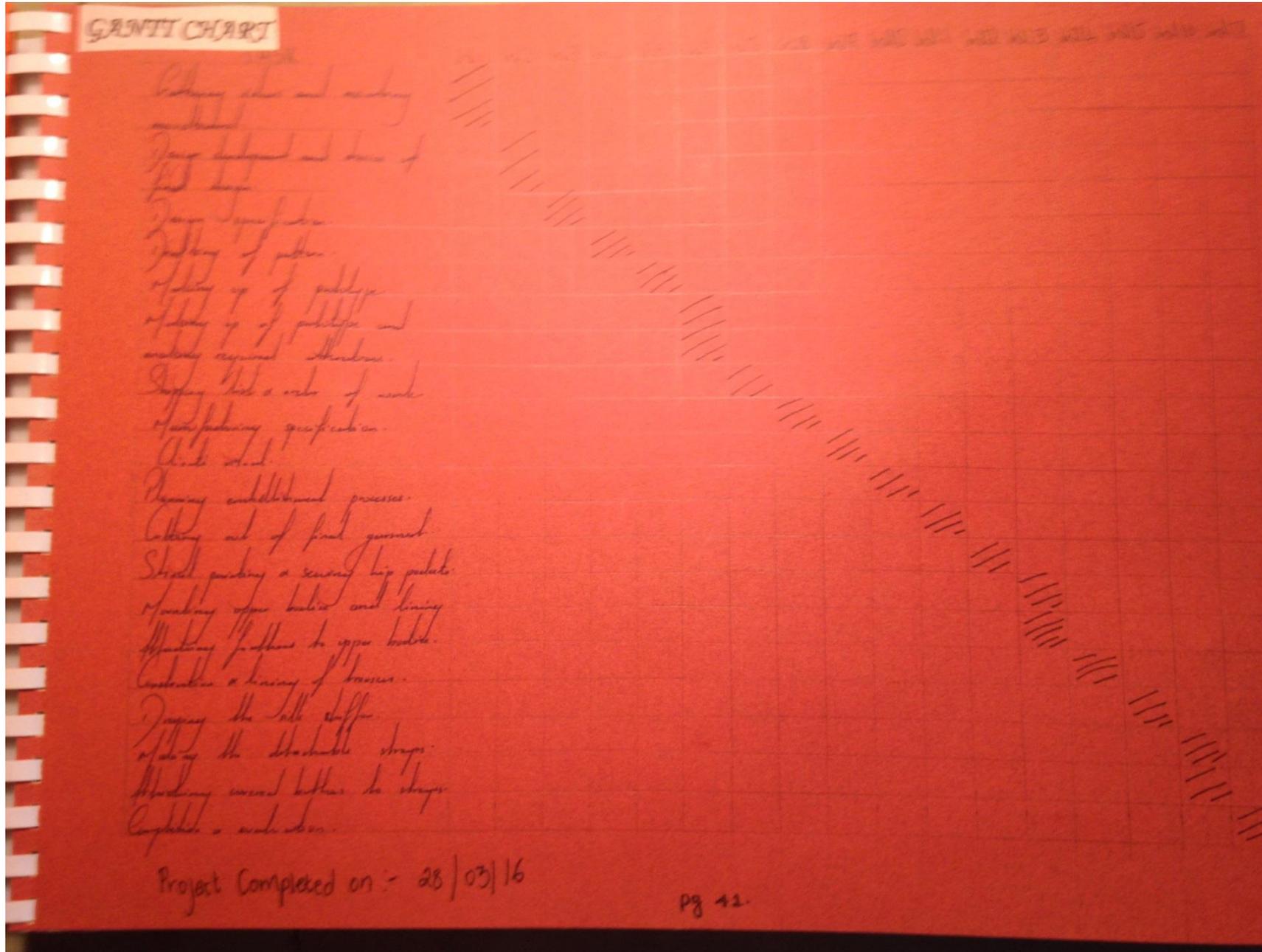
- Preparation of fabric
- Lay out, cutting out and transfer of pattern markings using ruler & chalk
- Preparation of the bodice loops and covered buttons
- Preparation of skirt
- UPPER BODICE
- Mark the bust and waistline darts of the front upper bodice of both the base fabric and the lining
- Attach the lining to the base fabric at waistline only
- Undercut at waistline
- Attach the facings to the upper bodice using water attach at the right half of the waistline only
- Position the bodice loops at the side seams of the upper bodice and attach them in place together with the lining

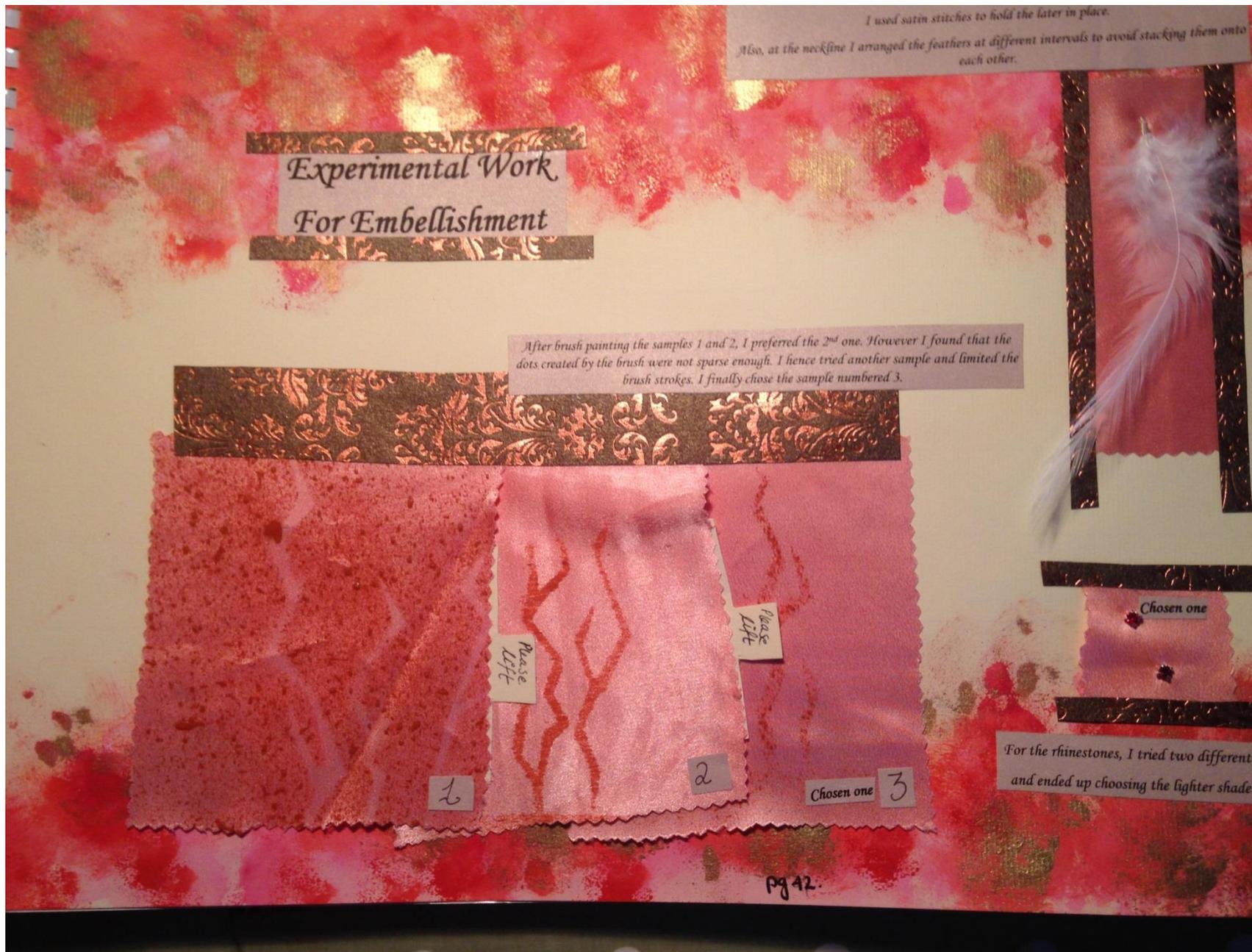
- LOWER BODICE
- Mark all the darts at waistline
- Attach the pocket facing and the connecting decorative facing to the front part of the pair of trousers
- Undercut the pocket facing
- Top stitch the edge of the decorative facing to the front trousers and face facing on the machine stitches
- Attach the pocket facing to the pocket
- Dress press the front and the back of the trousers
- Join the front and the back of the trousers at side seams and hem by seam
- Join the front panels of the trousers at the crotch seam leaving 20 cm apart from the waistline at the back for the insertion of the removable zip fastener
- Attach the elastic to the trousers
- Attach the zip facing and the removable zip fastener to the trousers

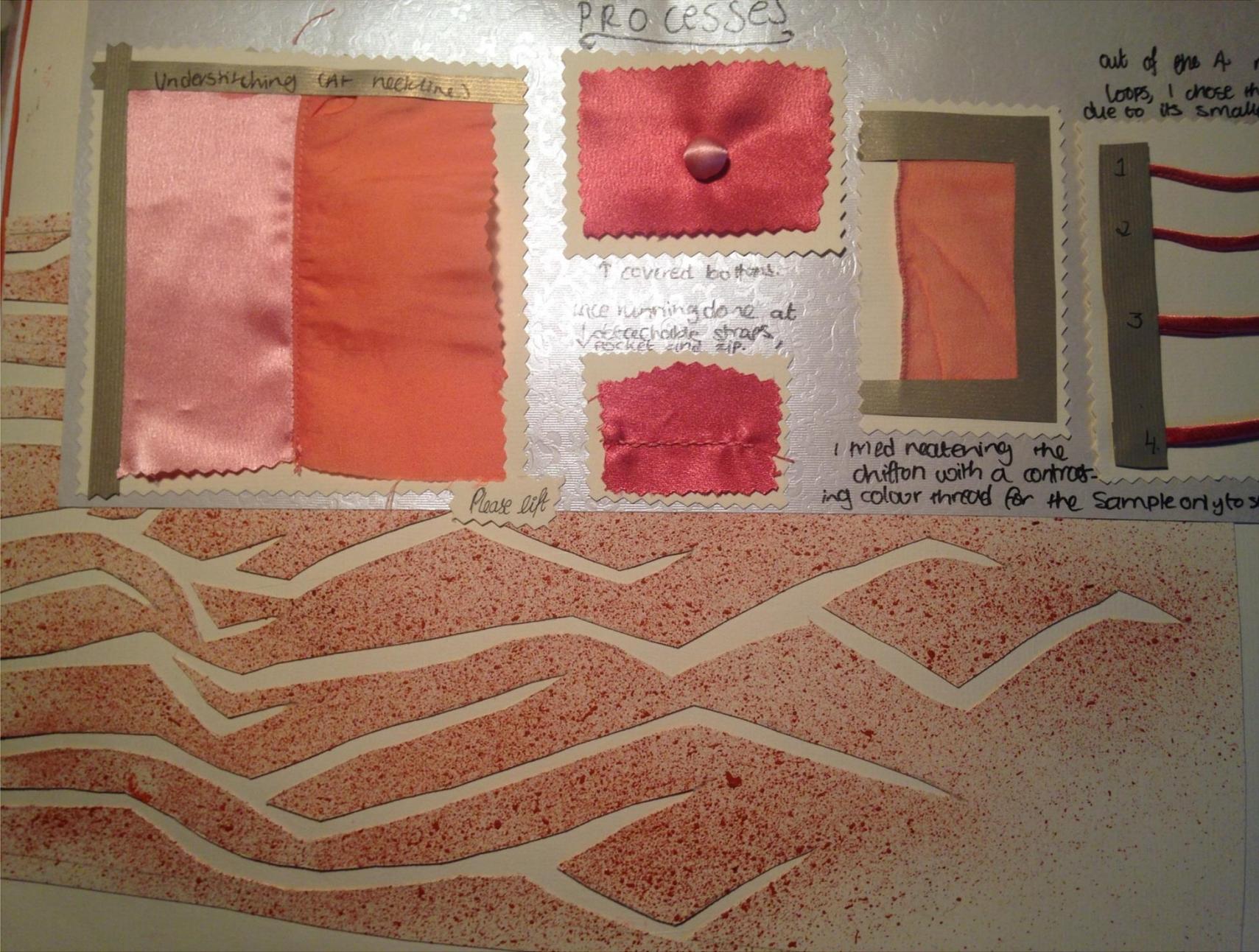
- FINISHING DETAILS
- Prepare and attach the strap with its lining
- Top stitch the strap
- Position and attach the covered buttons to the strap
- Lay stitching on machine stitches at the corners of the strap

- THE DRESS
- Cut out the amount of fabric required for the dress and measure the raw edges
- Place the upper bodice on a dress form
- Drape the darts into the upper bodice and mark in position at waistline
- Attach the top part of the dress to the strap
- Sew the trousers to the upper bodice at the waistline matching all the darts

- FINISHING THE DRESS
- Repeat the same construction process for the trousers
- Press the hem of the trousers
- Overall Pressing of the garment
- FINISHING OF ALL SEAMS: Lay them down using a pair of pricking chair to avoid heat
- Pressing the hem down at each stage during the construction of the trousers







Evaluation

Making this jumpsuit helped me to better understand the construction of a pair of trousers. One of the biggest difficulties that I faced was the topstitching of the strap. It took me a while to get it right. Moreover, I also struggled to find an appropriate method to attach the feathers to the garment. However after trying the satin stitch I liked the irregularity and texture that it brought to my garment and hence, I also decided to arrange the feathers at different distances.

Furthermore, I was initially looking for rhinestones with a golden base but I did not find any and therefore I had to use the silver ones. In addition to this, the silk chiffon was quite difficult to work with as it had the tendency to move a lot due to its lightweight.

Nevertheless, I enjoyed attaching the zip fastener to the jumpsuit as it was a new method that I was discovering. Also, draping the silk chiffon was an interesting task as it was my first time doing it.

Other than that, I was satisfied of the end product. The feathers inspired a carnival costume while the drape made me remember the wings of the flamingo. The rhinestones gave the jumpsuit a 'bling' look, one of the main things in the Rio de Janeiro Carnival and the airy style line represented the very feminine costumes.



pg 11.



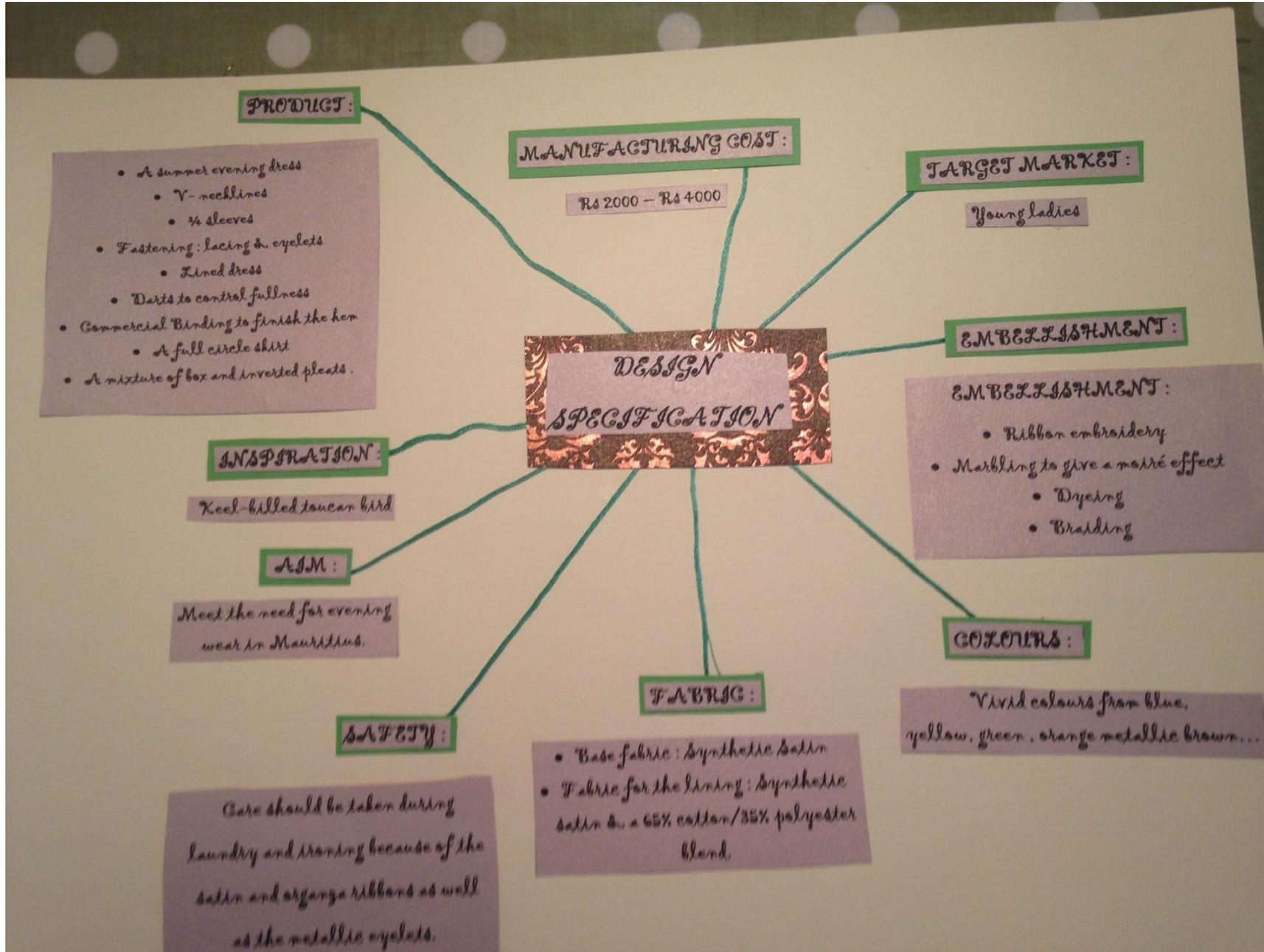


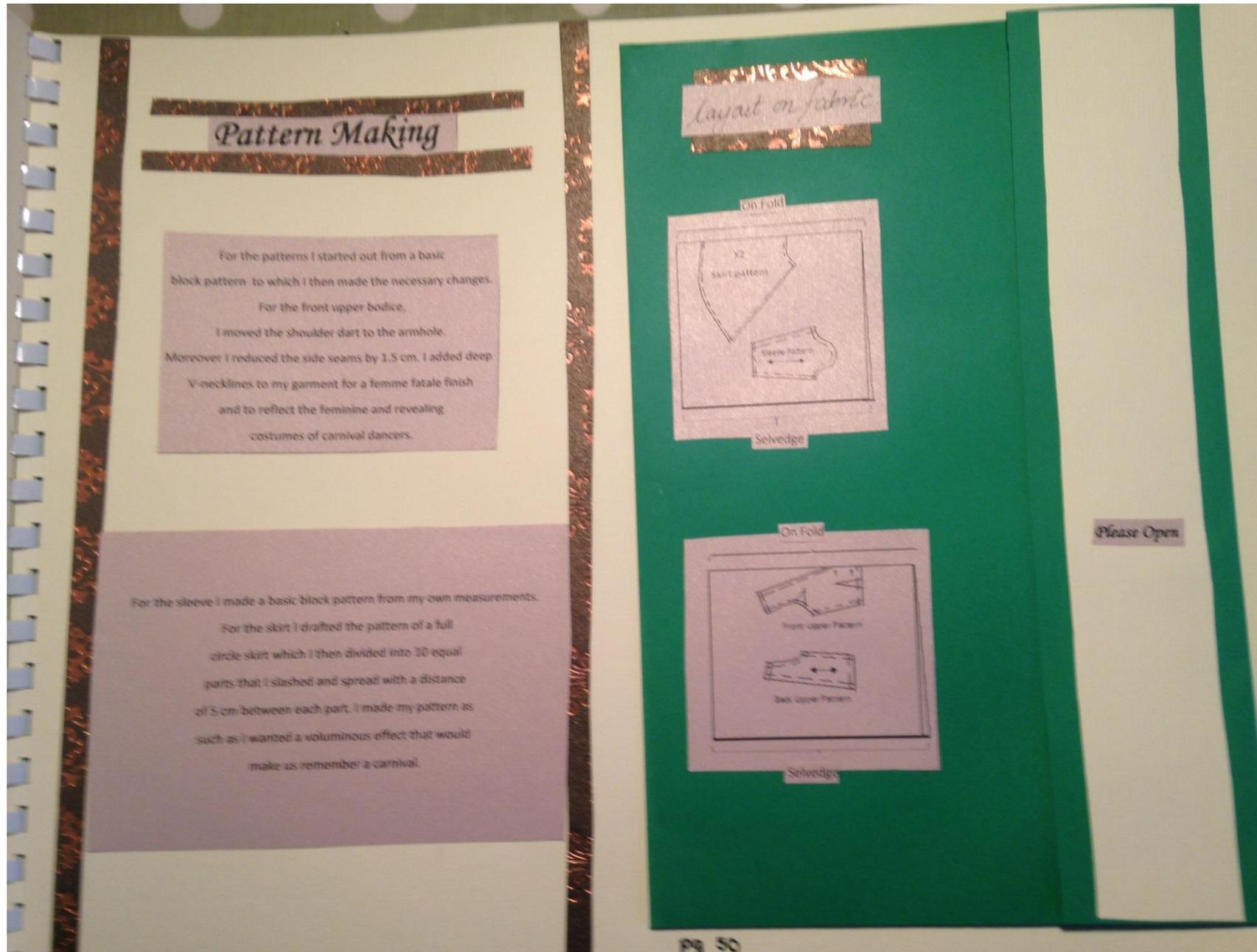


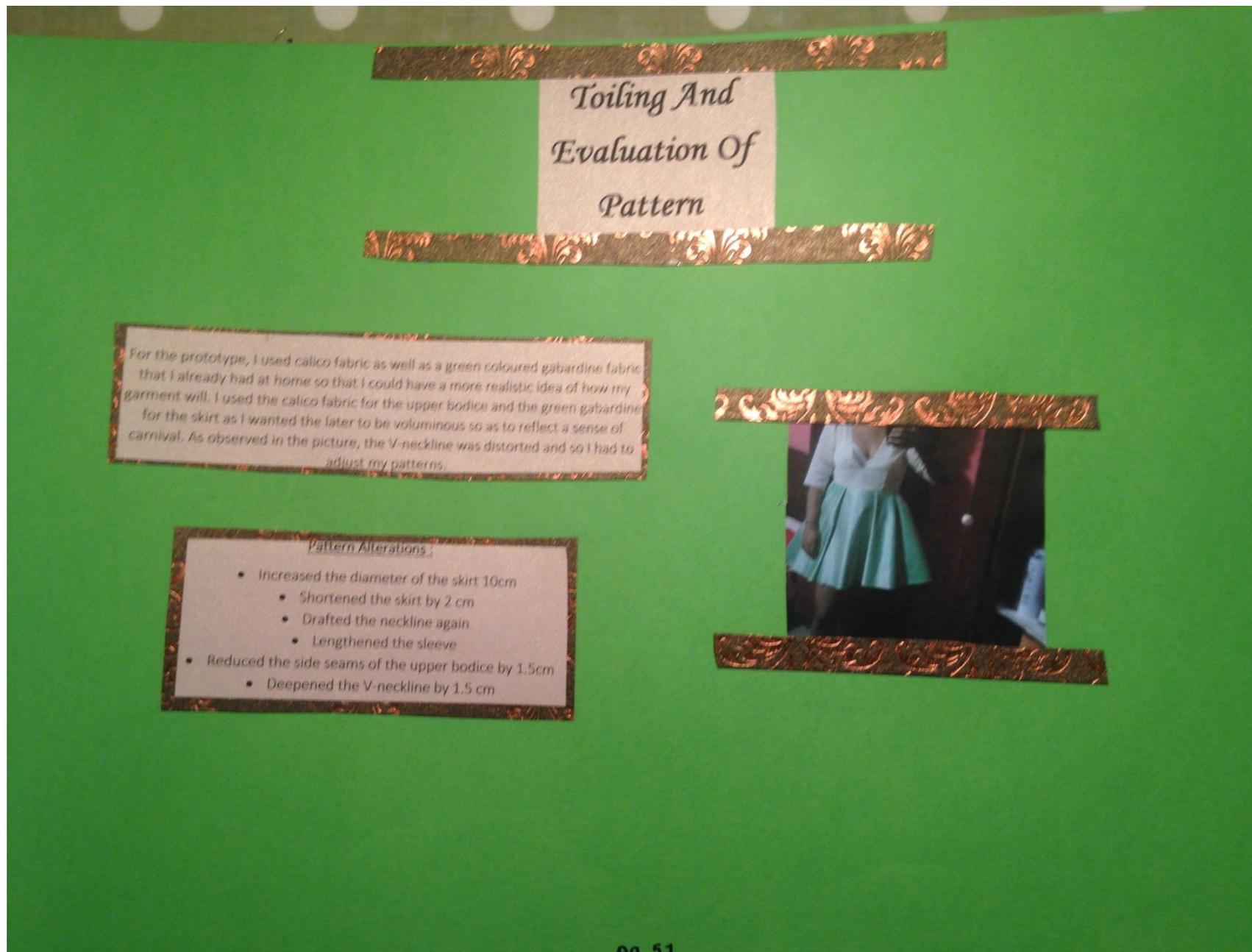


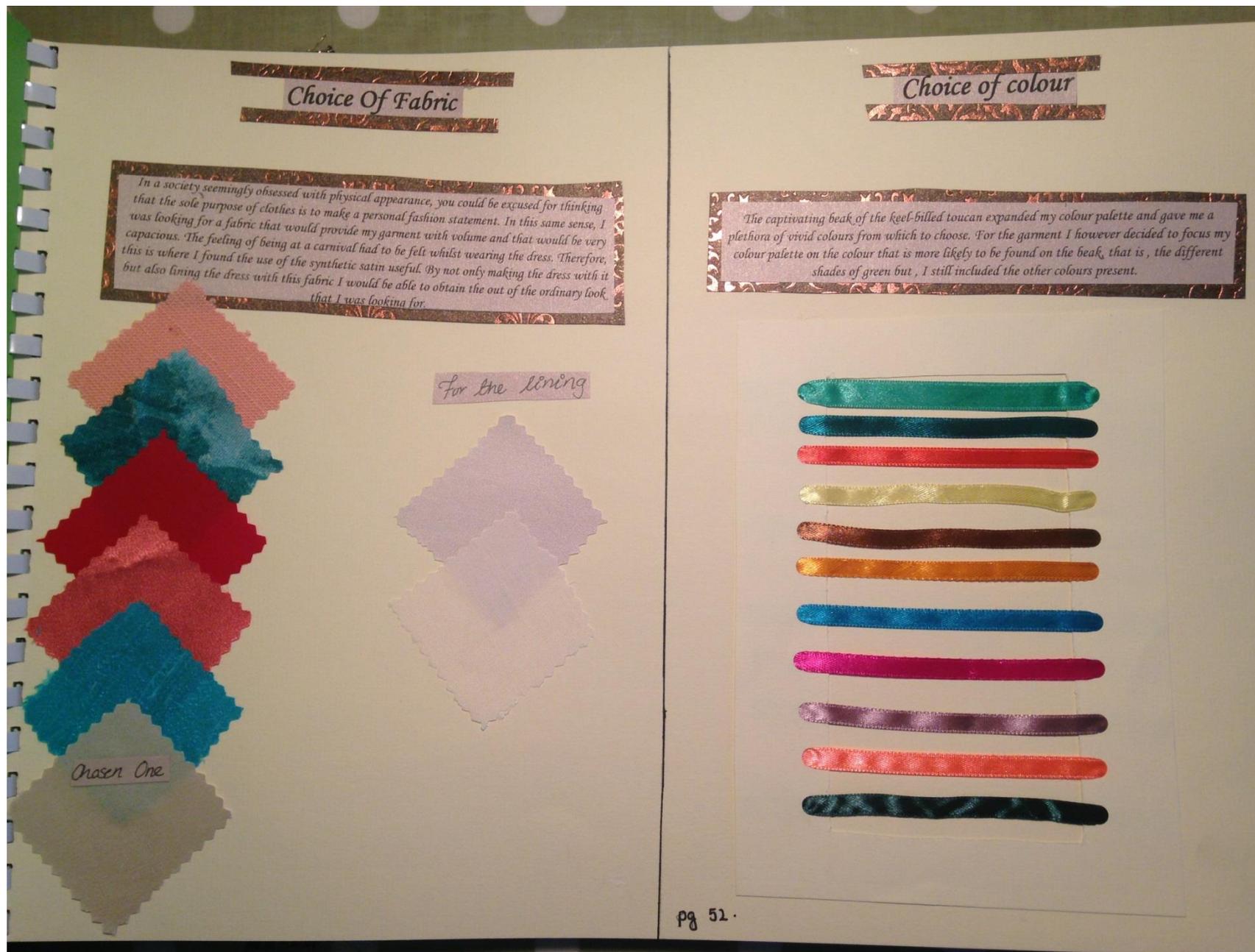


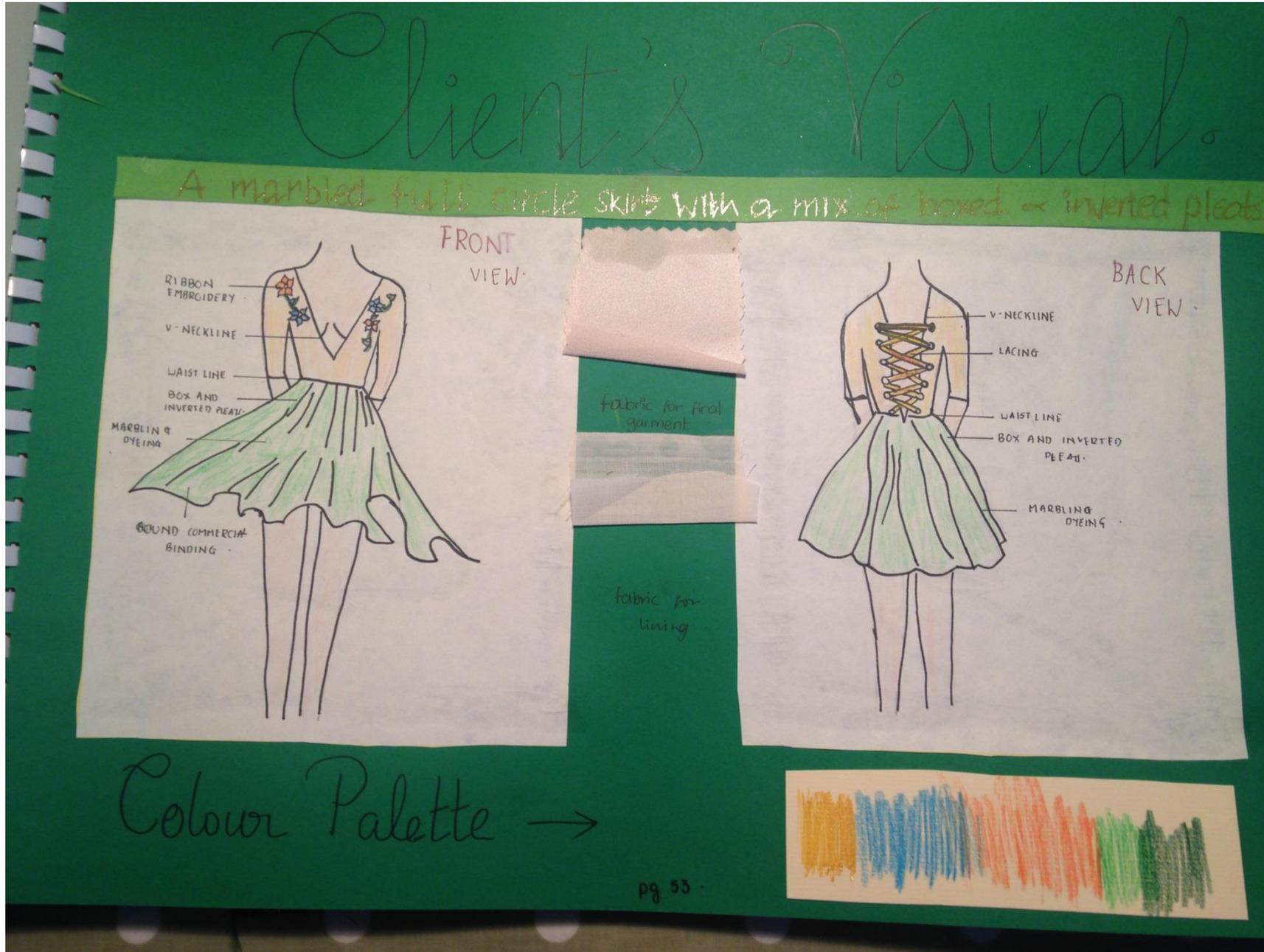












Manufacturing Specification

List of equipment

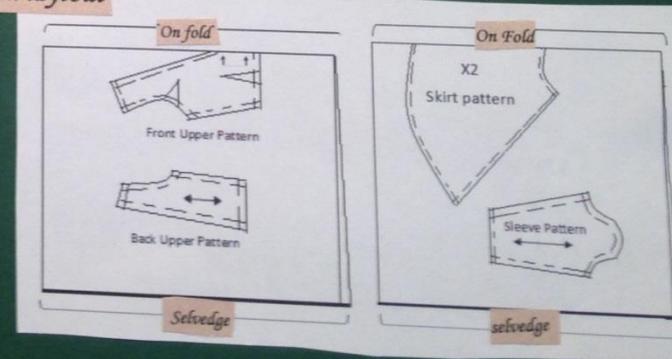
- Zipper foot
- Pencil
- Ruler
- Eraser
- Dress maker's carbon paper
- Dress form
- Paper scissors
- Trimming scissors
- Pinking shears
 - Needles
 - Pins
 - Seam ripper
 - Measuring tape
 - Tracing wheel
 - Steam and dry iron
 - Electrical sewing machine
 - Ironing board
 - Ironing ham

Please open.

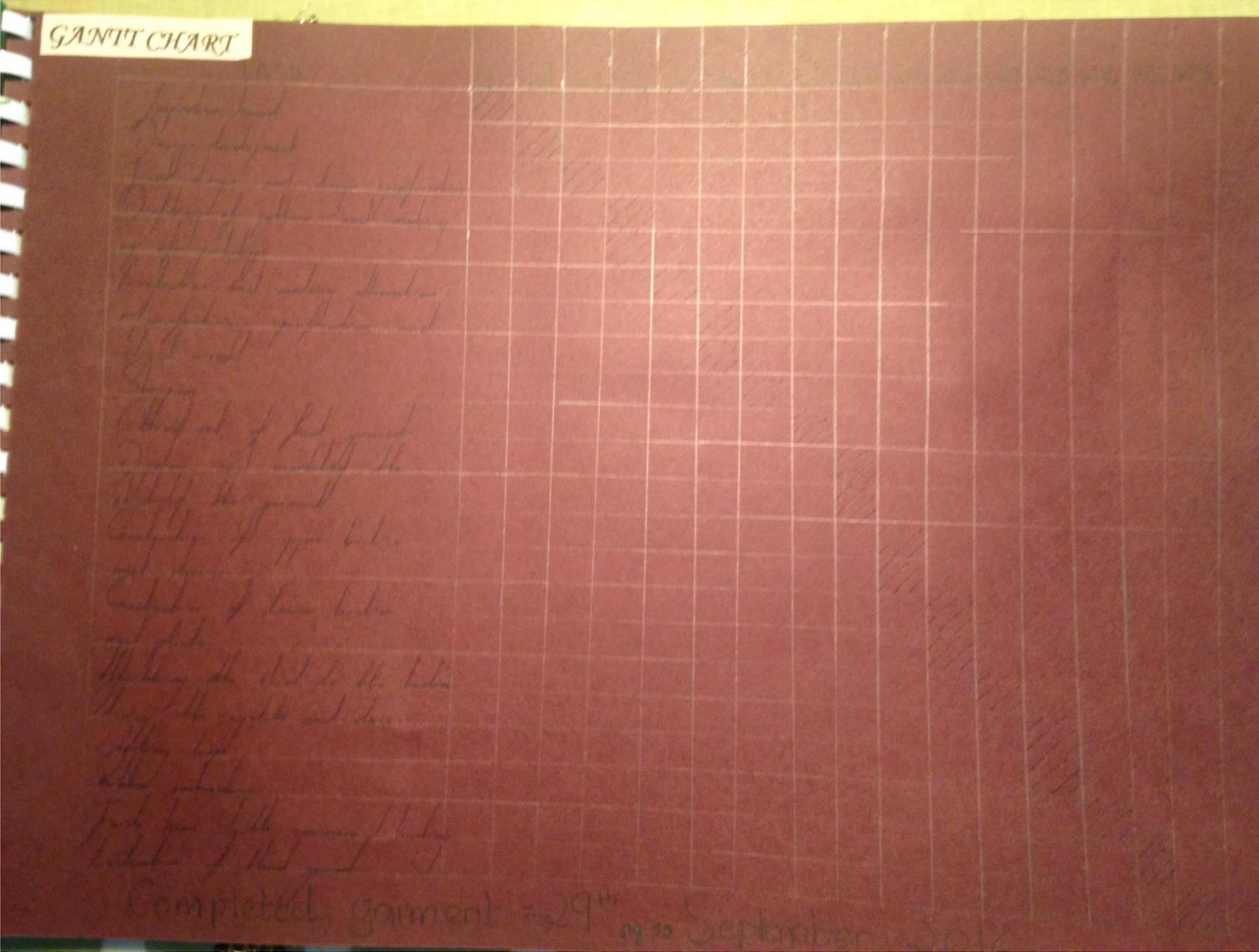
Shopping list

ITEM	DESCRIPTION	QUANTITY	PRICE
Fabric for the dress	Fabric: Synthetic Satin Colour: Champagne Fabric Construction: Satin Weave	4m x 1m50cm (width)	R\$ 275/m = R\$ 1100
Fabric for the lining	Fabric: Synthetic Satin, Cotton (65% / Polyester (35%) blend Colour: Champagne, Off white Fabric Construction: Synthetic Satin - Satin Weave, Cotton/Polyester blend - Plain Weave	Synthetic satin: 3m x 1m50cm (width) Cotton/Polyester blend: 1m x 1m50cm (width)	Cotton/Polyester Blend: R\$ 40/m TOTAL = R\$ 1140
Dylon	hot water Dylon, emerald green	3 packs of 25grams	R\$ 55/packet = R\$ 165
Waco Marbång Daint	Dark Green	23 containers of 45ml	R\$ 75/ 45 ml = R\$ 225
Ribbons	Satin: green, orange, blue, yellow Organza: green	3m of each	R\$ 2.50/m = R\$ 37.5
Sewing thread	100% polyester, green and champagne	1 Cone of each colour	R\$ 35/cone = R\$ 70
Eyelets	Metallic Golden	20	R\$ 2.50/eyelet = R\$ 50
Embroidery thread	Mouline satin green and offwhite	1 flock of each colour	R\$ 40
Commercial Binding	Synthetic binding, dark green	6 m	R\$ 10/m = R\$ 60
			R\$ 2837.5

pattern layout



pg 54



Experimental work



In order to obtain the moiré effect, I first tried marbling on the champagne fabric (sample 1). I was not satisfied with the end result and hence, I tried another method. I dyed the fabric in an emerald green colour first and then I marbled the fabric. For the different parts of the skirt I varied the amount of paint so as to obtain a plethora of designs.



When doing research for ribbon embroidery, the only one that got my attention was the above design. However, on the dress I had to reduce the size of the designs due to a limited amount of space.



Out of the three commercial braids, I chose the one in the middle to be used as lace at the back of the garment.

pg 56

More Experimental

Evaluation

Making this full circle dress was a very challenging task. Although I had many strong points there were also circumstances when I was stuck with the construction of the garment.

For the full circle skirt, the initial idea was to gather the skirt so as it fits to the waistline. However distributing the gathers evenly turned out to be a tough process due to the thickness of the fabric. Therefore, I made a mix of box and inverted pleats to the skirt so that it would fit the upper bodice.

Moreover, marbling the fabric took more time than I was expecting due to the large circumference of the skirt hence, I did not finish the dress at the time at which I wanted to. It took me an additional week to be able to complete the dress.

In addition to this, attaching the commercial binding to the hem of the skirt took a lot of time which is yet another factor that delayed the date at which I finished the dress. Also doing the eyelets in a haberdashery shop was a real pain again due to the thickness but I wanted a huge full circle to go with the carnival theme.

However, I very much enjoyed working with the ribbons. Their bright colours had my attention from the beginning and mesmerized me.

In a nutshell, the realization of this dress was indeed a process where I learned much. I was very satisfied with the end result especially with the voluminous skirt and the deep V-necklines that were imperatively needed to represent various aspects of the Rio de Janeiro Carnival.



Final Evaluation

The whole process of finding the right theme to my coursework was indeed a journey full of research and curiosity. After having randomly found a video on the internet of the Rio de Janeiro Carnival, I knew that I wanted to inspire myself from this mesmerizing festival that attracts people from all around the world. From this moment, design ideas kept swirling in my head and so as to be sure of what I would be doing for my coursework, I carried out a survey in order to meet the needs of my target market.

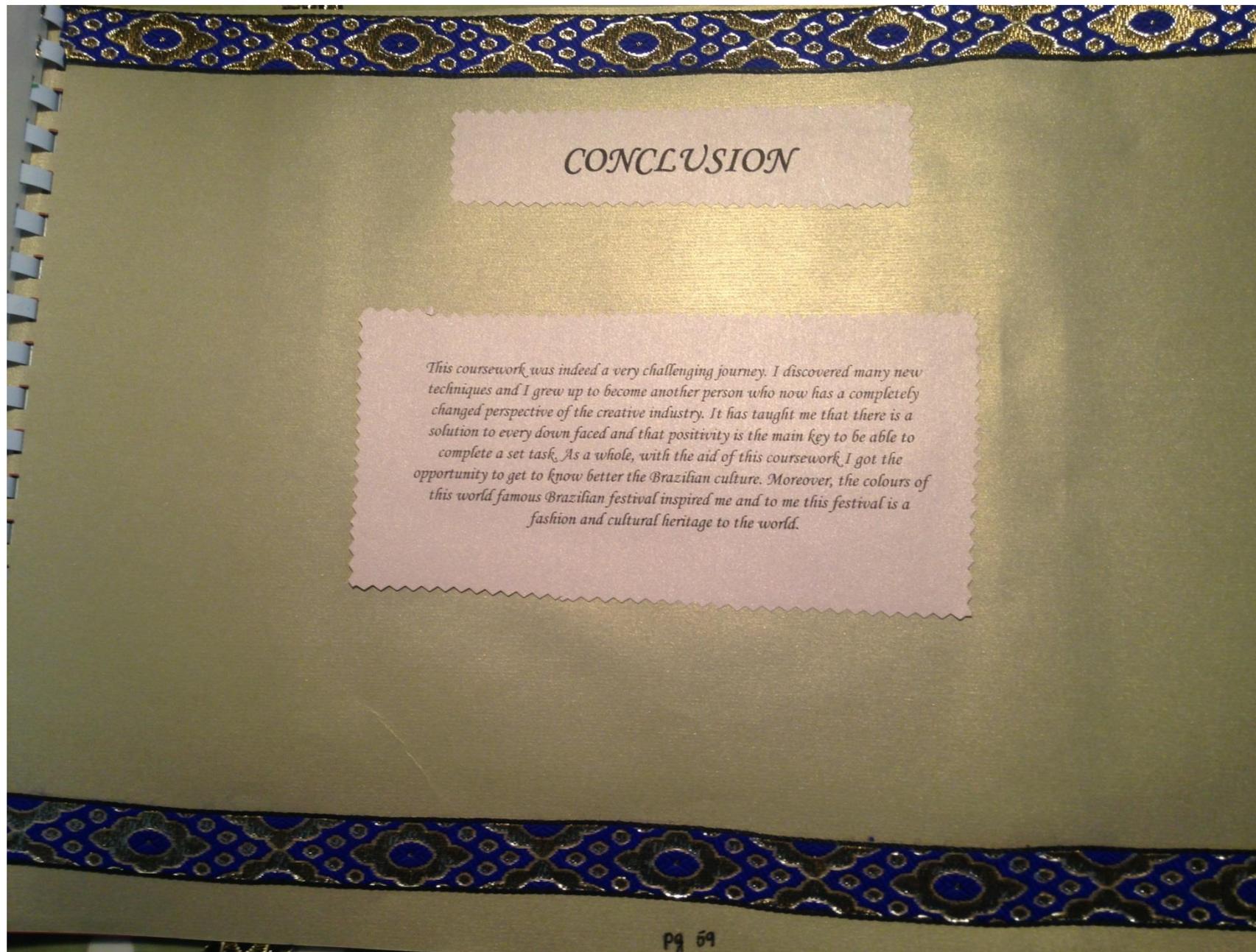
It was after carrying out the survey that I knew that I would be making a gored dress, a jumpsuit as well as a full circle dress. The making of the three garments allowed me to discover new techniques and expanded my way of thinking concerning construction techniques.

The first dress that I was longing to do carried with itself a huge number of pattern alterations that demanded great concentration. Sometimes, these alterations took no less than some minutes while for others it took me long hours of thinking to get my patterns right. Moreover, one thing that I grew much dislike for was working out the hem of the dress that took me a lot of time. Matching all the seams of the dress and the lining at the hem as well as making sure that the length of the dress was correct was a long process that demanded a lot of attention. Furthermore, making the flowers and attaching them to the garment was an everlasting process. I had to make around fifty flowers to get the look that I wanted. Nevertheless, I enjoyed silk painting the dress. Seeing this colour transition gave me chills and provided the dress with the right touch.

While making the jumpsuit I also had many ups and downs. The stencil painting was indeed something that I liked doing. Moreover, attaching the rhinestones to the trousers requires some planning but was yet an easy task. Furthermore, draping the silk chiffon to the jumpsuit was an interesting process and neatening the raw edges of this fabric was a relatively easy task. However, the fabric of the jumpsuit was difficult to work with due to its lightweight, although tacking the fabric in place while sewing it still kept moving. This made the construction of the garment more complicated. However I still managed to make the garment and I liked the aesthetic of the end product. Also, the feathers gave the garment the exotic and carnival look that I wanted it to have.

For the third garment the major difficulty that I faced was the way in which I would make the skirt fit to the upper bodice. After much of struggle and experimenting, I finally reached to the conclusion that pleats would be a better option. Also, getting the v-necklines right so that they are not distorted was another tough task but which I manage to overcome. Nevertheless, I liked marbling the fabric. Seeing the champagne skirt gradually changing colours and obtaining different effects made my eyes glitter as I have always been fascinated by vivid colours.

Overall, making this collection of garments brought more to my knowledge of sewing. It changed perspective of the carnival and now I find myself being in love with this festival. From this collection I believe that I have completed the set task and I am satisfied with the looks and functions of the end products.





References

- Vogue Magazine
- Femina Magazine
- Burda Style Magazine
- <https://www.google.com/search?q=carnival+costumes&abslite=1366&ib=657&ncj=1&lib=1&schl=7&vid=1&vire=carnival+costumes&sa=X&ved=0ahUKEwrDK7Pxt4rPA1VrRqKHzjAMsQhyY1w> (Google Links)
- <https://en.wikipedia.org/wiki/Carnival>
- <http://www.rio.com/rio/carnival>
- <https://www.google.com/search?q=carnival+costumes&abslite=1366&ib=657&ncj=1&lib=1&schl=7&vid=1&vire=carnival+costumes&sa=X&ved=0ahUKEwrDK7Pxt4rPA1VrRqKHzjAMsQhyY1w>

Section 6: Moderator's comments

Coursework Example

Criterion	Comments	Mark
Research, aims and analysis of tasks	The folder demonstrates clear background research linked with relevant designers, existing products and images. The candidate has created imaginative mood boards which give a clear picture of their inspiration. They have also provided the foundation for the design ideas. They have also considered a gap in the market that their product might fill.	14/15
Planning and Development	The planning ideas have been generated using focused research from the folder, in particular the mood boards, which give key clues to colour, shape, fabric and pattern. The development of a block pattern has been included with photographic evidence of toile and a list of alterations made. The use of a manufacturing specification and Gantt chart shows evident that the candidate has developed an effective plan with appropriate time scales.	17/20
Implementation	Process (25 marks) The candidate has demonstrated competence in practical skills and high levels of creativity and originality.	34/40
	Realisation (15 marks) The final products are original and creative and they clearly link to the original specification. Each product is well executed and they are all marketable.	
Evaluation	Each product was well evaluated. The final evaluation included a review of the process and why decisions had been made. The folder was well presented and organised.	21/25
		Total: 86

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