GCSE

WJEC GCSE
Design and Technology

Approved by Qualifications Wales

Sample Assessment Materials

Unit 1: Design and Technology in the 21st Century (Fashion and Textiles)

Teaching from 2026
For award from 2028



This Qualifications Wales regulated qualification is not available to centres in England.

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WJEC would like to thank the students and teachers of Fitzalan High School, Cardiff and Llanwern High School, Newport for their participation in the creation of these covers.

Contents

Accessing Sample Assessment Materials	1
Mark scheme	2
Mapping grid	16

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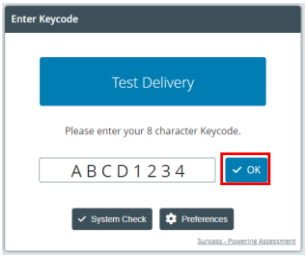
Unit 1: Design and Technology in the 21st Century (Fashion and Textiles)

Unit 1: Design and Technology in the 21st Century (Fashion and Textiles), is assessed by Digital Examination. The online Sample Assessment Materials can be accessed here: https://web.download.wjec.co.uk/surpass/packaged-exams/GCSE-DT-FT-S5/index.html

Guidance for accessing the online Sample Assessment Materials is detailed in the following steps:

<table>
<tr><td colspan="2">1. Click on the link provided:</td></tr>
<tr><td>2. Click ‘OK’:</td><td>
</td></tr>
<tr><td>3. Click ‘Yes’:</td><td>
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<tr><td>4. Click ‘Start the Test’:</td><td>
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<tr><td>5. To navigate through the assessment, click ‘Back’ or ‘Next’ at the bottom of the screen:</td><td>
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<tr><td colspan="2">6. Once the Sample Assessment Material has been viewed, close the tab or browser.</td></tr>
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MARK SCHEME

Guidance for examiners

Generic marking principles

- Marks awarded are always whole marks (not half marks, or other fractions).
- Answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.
- Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).
- Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Positive marking

It should be remembered that candidates are writing under examination conditions and credit should be given for what the candidate writes, rather than adopting the approach of penalising candidates for any omissions. It should be possible for a very good response to achieve full marks and a very poor one to achieve zero marks. Marks should not be deducted for a less than perfect answer if it satisfies the criteria of the mark scheme.

For questions that are objective or points-based, the mark scheme should be applied precisely. Marks should be awarded as indicated and no further subdivision made.

Mark schemes often list points which may be included in candidates' answers. The list is not exhaustive. The inclusion of *'Credit any other valid response.*' (or similar instruction) within mark schemes allows for the possible variation in candidates' responses. Credit should be given according to the accuracy and relevance of candidates' answers.

Appropriate terminology is reflected in exemplar responses in mark schemes. However, unless there is a specific requirement within a question, candidates may be awarded marks where the answer is accurate but expressed in their own words.

Banded mark schemes

For band marked questions mark schemes are in two parts; the indicative content and the assessment grid.

The indicative content suggests the range of points and issues which may be included in candidates' answers. It can be used to assess the quality of the candidate's response. As noted above, indicative content is not intended to be exhaustive and candidates do not have to include all the indicative content to reach the highest level of the mark scheme.

However, to reach the highest level of the mark scheme a candidate must meet the requirements of the highest mark band. Where a response is not creditworthy, that is, it contains nothing of any significance to the mark scheme, or where no response has been provided, no marks should be awarded.

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The marking of banded mark questions should always be positive. This means that, for each candidate's response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.

Examiners should first read and annotate the candidate's answer to pick out the evidence that is being assessed in that question. The mark scheme can then be applied. This is done as a two-stage process.

Stage 1 – Deciding on the band

Beginning at the lowest band, examiners should look at the candidate's answer and check whether it matches the descriptors for that band. If the descriptors at the lowest band are satisfied, examiners should move up to the next band and repeat this process for each band until the descriptors most closely matches the work.

Stage 2 – Deciding on the mark

Having determined the appropriate band, deciding on the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.

Examiners should use the full range of marks available to them. Marking should be positive, rewarding achievement rather that penalising failure or omissions. The awarding of marks must be directly related to the marking criteria, and all responses must be marked according to the banded levels provided for each question.

Standardising material that has already been awarded a mark will be provided during standardising and this should be used as a reference material when assessing work. Examiners are reminded of the need to revisit the standardising material as they apply the mark scheme in order to confirm that the band and the mark allocated is appropriate to the work submitted.

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. This is not a checklist for expected content in an answer, or set out as a 'model answer', as responses must be marked in the banded levels of response provided for each question. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement to determine the validity of the response in light of the task and reward as directed by the bands. Candidates are free to choose any approach that is relevant to the set task. Candidates can (and will most likely) incorporate ideas other than those mentioned in the mark scheme.

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Fashion and Textiles

Question		Answer	AO1	AO2	Total Mark
1.	(a)	Select the R word of sustainability from the drop-down menu which best represents each of the following statements.			
		Award **one** mark for the following responses up to a total of four marks. Responses must be in this order: Only acceptable answers in this order*:* • Rethink • Refuse • Reuse • Repair.	4 x 1		4
	(b) (i)	Give **two** reasons why a designer should conduct a life cycle assessment (LCA) when designing new fashion and textile products.			
		Award **one** mark each for **two different** reasons noted within the response, based on: • It provides measurable data that can be used to set sustainability goals and track progress. (1) • It's a tool for evaluating the products overall environmental impact – ecological impact. (1) • Identifies opportunities to use renewable materials and reduce energy consumption. (1) • Supports the design of sustainable products – easy to repair, recycle. (1) • Considers the circular economy. (1) Credit any other valid responses.	2 x 1		2
	(ii)	Fashion and textile manufacturers could use renewable energy such as the wind (as shown below) to power their factories. Give **two** disadvantages of relying on wind power.			
		Award **one** mark each for **two different** disadvantages noted within the response, based on: • No electricity can be generated without wind as turbines will not operate. (1) • If the wind is too strong, the turbines are turned off to prevent damage – no electricity generated. (1) • Many consider wind turbines unsightly, and they are noisy. (1) • Careful consideration has to be given to where turbines can be placed to maximise efficiency. (1) • Takes up a significant portion of land. (1) • High upfront investment needed. (1) • May reduce the local bird population. (1) • Once removed, wind turbines are not easy to reuse. (1) Credit any other valid responses.	2 x 1		2

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Question		Answer	AO1	AO2	Total Mark
2.	(a) (i)	Study the clip below and answer the following questions. State the name of the decorative technique shown in the film clip.			
		Award **one** mark for: • Appliqué.	1		1
	(ii)	State the name of the white outline stitch used in the decorative technique.			
		Award **one** mark for: • Satin stitch.	1		1
	(iii)	The red shape in the decorative technique has been stabilised and fused to the base fabric before stitching. Explain the reasons for doing this.			
		Answers that indicate an understanding of the process should be awarded up to **three** marks, based on*:* • Interfacing is ironed on the keep the red shape flat and stable during stitching. (1) • If it is fused onto the base fabric. (1) • It will not move during stitching. (1) • Fusing the red shape to the base eliminates the need for pins – easier to work with. (1) • This results in a better quality technique with no puckering. (1)	3		3
	(b)	The textile panel pictured below has been created using fabric paint. Explain how you could enhance the design using a variety of decorative techniques to make the panel appear more three dimensional.			
		Answers that indicate an understanding of enhancing the panel can be awarded up to **four** marks based on*:* • Quilting the whole panel by stitching around a few of the main features. (1) • Adding sequins or beading. (1) • Adding French knots – hand embroidery. (1) • Creating separate pieces cut for example on the laser cutter. (1). • Placing them on top of a similar shape but stitched in one place only to stand proud. (1) • Combining a few of the suggestions above. (1) • Stitch a decorative cord over the curly grey lines. (1) Credit any other valid responses.		4	4

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	(c) (i)	The dress below has been cut on a laser cutter. Explain the impact laser cutters have had when designing and making textile products.			
		Answers that indicate an understanding of laser cutting designs can be awarded up to **four** marks, based on*:* • Laser cutters allow intricate patterns to be cut into fabric that cannot be done by hand or any other way. (1) • The edges of the fabric that are laser cut do not need to be finished as the laser seals the edges. (1) • Complete panels with shaped outer edges can be cut and will not fray. (1) • Innovative styling details are possible – opens further design opportunities. (1) • The laser cutter can also engrave fabrics – further design possibilities. (1) • Precise and accurate designs. (1) Credit any other valid responses.		4	4
	(ii)	State **three** limitations associated with the use of a laser cutter when making textile products.			
		Award **one** mark each for **three different** limitations noted within the response, based on: • Not all fabrics can be cut on the laser cutter – some burn or melt. (1) • Limitations on material thickness. (1) • Often leaves a black edge where the laser seals it. (1) • Limited to the size of the laser bed. (1) • Cutting too many pieces out of a fabric can destabilise it – affects what it can then be used for. (1) Credit any other valid responses.	3 x 1		3

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Question		Answer	AO1	AO2	Total Mark
3.	(a)	Study the pictures of embroidery thread below. Complete the following sentences by typing the correct words from the list below in their correct spaces.			
		Award **one** mark for each of the following response up to a maximum of three. Responses must be in this order: • Colour • Sunlight • Photochromic		3 x 1	3
	(b) (i)	State what is meant by the term 'microencapsulation'.			
		Answers that indicate an understanding of microencapsulation should be awarded up to **two** marks, based on: • Physical materials trapped on a small scale. (1) • They are released through friction. (1) Credit any other valid responses.	2		2
	(ii)	Explain how a micro-encapsulated fabric could be beneficial to a person who has a dry skin condition, such as eczema.			
		Answers that indicate an understanding of the benefits of microencapsulation should be awarded up to **three** marks based on: • Moisturisers or other skin remedies incorporated into textile fabrics could be released as an on-going treatment through clothing. (1) • This could reduce the need to keep applying remedies. (1) • This could also reduce the skin's ability to become irritated as the treatments is more regular. (1) • This could mean a skin condition is more easily controlled. (1) • This could lead to improvement in wellbeing and/or mental health. (1) • May help skin heal more quickly. (1) Credit any other valid responses.		3	3

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Question		Answer	AO1	AO2	Total Mark
4.	(a) (i)	Select the correct fibre from the drop-down list for each source pictured below.			
		Award **one** mark for each response up to a maximum of three. Responses must be in this order: • cotton • wool • bamboo	3 x 1		3
	(ii)	State **two** features that all the fibres pictured in question (a) (i) have in common.			
		Award **one** mark each for **two different** features noted within the response, based on: • Natural fibres (1) • Sustainable/renewable (1) • Can be grown organically (1) • All decompose relatively quickly. (1)	2 x 1		2
	(b) (i)	The estimated time that each of the products pictured takes to decompose when added to landfill is shown below. Explain why **Product B** takes significantly longer than **Product A.** You should refer to both Product A and Product B in your answer.			
		Answers that indicate an understanding of fibre decomposition should be awarded up to **three** marks based on: • The scarf is silk which is a natural fibre. (1) • Natural fibres decompose relatively quickly. (1). • This is because they are cellulosic or animal protein. (1) • The bag is a manmade fibre – nylon. (1) • Manmade fibres do not biodegrade easily if at all. (1) • This is because of the chemical elements in the fibres. (1) Note: Candidates need to demonstrate knowledge of the source of both products for **three** marks. If only one product is mentioned, award a maximum of **two** marks.		3	3
	(ii)	Give **two** reasons why regenerated fibres such as Viscose are considered more environmentally friendly than other man-made fibres.			
		Award **one** mark each for **two different** reasons noted within the response, based on*:* • Regenerated fibres are part natural but have some chemicals added in the extraction process – less damaging than other man-made fibres. (1) • Main source is wood pulp or cotton linters – natural. (1) • Viscose can be processed using a more sustainable closed loop process – environmentally better. (1) • Natural fibres can be grown organically and are renewable. (1) • Natural fibres decompose; the chemical element is more problematic for the environment. (1)	2 x 1		2

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		• Man made fibres are finite, processing of these is not sustainable and they don't decompose on disposal. (1) Credit any other valid responses.			
	(c) (i)	State what is meant by the term 'sustainable design' in fashion.			
		Answers that indicate an understanding of sustainable design should be awarded up to **two** marks, based on*:* • It seeks to reduce negative impact on the environment through the whole production process. (1) • There is a reduction in the use of resources. (1) • It seeks to minimise waste. (1) • Design products that reference the 6Rs. (1) • It promotes social responsibility. (1) • It aims to create environmentally friendly products. (1) • It aims to create durable, long-lasting products. (1) • It aims to reduce carbon/ecological footprint. (1) Credit any other valid responses.	2		2
	(ii)	Discuss what designers should consider at the design stage of a textile product to lessen the product's impact on the environment when they are no longer needed.			
		Answers that indicate an understanding of product lifecycle should be awarded up to **four** marks, based on: • Use materials that are from sustainable sources (1) • Use recycled/reprocessed materials to reduce waste (1) • Consider a reduction in component parts – saves resources (1) • Design less complicated products (fewer pieces) to reduce production time and energy use (1) • Consider how the product could be repaired (1) • Consider better build quality so products last (1) • Consider the circular economy – what happens when the product is no longer needed? (1) Credit other valid responses.	4		4

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Question		Answer	AO1	AO2	Total Mark
5.	(a) (i)	Select the most appropriate scale of production for the summer top from the drop-down menu.			
		Award **one** mark for: • Batch production.		1	1
	(ii)	Explain **one** advantage and **one** disadvantage to the consumer of buying ready to wear fashionable clothing like the summer top shown above.			
		Award up to **two** marks for a suitable advantage noted within the response, based on*:* • They are readily available in a range of sizes (1). Therefore, it should be possible to find one that fits you. (1) • The latest styles are available. (1) Consumers can feel that they are on trend. (1) • A wide variety of styles are available. (1) A sense of looking good improves self-esteem/wellbeing. (1) • Affordable fashion. (1) Consumers feel that they are getting value for money. (1) Award up to **two** marks for a suitable disadvantage noted within the response, based on: • Popular clothes in latest styles may sell out fast. (1) The consumer would feel disappointed having missed out. (1) • Lots more people wearing same top as you. (1) No sense of individuality for the consumer. (1) • Not a bespoke fit. (1). The style may not suit some consumers. (1) Credit other valid responses.		2 x 2	4
	(b) (i)	State how you would follow the straight of grain instruction when laying out templates on material.			
		Answers that indicate an understanding of pattern markings should be awarded up to **two** marks, based on: • <u>The grain of the material runs along the length. (1)</u> • <u>The grain is parallel to the edge. (1)</u> • <u>The arrows follow the material direction. (1)</u>		2	2
	(ii)	Complete the following sentence: The standard seam allowance used in textiles is:			
		Award **one** mark for: • 1.5cm (or 15mm).	1		1

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	(iii)	Explain why shirring elastic has been used on the summer top.			
		Answers that indicate an understanding of using shirring elastic should be awarded up to **three** marks, based on: • Elastication is a method used to draw in material to create fullness. (1) • It allows clothing to fit the contours of the body. (1) • This method is comfortable to wear as it is non-restrictive, won't dig in and will stretch as and when needed. (1) • It creates softer gathers and easily allows for movement. (1) • In a top like the summer top the wearer can place the neckline where it feels comfortable regardless of their shape and style – it's adaptable. (1) • The cuffs will fit all widths of arm. (1) • Shirring elastic as in the summer top is a design feature – stylish, functional and looks good. (1) Credit any other valid responses.		3	3
	(iv)	The summer top has been made from a polyester and cotton fibre blend. Discuss the benefits to the wearer of using the blended material to make the summer top.			
		Answers that indicate an understanding of the fibre blend and show evidence of appraisal should be awarded up to **five** marks based on: • Cotton: absorbent; comfortable to wear, reasonably strong, creases. • Polyester: durable, strong, good elasticity, crease resistant, easy care. • Combining the properties of both fibres makes a new material with its own unique properties. • It combines the best properties for a superior material which can mean improved performance properties; comfort during use; improved aftercare of fabric. • Can reduce the price of the material which can be passed on to the consumer. NOTE: Candidates will need to demonstrate knowledge of the individual properties of the named fibres to illustrate what the specific improvements would bring to the new blended fibre/material.		5	5

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		Guidance for Markers: **Band** / **AO2** **3** — **5 marks** • an excellent response, with clear and detailed references regarding the benefits to the wearer **2** — **3-4 marks** • a good response, with some clear references regarding the benefits to the wearer **1** — **1-2 marks** • a limited response, with little reference regarding the benefits to the wearer **0** — **0 marks** • no response attempted or incorrect response

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Question		Answer	AO1	AO2	Total Mark
6.	(a) (i)	Study the video clip below which shows a designer working on a prototype design. Give **three** advantages of producing a prototype by hand.			
		Award **one** mark each for **three different** advantages noted within the response, based on*:* • Techniques and methods of making can be tested in reality. (1) • The fit of the product can be tested and adjusted as required – more accurate fitting. (1) • Size and proportions are better visualised on an actual body. (1) • A prototype gives a realistic idea of how the final idea will look. (1) • The drape/handle of the material can be tested – does it function as intended. (1) • If the products exist, designers have a truer representation of the final product. (1) • If a feature does not work, it can be changed – you may not see this on-screen. (1) • Anthropometric data related to fit in clothing can only be done accurately by physically fitting it on a person. (1) Credit any other valid responses.		3 x 1	3
	(ii)	Study the video clip below which illustrates how computer aided design (CAD) can be used to create virtual prototypes of new garments and design concepts. Give **three** advantages to the designers of developing ideas using computer aided design (CAD).			
		Award **one** mark each for **three different** advantages noted within the response, based on*:* • A virtual prototype allows designers to visualise the 3D outcome without manufacturing it. (1) • It is cost effective. (1) • A virtual catwalk can be put together to show a collection relatively easily and quickly / time saving. (1) • The models can rotate and move so that different angles and viewpoints can be seen. (1) • Some consider it a more professional method of presenting ideas. (1) • Changes can be made easily without starting from the beginning. (1) • Variations in design options can be presented more easily – colours, patterns, style details etc. (1) • Alterations to silhouettes can be done immediately – following discussion with clients. (1) • 3D visualisations can be viewed from different angles. (1) • Fabric can be simulated to show how it might drape in reality. (1)	3 x 1		3

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		• Printed or textured fabric can also be visualised on-screen before the product is made. (1) • Does not use up resources which has a positive impact on the environment. (1) Credit any other valid responses.			
	(iii)	Explain the importance of physically testing ideas and concepts in the development of fashion and textile products.			
		Answers that indicate an understanding of testing should be awarded up to **five** marks based on: • Testing concepts leads to a better understanding of what works and what does not. • More refined solutions arise from trial and error. • Testing concepts highlight issues that may not have been considered previously. • Working with materials gives a better understanding of their working properties. • Construction processes and techniques are better understood through testing. • Testing includes user/wearer trials, can lead to unexpected results/issues which need to be solved • Ultimately should lead to a more refined successful outcome. Credit any other valid responses.	5		5
		Guidance for Markers: **Band** / **AO1** **3** — **5 marks** • an excellent response, with clear and detailed references regarding the importance of physically testing ideas and concepts **2** — **3-4 marks** • a good response, with some clear references regarding the importance of physically testing ideas and concepts **1** — **1-2 marks** • a limited response, with little reference regarding the importance of physically testing ideas and concepts **0** — **0 marks** • no response attempted or incorrect response			

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	(c)	Discuss the importance of quality control and working to tolerances when constructing fashion and textile products.			
		Answers that indicate an understanding of quality control and tolerances and show evidence of logical lines of reasoning should be awarded up to **five** marks, based on: • Quality control considers all aspects of manufacture to ensure consistent high-quality outcomes are realised. • QC checks allow defects to be identified and corrected – maintains standards. • QC includes checks on materials, components, working machinery, trained personnel. • QC monitors standards. • Tolerance are allowances that workers must work to – for example seam allowances. • Allows for small margins of error in manufacturing that don't affect overall quality. • Products outside tolerance would be discarded as inferior. • In fashion and textiles being outside tolerance might mean the whole product can't be constructed accurately – all pieces might not fit together.		5	5

Guidance for Markers:

Band	AO2
3	**5 marks** • an excellent response, with clear and detailed references regarding the importance of quality control and working to tolerances
2	**3-4 marks** • a good response, with some clear references regarding the importance of quality control and working to tolerances
1	**1-2 marks** • a limited response, with little reference regarding the importance of quality control and working to tolerances
0	**0 marks** • no response attempted or incorrect response

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Mapping of questions to specification content and assessment objectives:

Unit 1 – Fashion and Textiles (Core Knowledge and Information)

Question			Mark allocation							
			Topic and Section					Total Marks	AO1 Marks	AO2 Marks
			1.1.1	1.1.2	1.1.3	1.1.4	1.1.5			
1	(a)				✓			4	**4**	
	(b)	(i)			✓			2	**2**	
		(ii)				✓		2	**2**	
2	(a)	(i)						1	**1**	
		(ii)						1	**1**	
		(iii)						3	**3**	
	(b)							4		**4**
	(c)	(i)						4		**4**
		(ii)						3	**3**	
3	(a)							3		**3**
	(b)	(i)		✓				2	**2**	
		(ii)		✓				3		**3**

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4	(a)	(i)						3	**3**	
		(ii)						2	**2**	
	(b)	(i)						3		**3**
		(ii)						2	**2**	
	(c)	(i)			✓			2	**2**	
		(ii)			✓			4	**4**	
5	(a)	(i)						1		**1**
		(ii)						4		**4**
	(b)	(i)						2		**2**
		(ii)						1	**1**	
		(iii)						3		**3**
		(iv)						5		**5**
6	(a)	(i)						3		**3**
		(ii)					✓	3	**3**	
	(b)						✓	5	**5**	
	(c)						✓	5		**5**

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Unit 1 – Fashion and Textiles (In-Depth)

Question			Mark allocation										
			Topic and Section								Total Marks	AO1 Marks	AO2 Marks
			1.1.14	1.1.15	1.1.16	1.1.17	1.1.18	1.1.19	1.1.20	1.1.21			
1	(a)										4	**4**	
	(b)	(i)									2	**2**	
		(ii)									2	**2**	
2	(a)	(i)						✓			1	**1**	
		(ii)						✓			1	**1**	
		(iii)						✓			3	**3**	
	(b)								✓		4		**4**
	(c)	(i)								✓	4		**4**
		(ii)								✓	3	**3**	
3	(a)					✓					3		**3**
	(b)	(i)									2	**2**	
		(ii)									3		**3**
4	(a)	(i)	✓								3	**3**	
		(ii)	✓								2	**2**	
	(b)	(i)	✓								3		**3**

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		(ii)	✓								2	**2**	
	(c)	(i)									2	**2**	
		(ii)									4	**4**	
5	(a)	(i)								✓	1		**1**
		(ii)								✓	4		**4**
	(b)	(i)							✓		2		**2**
		(ii)							✓		1	**1**	
		(iii)							✓		3		**3**
		(iv)							✓		5		**5**
6	(a)	(i)								✓	3		**3**
		(ii)									3	**3**	
	(b)										5	**5**	
	(c)										5		**5**

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Source Acknowledgements

Clip 1	'Satin Stitch Applique' published by Singer Sewing Company 24th May 2019 Link: Satin Stitch Applique
Clip 2	'Mastering Garment Fitting: Expert Guide to Altering Dress Mockup for Perfect Fit' published by Susan Elias Couture 24th April 2023 Link: Mastering Garment Fitting: Expert Guide to Altering Dress Mockup for Perfect Fit - YouTube
Clip 3	'Virtual Fashion Show' published by SHIMA SEIKI Official 12th January 2021 Link: Virtual Fashion Show - YouTube
Image 1	'G21 Pink Shirred Bardot Top' published by George at ASDA Link: G21 Pink Shirred Bardot Top | Sale & Offers | George at ASDA

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