

**C A R I B B E A N      E X A M I N A T I O N S      C O U N C I L**

**REPORT ON CANDIDATES' WORK IN THE  
SECONDARY EDUCATION CERTIFICATE EXAMINATION**

**GENERAL PROFICIENCY**

**JUNE 2004**

**CLOTHING AND TEXTILES**

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**CLOTHING AND TEXTILES**  
**GENERAL PROFICIENCY EXAMINATIONS**  
**JUNE 2004**

**GENERAL COMMENTS**

The Caribbean Examinations Council administered the twenty-third Clothing and Textiles examinations in 2004.

**Paper 01 – Multiple Choice**

This paper consisted of 60 items testing profile dimension 1 - Knowledge and profile dimension 2 - Use of Knowledge. Thirty (30) items tested knowledge and thirty (30) items tested Use of Knowledge. The items were based on all units in the syllabus.

**Paper 02 – Structured Essay Questions**

This paper consisted of seven structured essay questions testing profile dimension 1 - Knowledge and profile 2 - Use of Knowledge. Each question was worth 16 marks. Candidates were expected to answer five questions. Three of the questions to be answered were compulsory and two were optional.

**Paper 03 – School-Based Assessment**

This paper was the School-Based Assessment and consisted of three practical assignments. The first and third assignments were set and marked by the teacher. The second practical assignment was set by the teacher and assessed jointly by the teacher and an external examiner.

The mean mark on Paper 03 (SBA) was 46 out of a possible maximum of 60, with marks ranging from 2 to 60.

**DETAILED COMMENTS**

**Paper 02 – Structured Essay Questions**

Question 1

In this question, candidates were required to:

- (a) Define EACH of the following terms:
- (i) Weft
  - (ii) Bias
  - (iii) Selvedge
- (b) (i) Name TWO fabrics that are suitable for making a flared tie-and-dye skirt;
- (ii) Select ONE of the fabrics named in (b) (i) above, and give ONE reason for their choice of fabric for the skirt;

- (c) Explain why EACH of the following steps was necessary when dyeing the skirt at (b) (i) above, using a hot water dye:
- (i) Soaking the fabric before dyeing
  - (ii) Adding salt to the dye bath
  - (iii) Using hot water to dissolve the dye
  - (iv) Stirring the fabric continuously
  - (v) Dyeing the fabric for 20 minutes or more
  - (vi) Hanging the skirt in a cool place to dry.

#### Section (a)

This section posed some difficulties for the candidates. The majority of them were unable to give the correct definitions. For example, instead of defining 'bias', candidates gave examples of where it can be used on garments. The other terms were confused with parts of a garment.

#### Section (b) (i)

Most candidates wrote the names of *fibres* instead of *fabrics* as required by the question. For example, cotton is a fibre and **NOT** a fabric.

#### Section (b) (ii)

Candidates were able to answer this section correctly for the most part.

#### Section (c)

This section was widely known. Most candidates were able to explain why the steps involved in the dyeing process were necessary. However, some candidates were unable to express themselves using the correct terminology and resorted to using local terms. For example, candidates wrote **hold** and **take** to mean **absorbent**.

This question was a compulsory one.

#### Question 2

The question required that candidates:

- (a) Name the lines in design as shown in the two diagrams;
- (b) Define any TWO of the following terms as they relate to clothing:
  - (i) Texture
  - (ii) Proportion
  - (iii) Emphasis
- (c)
  - (i) Sketch the front view of a design for a two-piece outfit that would be suitable for a person with large hips and small bust;
  - (ii) Name the colour and texture of the top and bottom of the outfit sketched in (c) (i) above;
  - (iii) Give ONE reason for their choice of colour and ONE reason for their choice of texture for the top piece of the outfit that they sketched.

Part (a)

Most candidates could name the lines correctly. However, some candidates had difficulty identifying which of the lines were horizontal and which were vertical. Terms such as 'weft', 'warp', 'crosswise lines and lengthwise lines' were also incorrectly used to describe the lines.

Part (b)

Generally, candidates were able to define the term 'texture' correctly. However, the term 'proportion' was not always defined in relation to textiles. Some candidates used the conventional meaning for 'emphasis' as well and did not relate it to clothing as was required. In some cases, examples of emphasis were given instead of the definition. Candidates need to be taught the difference between a 'definition' and an 'example'.

Part (c) (i)

This section was generally well done. Sketches were clear and accurate. However, some candidates did not sketch the outfit suitable for an individual with large hips and small breasts, having ignored the stem of the question.

Part (c) (ii)

Based on the fact that some candidates did not use the stem of the question to influence their answer, they did not choose the colour and texture of the top and bottom of the outfit to be suitable for someone with that particular figure type. However, some candidates were able to choose suitable colours and textures for their outfits.

Part (c) (iii)

Generally, candidates gave reasons for their choice of colour and texture of the top piece of the outfit which were unrelated to the figure type. Reasons for their choices included 'to bring out their features', 'because it is my favourite colour'.

A more appropriate response would be 'pastel colours and a shiny texture which would make the small bustline appear larger'.

This question was one of three compulsory questions.

Question 3

This question required that candidates:

- (a) (i) Name the pleat shown on the skirt in the diagram given;
- (a) (ii) Give the instructions for making the inverted pleat;
- (b) (i) Name the seam that is most appropriate for the skirt at (a) (i) and select an appropriate seam finish for the seam;
- (b) (ii) Give TWO reasons to support the choice of seam and ONE reason for choosing the seam finish for the skirt at (a) (i);
- (c) Give ONE reason why a button and buttonhole is NOT suitable for use on the waistband, and suggest a suitable fastening.

Part (a) (i)

This section was very well done. Most candidates were able to identify the pleat as the inverted pleat. Some candidates offered regional names such as kick pleat, kiss pleat and vent pleat. Only a few candidates incorrectly identified the pleat as a box pleat or a knife pleat.

Part (a) (ii)

Generally, candidates knew how to make a box pleat; however, they found difficulty expressing those instructions in writing. A few candidates obtained maximum marks in this section.

Part (b) (i)

Most candidates chose the correct seam and seam finish. A few candidates gave incorrect answers such as choosing a French seam which is obviously incorrect for gabardine.

Part (b) (ii)

The majority of candidates responded to this section relatively well, making a connection between the structure of the fabric and the seam and seam finish.

Part (c)

A few candidates did not attempt this section. Most of the candidates were able to choose a suitable fastening for the position on the waistband. They were, however, unable to give a reason why a button and buttonhole is not suitable for use on the waistband. One possible reason is that gabardine frays, therefore the buttonhole is prone to unravel with wear and after launderings.

Question 4

For this question, candidates were required to:

- (a) Define the term 'synthetic fibre';
- (b) List FOUR main steps in the production of polyester fibres;
- (c) Draw a layout for a pair of shorts to be made from fabric with a one-way design, that is 150 cm (60") wide. Candidates were also required to label the layout to indicate the:
  - (i) Pattern pieces
  - (ii) Grain lines
  - (iii) Number of fabric pieces to be cut from each pattern piece.

Part (a)

This section was very well done with the majority of candidates scoring full marks. Very few candidates omitted this section.

Part (b)

The steps in the production of polyester were not well known. Only a few candidates were able to give answers close to what was required, despite this being one of the basic topics in the syllabus. Some candidates listed the steps for manufacturing cotton.

Part (c)

This was fairly well done and most candidates drew the layout in a satisfactory manner. Generally, candidates indicated the grain line and correctly labelled both the grain line and the pattern pieces. Quite a few candidates neglected to label the number of pieces to be cut from each pattern piece. In some cases, the pattern pieces were included on the layout but not correctly placed as for a fabric with one-way design.

### Question 5

Candidates were required to:

- (a) Give six basic steps that should be followed in order to make an elasticised waistband;
- (b) Draw a diagram of the basic bodice block front and insert and label the changes which have to be made to the pattern in order to construct a garment shown on the question paper.

#### Part (a)

This section was only moderately well done. Some candidates had difficulty in describing the process while others were not able to give the correct sequence. Very few candidates were able to satisfactorily describe the process in full.

There were also some misconceptions at play since some candidates gave the instructions for making a non-elasticised waistband using pellon or other interfacing in the waistband. Generally, a variety of methods for working the elasticised waistband were done. Such evidence suggested that candidates were familiar with the information and skills related to making elasticised waistbands.

#### Part (b)

This section was satisfactorily done. Most candidates who attempted this question were able to illustrate and label the changes required. The area which posed the greatest difficulty was the insertion of the button stand which would accommodate the underwrap and overwrap needed in order to insert the buttons and buttonholes. Some candidates stated the changes that were necessary but did not draw these changes as was requested. A few candidates referred to the double ended dart as a diamond or a notch. Candidates can benefit from activities which require adaptations of the basic block patterns.

### Question 6

This question required candidates to:

- (a) List two duties of the following employees in the garment industry:
  - (i) Fashion designer
  - (ii) Quality control officer;
- (b) State a reason for using a double layer of fabric while testing machine stitching;
- (c) Identify the cause of, and remedy for, each of the following problems which were encountered when making a cheese cloth blouse after a denim skirt had been made:
  - (i) Skipped stitching
  - (ii) Large needle holes in the seams
  - (iii) Puckered seams
  - (iv) Fabric not feeding properly
  - (v) Needle thread breaking.

#### Part (a)

Candidates were generally able to list two duties of the fashion designer. However, many candidates did not identify the duties of the Quality Control Officer in the garment industry in particular. The expected answers would be, for example: 'Ensures that specifications are met', 'Ensures high quality of workmanship'.

Part (b)

This part was generally well done. Candidates were able to give the reason for using a double layer of fabric.

Part (c)

This section was not very well done. Some candidates did not use the stem of the question to influence their answers. They did not seem to be aware that adjustments had to be made to the sewing machine after stitching denim in order for the cheesecloth blouse to be sewn.

Some candidates gave remedies that did not relate to the specific causes, and sometimes failed to give the cause of the problem, only giving the remedy.

It was expected that this topic – faults and remedies related to the sewing machine – would be well known, but it appears that less emphasis is now being placed on this topic which is integrated into the subject. Candidates should be encouraged to master this area of the syllabus as knowledge and skill in this area is essential to the subject.

This question was one of the optional questions and was very popular.

Question 7

In this question candidates were required to:

- (a) Select three of the statements (i) to (vi) given below and give one reason why each of the statements selected was true.
- (i) Polyester fabrics can be permanently pleated.
  - (ii) Cotton fabrics develop mildew.
  - (iii) Silk will harden if pressed with a hot iron.
  - (iv) Cotton fabric is suitable for working batik.
  - (v) Nylon fabric dries quickly.
  - (vi) Acetone or nail polish remover dissolves acetate rayon fabric.
- (b) (i) Give two reasons why printed polyester/cotton poplin was suitable for making the valance depicted in a sketch that was provided.
- (ii) Outline four reasons why 0.5 metres (18 inches) of fabric, 150 cm (60 inches) wide, was adequate for making the sketched valance, which was 30 cm (12”), for a window which was 90 cm (3’) wide.

Section (a)

This section was very challenging for the candidates. Most candidates scored poor marks. They were unable to give reasons for most of the statements. Some just wrote **true** or **false** beside the statements even though they were told that each statement was true.

Section (b) (i)

Candidates were knowledgeable on this section, and were able to give good reasons for the choice of fabric.

Section (b) (ii)

Candidates scored poorly in this section. Very few were able to reason why the given amount of fabric was enough.

## SCHOOL BASED ASSESSMENT

This year there was a change in the structure of the SBA. Instead of being given the questions for the SBA as was done in previous years, teachers were allowed to set their own questions for all three assignments. Assignment two (2) was prescribed by the Council for moderation.

As a result of teachers setting their own questions for the SBA, the assignments were varied. However, in some cases teachers submitted either more than, or less than, the five samples requested. It must also be mentioned that in a number of cases no samples were submitted. The majority of teachers selected samples according to CXC guidelines and in the majority of cases, the candidates' details were accurately recorded, showing component scores and total scores.

A great number of assignments were submitted without copies of the questions, mark schemes or the marks allocated by the teacher. Many teachers submitted the first and third assignment, despite a specific request from CXC that the second assignment should be submitted. In some cases, samples consisted of all three assignments as well as a mixture of different assignments. In a number of cases where the second assignment was submitted, it was not a garment as suggested in the syllabus guidelines.

### Appropriateness of Activities

All of the samples submitted were relevant to the course, that is, they fulfilled the objectives for the testing of practical skills, planning, manipulation, evaluation and presentation skills. However, some of the samples did not reflect the degree of difficulty required. In some cases, the processes did not meet the standard reflected by CXC. Facings were incorrectly placed on garments, seams were unfinished, collars and sleeves were not securely attached and selvedges were used as the seam finish for some garments.

### Mark Schemes

In some cases, mark schemes submitted were not adequate for the assignments set. No allowance was made for the drafting of the pattern nor the evaluation of the final item in the mark scheme. The marks allocated were based only on manipulation processes. In addition, areas within some mark schemes were duplicated. For example, marks were awarded for the same process under both manipulation as well as evaluation and presentation.

In several cases, the weighting of marks were not appropriate. Candidates were awarded high marks for the presentation of garments and articles. In many cases, there was no breakdown showing teachers' allocation of marks. Teachers' marks did not always comply with CXC's regulations and as a result  $\frac{1}{2}$  marks and  $\frac{1}{4}$  marks were included in the final totals.

### Planning and Preparation

In several cases, the drafted patterns were absent from the folders. Samples reflected incorrect use of dressmakers' carbon. Candidates also failed to use other methods of transferring markings, for example, tailor's tacks.

The samples submitted showed a wide range of processes such as hems, collars, sleeves, pockets, edge finishes, waist finishes, facings and casings, for example. Several of the samples used included decorations such as braid, thread embroidery, applique, batik and tie dye.

Neatening of the processes ranged from very poor to very good.

### Evaluation and Presentation

The presentation of samples ranged from very clean and neat to over-soiled and untidy. Samples were attached to the folders with pins, thread, staples and needles. As a result, it was difficult to examine samples for moderation.

### General

On the whole, SBAs ranged from very poor to very good. It is suggested that teachers adhere to the following recommendations so that the quality of candidates' performance may be improved.

### **RECOMMENDATIONS**

- (1) Instructions for marking School Based Assessment practical assignments as issued by CXC should be used for marking practical work.
- (2) The guidelines and marking scheme stipulated by CXC should be adhered to.
- (3) No staples or pins should be submitted with practical work.
- (4) All sections of the assignment (workbooks and garment) requested by CXC must be submitted for moderation.
- (5) School Based Assessment practical work must be submitted with the candidate's name and registration number on firmly-attached labels.
- (6) Emphasis must be placed on workmanship, for example, facings, topstitching, under-stitching and seams.
- (7) Samples must be displayed face up with one free edge to allow for examination.
- (8) Samples of processes should be neatened as for full-scale garments.
- (9) Samples of half-scale garments should be neatened.
- (10) Samples of quarter-scale garments should not be submitted.
- (11) No fractions of marks must be awarded for work in the final total. All fractions should be rounded off to a whole number.
- (12) Workbooks, where relevant, should be attractive and should be labeled with the topic of the assignment.
- (13) Labels should be attached to a single layer of fabric and should not cover processes on garments.
- (14) Sketches should include both front and back views.
- (15) It is expected that each candidate will do individual work. It is **not** permissible for the same garment to be submitted by two candidates.