



Syllabus

Cambridge O Level Fashion & Textiles 6130

Use this syllabus for exams in 2026, 2027 and 2028.

Exams are available in the November series.

This syllabus is **not** available in all administrative zones.

Please check the syllabus page at www.cambridgeinternational.org/6130 to see if this syllabus is available in your administrative zone.



Why choose Cambridge International?

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

Our Cambridge Pathway gives students a clear path for educational success from age 5 to 19. Schools can shape the curriculum around how they want students to learn – with a wide range of subjects and flexible ways to offer them. It helps students discover new abilities and a wider world, and gives them the skills they need for life, so they can achieve at school, university and work.

Our programmes and qualifications set the global standard for international education. They are created by subject experts, are rooted in academic rigour and reflect the latest educational research. They provide a strong platform for learners to progress from one stage to the next, and are well supported by teaching and learning resources. Learn more about our research at www.cambridgeassessment.org.uk/our-research/

We believe education works best when curriculum, teaching, learning and assessment are closely aligned. Our programmes develop deep knowledge, conceptual understanding and higher-order thinking skills, to prepare students for their future. Together with schools, we develop Cambridge learners who are confident, responsible, reflective, innovative and engaged – equipped for success in the modern world.

Every year, nearly a million Cambridge students from 10 000 schools in 160 countries prepare for their future with the Cambridge Pathway.

School feedback: ‘We think the Cambridge curriculum is superb preparation for university.’

Feedback from: Christoph Guttentag, Dean of Undergraduate Admissions, Duke University, USA

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Important: Changes to this syllabus

For information about changes to this syllabus for 2026, 2027 and 2028, go to page 40.



1 Why choose this syllabus?

Key benefits

Cambridge O Level is typically for 14 to 16 year olds and is an internationally recognised qualification. It has been designed especially for an international market and is sensitive to the needs of different countries. Cambridge O Level is designed for learners whose first language may not be English, and this is acknowledged throughout the examination process.

Our programmes promote a thorough knowledge and understanding of a subject and help to develop the skills learners need for their next steps in education or employment.

Cambridge O Level Fashion & Textiles encourages creativity, innovative thinking, and allows learners the opportunity to gain knowledge and understanding of the design process. The development of design ideas will include experimenting with new techniques and processes, as well as considering the textiles industry and wider issues.

Our approach in Cambridge O Level Fashion & Textiles encourages learners to be:

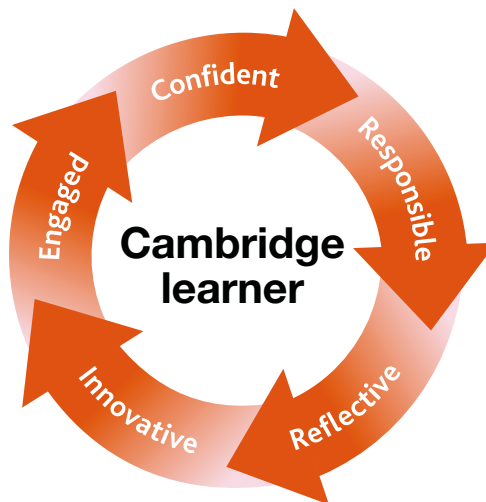
confident, researching, developing and evaluating design ideas in the creation of fashion textile products

responsible, working independently as designers, recognising and taking consideration of wider issues when designing and making fashion textile products

reflective, analysing, recording and evaluating, in order to develop and refine design ideas

innovative, bringing together knowledge and understanding of processes and techniques in order to show originality in the development of design needs

engaged, exploring design principles and processes to inspire their work.



School feedback: ‘Cambridge O Level has helped me develop thinking and analytical skills which will go a long way in helping me with advanced studies.’

Feedback from: Kamal Khan Virk, former student at Beaconhouse Garden Town Secondary School, Pakistan, who went on to study Actuarial Science at the London School of Economics.

International recognition and acceptance

Our expertise in curriculum, teaching and learning, and assessment is the basis for the recognition of our programmes and qualifications around the world. The combination of knowledge and skills in Cambridge O Level Fashion & Textiles gives learners a solid foundation for further study. Candidates who achieve grades A* to C are well prepared to follow a wide range of courses, including Cambridge International A Level Design & Textiles.

Cambridge O Levels are accepted and valued by leading universities and employers around the world as evidence of academic achievement. Cambridge students can be confident that their qualifications will be understood and valued throughout their education and career, in their home country and internationally. Many universities require a combination of Cambridge International AS & A Levels and Cambridge O Levels or equivalent to meet their entry requirements.

Learn more at [**www.cambridgeinternational.org/recognition**](https://www.cambridgeinternational.org/recognition)

Supporting teachers

We believe education is most effective when curriculum, teaching and learning, and assessment are closely aligned. We provide a wide range of resources, detailed guidance, innovative training and targeted professional development so that you can give your students the best possible preparation for Cambridge O Level. To find out which resources are available for each syllabus, go to our School Support Hub.

The School Support Hub is our secure online site for Cambridge teachers where you can find the resources you need to deliver our programmes. You can also keep up to date with your subject and the global Cambridge community through our online discussion forums.

Find out more at www.cambridgeinternational.org/support

| Support for Cambridge O Level | | | |
|--|--|--|---|
| Planning and preparation <ul style="list-style-type: none"> Syllabuses Schemes of work Specimen Question Papers and Mark Schemes Teacher guides | Teaching and assessment <ul style="list-style-type: none"> Endorsed resources Online forums Support for coursework | Learning and revision <ul style="list-style-type: none"> Example candidate responses Past papers and mark schemes Specimen paper answers | Results <ul style="list-style-type: none"> Principal examiner reports for teachers Candidate Results Service |

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www.cambridgeinternational.org/support-and-training-for-schools/professional-development/



Supporting exams officers

We provide comprehensive support and guidance for all Cambridge exams officers.

Find out more at: www.cambridgeinternational.org/eoguide

2 Syllabus overview

Aims

The aims describe the purposes of a course based on this syllabus.

The aims are to enable students to:

- develop an interest and enjoyment in a creative subject
- develop creative thinking
- develop skills in research and investigation
- develop and refine design ideas through gaining knowledge and understanding of textile materials, processes, equipment, and techniques
- develop creativity through experimenting with a variety of textile materials, techniques, and processes
- develop and create original textile fashion products
- develop the skills to study fashion and textiles at higher education.



Cambridge Assessment International Education is an education organisation and politically neutral. The contents of this syllabus, examination papers and associated materials do not endorse any political view. We endeavour to treat all aspects of the exam process neutrally.

Content overview

Candidates study all eight topic areas:

- 1 Textile materials
 - 1.1 Fibres
 - 1.2 Yarns
 - 1.3 Fabrics
 - 1.4 Fabric finishes
 - 1.5 Smart fabrics and modern/technical textiles
 - 1.6 Components and fastenings
- 2 Fashion and design
 - 2.1 Style features
 - 2.2 Influences on fashion design
 - 2.3 The fashion cycle
 - 2.4 Theory of design
 - 2.5 The design process
 - 2.6 Computer-aided design
- 3 Manufacture of garments and textile fashion accessories
 - 3.1 Production methods
 - 3.2 Computer-aided manufacture
 - 3.3 Order of work
 - 3.4 Health and safety in the classroom and the workplace
- 4 Patterns
 - 4.1 Commercial patterns
 - 4.2 Pattern drafting
- 5 Processes used to make garments and textile fashion accessories
 - 5.1 Joining fabrics
 - 5.2 Edge finishes and seam-neatening methods
 - 5.3 Stitches
 - 5.4 Collars and pockets
 - 5.5 Control of fullness
 - 5.6 Pressing
- 6 Dyeing and surface decoration techniques
 - 6.1 Application of colour
 - 6.2 Surface decoration techniques
- 7 Labelling of textile products
- 8 Environmental issues

The subject content includes a list of skills, knowledge and understanding common to all areas of study.

The skills developed through studying Cambridge O Level Fashion & Textiles are highly transferable. They can help students in other subject areas and can help equip them for higher education or employment.

Assessment overview

All candidates take two components, Paper 1 Theory and EITHER Component 2 Coursework or Component 3 Coursework. Candidates will be eligible for grades A* to E.

All candidates take:

Paper 1 2 hours
Theory 50%
100 marks

The written paper is divided into **two** sections.

- **Section A** consists of a range of short-answer questions, some of which are based on the source material provided in the paper and a design-based question.
Candidates answer **all** questions in this section.
- **Section B** consists of structured questions.
Candidates answer **three** questions.

Externally assessed

All candidates take either:

Component 2 (for ministry centres only)
*Coursework 50%
80 marks

Candidates submit **two** textile fashion items and **one** accompanying folder containing a range of supporting evidence.

- **Item 1**
Candidates submit **one** garment
- **Item 2**
Candidates submit **one** bag

Internally assessed and externally moderated.

or:

Component 3 (for non-ministry centres only)
*Coursework 50%
80 marks

Candidates submit **two** textile fashion items and **one** accompanying folder containing a range of supporting evidence.

- Item 1**
Candidates submit **one** garment
- Item 2**
Candidates submit **one** bag

Internally assessed and externally moderated.

*Ministry centres and Cambridge International centres have different coursework instructions – see the section on coursework on page 32 (Administration of Components 2 and 3).

Information on availability is in the **Before you start** section.

Assessment objectives

The assessment objectives (AOs) are:

AO1 Knowledge and understanding

Recall and demonstrate knowledge and understanding of textile materials, processes, techniques and design theory.

AO2 Application

Apply knowledge and understanding of textile materials, processes, techniques and design theory, to create and develop textile designs and products.

AO3 Analysis and evaluation

Analyse and evaluate textile materials and textile products, including their design and production.

Weighting for assessment objectives

The approximate weightings allocated to each of the assessment objectives (AOs) are summarised below.

Assessment objectives as a percentage of the qualification

| Assessment objective | Weighting in O Level % |
|---------------------------------|------------------------|
| AO1 Knowledge and understanding | 30 |
| AO2 Application | 50 |
| AO3 Analysis and evaluation | 20 |
| Total | 100 |

Assessment objectives as a percentage of each component

| Assessment objective | Weighting in components % | |
|---------------------------------|---------------------------|-------------|
| | Paper 1 | Component 2 |
| AO1 Knowledge and understanding | 46 | 14 |
| AO2 Application | 30 | 70 |
| AO3 Analysis and evaluation | 24 | 16 |
| Total | 100 | 100 |

3 Subject content

This syllabus gives you the flexibility to design a course that will interest, challenge and engage your learners. Where appropriate, you are responsible for selecting resources and examples to support your learners' study. These should be appropriate for the learners' age, cultural background and learning context as well as complying with your school policies and local legal requirements.

1 Textile materials

1.1 Fibres

An understanding of the origin of fibres, how they are classified and the differences between staple and filament fibres.

Natural fibres

- Plant fibres
 - cotton
 - flax
 - bamboo
- Animal fibres
 - wool
 - silk

Manufactured fibres

- Regenerated fibres
 - viscose
 - acetate
- Synthetic fibres
 - polyamide (nylon)
 - polyester
 - acrylic
 - elastane

The performance characteristics of fibres

An understanding of the following performance characteristics of fibres:

- durability
- strength
- elasticity
- absorbency
- washability
- flammability
- susceptibility to moth damage
- susceptibility to mildew
- thermoplasticity
- insulation properties.

1.2 Yarns

An understanding of the meaning of the following terms involved in making fibres into yarns:

- blending
- spinning
- filament yarn.

1.3 Fabrics

Construction methods

An understanding of the construction method, properties and end uses of the following fabrics:

- woven fabrics: plain, twill and satin weaves
- knitted fabrics: warp and weft knitting
- non-woven fabrics: wool felt, needle felt, fusible interfacing and bonded web.

Fabric properties

An understanding of how fibre content and construction methods affect the following fabric properties:

- drape
- lustre
- thickness
- texture
- transparency
- stretch
- insulation
- absorbency
- flammability
- durability
- strength.

Fabric selection

An understanding of the factors to consider when selecting fabrics for garments and textile fashion accessories. The needs of end users should be considered.

An understanding of the appearance and properties of the following fabrics:

- calico
- denim
- felt
- gabardine
- gingham
- jersey
- lawn
- poplin
- satin
- towelling
- velvet
- ripstop nylon.

1.4 Fabric finishes

An understanding of fabric finishes and how they may improve the performance and appearance of fabrics.

Mechanical finishes

- brushing
- calendering.

Chemical finishes

- anti-static
- crease-resistance
- easy-care
- flame resistance
- stain resistance
- water repellency.

1.5 Smart fabrics and modern/technical textiles

Smart fabrics

An understanding of the end uses of smart fabrics and how they sense and react to conditions around them, including:

- changes in temperature: thermochromic fabrics
- changes in light: photochromic fabrics
- microencapsulated fabrics.

Modern/technical textiles

An understanding of the following modern/technical textiles and their end uses:

- breathable fabrics including Gore-tex™ and Coolmax™
- fabrics made from microfibres
- neoprene
- reflective fabrics
- phosphorescent fabrics
- electronic textiles.

1.6 Components and fastenings

An understanding of the selection and use of pre-manufactured components in the making of garments and textile fashion accessories, including:

- braid
- lace
- ribbon
- beads
- sequins
- motifs.

An understanding of the selection and use of different fastenings in the making of garments and textile fashion accessories, including:

- zips
- buttons and buttonholes
- press studs
- hooks and eyes
- Velcro®.

2 Fashion and design

2.1 Style features

The ability to identify the following style features:

- collars
- cuffs
- set-in sleeve
- raglan sleeve
- patch pocket
- inseam pocket
- faced hip pocket.

2.2 Influences on fashion design

An awareness of how fashion designers may be influenced by:

- international fashion design and designers
- the development of new textiles
- the natural world
- culture, including: art, music, religion, history and traditional dress.

2.3 The fashion cycle

An understanding of the stages of the fashion cycle, including:

- introduction
- rise
- maturity
- decline
- obsolescence.

An understanding of fad and classic fashions.

2.4 Theory of design

An understanding of the elements of design, including:

- shape and form
- line
- colour
- texture.

An understanding of the principles of design, including:

- balance
- proportion
- emphasis
- rhythm
- harmony.

2.5 The design process

An understanding and the ability to apply the following design process used to create and develop designs for garments, textile fashion accessories and fabrics:

- research into a theme, current trends/influences, the needs of end users and market requirements
- research methods, including mood boards, questionnaires, interviews and focus groups
- write a design specification based on the research
- sketch initial design ideas based on the design specification and the research
- evaluate and develop initial design ideas
- create a final design.

2.6 Computer-aided design

An understanding of how computer-aided design (CAD) is used to develop and communicate design ideas.

3 Manufacture of garments and textile fashion accessories

3.1 Production methods

An understanding of the following production methods used for making garments and textile fashion accessories:

- one-off/job/make-through production
- batch production, including progressive bundle and modular production systems
- mass/flow production.

3.2 Computer-aided manufacture

An understanding of how computer-aided manufacture (CAM) is used in the production of garments and textile fashion accessories, including:

- pattern drafting
- pattern grading
- pattern lay
- fabric cutting
- placement of components
- insertion of zips
- computer-controlled embroidery
- automated production systems
- quality control.

3.3 Order of work

An understanding of how to plan an order of work when making garments and textile fashion accessories.

3.4 Health and safety in the classroom and the workplace

An understanding of textile tools, sewing machines (including their main parts) and pressing equipment used in the classroom and the workplace. This should include the selection, safe use and care of these items.

An understanding of the importance of following health and safety procedures in the classroom and workplace when using textile tools, sewing machines and pressing equipment.

4 Patterns

4.1 Commercial patterns

An understanding of commercial patterns, including:

- pattern symbols and their meanings
- information on the pattern envelope
- factors to consider when selecting commercial patterns for garments and textile fashion accessories.

An understanding of basic pattern alterations of a commercial pattern, including:

- lengthening and shortening
- adding a yoke
- changing the shape of a neckline.

4.2 Pattern drafting

An understanding of how to make a pattern for a simple garment and textile fashion accessory.

5 Processes used to make garments and textile fashion accessories

5.1 Joining fabrics

An understanding of the following ways of joining fabrics:

Temporary methods

- pinning
- tacking: tailor's tacking and tailor's tacks.

Permanent methods

Seams, including:

- plain
- French
- double-stitched
- overlocked.

5.2 Edge finishes and seam-neatening methods

An understanding of the following edge finishes and seam-neatening methods:

Edge finishes

- hems: narrow, blind, double and rolled
- ready-made and crossway strip bindings
- facings
- stiffened waistbands
- elasticated waistbands
- cuffs
- collars.

Seam-neatening methods

- machine zigzag stitch
- overlocking
- overcasting by hand
- blanket stitch
- narrow machined hem.

5.3 Stitches

An understanding of the following stitches:

Machine

- straight
- zigzag
- decorative
- free machine embroidery.

Hand

- running stitch
- loop stitch
- slip hemming.

5.4 Collars and pockets

An understanding of the processes used to make the following:

- a collar
- a patch pocket
- an inseam pocket.

5.5 Control of fullness

An understanding of the following methods of controlling fullness:

- darts
- easing
- gathers
- pleats.

5.6 Pressing

An understanding of the pressing of garments and textile fashion accessories during and after construction.

6 Dyeing and surface decoration techniques

6.1 Application of colour

An understanding of how to dye fabric.

An understanding of the safe handling and use of dyes and fixing agents.

An understanding of the techniques used to apply colour to fabric, including:

- resist dyeing: tie dye and batik
- printing fabric: block printing, screen printing and industrial roller printing
- silk painting
- stencilling.

6.2 Surface decoration techniques

An understanding of surface decoration techniques, including:

- quilting
- appliqué
- hand embroidery
- free machine embroidery
- the use of decorative components including beads, sequins, ribbons, braid, ric rac and lace.

7 Labelling of textile products

An understanding of the labelling of textile products, including:

- care labels used on textile products
- essential information included in labels on textile products
- environmental labelling
- fair trade labelling.

8 Environmental issues

An understanding of the negative impact which textile manufacturing and the disposal of textile waste may have upon the environment, including:

- dyes and chemicals
- water use in textile manufacturing
- the disposal of textile waste.

An understanding of why it is important for consumers, fashion designers and textile manufacturers to consider the impact of the fashion industry on the environment.

This should include knowledge of:

- fast fashion
- sustainable fibres and fabrics
- the 6 Rs of sustainability
- the circular economy.

4 Details of the assessment

Paper 1 – Theory

Written paper, 2 hours, 100 marks

Externally assessed

Paper 1 assesses all three assessment objectives.

The paper contains **two** sections and candidates answer **five** questions in total.

Section A

Section A is worth **40 marks**.

In Section A, candidates answer **two** compulsory questions.

Question 1 consists of a range of short-answer questions, some of which are based on the source material provided in the paper.

Question 2 requires a design response from candidates, in the form of labelled sketches.

Section B

In Section B, candidates answer **three** out of four structured questions.

Each structured question is worth **20 marks** and is broken down into parts a, b and c.

Component 2 or Component 3 – Coursework

Component 2: (for ministry centres only)

Internally assessed and externally moderated.

Component 3: (for non-ministry centres only)

Internally assessed and externally moderated.

80 marks

The coursework assesses all three assessment objectives.

Candidates are required to design and create a textile fashion garment and bag, which should be based upon the same theme and context chosen from the syllabus guidance.

The coursework items should be unique designs, allowing candidates to demonstrate creativity and experimentation with different construction processes, colour and decorative techniques.

A single folder is required, outlining the research, design development, planning and evaluation carried out to produce the two coursework items.

Levels-based marking

Paper 1 and Components 2 and 3 are assessed using levels-based mark schemes.

Guidance on using levels-based mark schemes

Marking of work should be positive, rewarding achievement where possible, but clearly differentiating across the whole range of marks, where appropriate.

The marker should look at the work and then make a judgement about which level statement is the best fit. In practice, work does not always match one level statement precisely so a judgement may need to be made between two or more level statements.

Once a best-fit level statement has been identified, use the following guidance to decide on a specific mark:

- If the candidate's work convincingly meets the level statement, award the highest mark.
- If the candidate's work adequately meets the level statement, award the most appropriate mark in the middle of the range (where middle marks are available).
- If the candidate's work just meets the level statement, award the lowest mark.

Coursework

Coursework guidance notes for teachers/examiners

- 1 Examiners should make themselves familiar with the syllabus and regulations governing the examinations. They should also read with care the instructions and other information that is sent to centres.
- 2 Two items must be shown, accompanied by a single folder giving details of the research, design development and planning which was required before making both of the items. Centres are asked to avoid the use of pins and display techniques that make it difficult for the examiner to inspect the work.

Coursework guidance

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

- item 1 – one garment
- item 2 – one bag
- **one** accompanying folder.

Candidates should select construction processes from **Topic 5** and decorative techniques from **Topic 6**.

‘Design and make’ tasks

From the table below, choose a fashion garment to design and make, a theme to inspire designing and a context in which the fashion garment and bag will be used.

The garment and bag **must** share the **same** theme, context and end user.

| Fashion garment | Theme | Context |
|-------------------|--------------|--------------------|
| skirt and bag | beach | holiday (vacation) |
| trousers and bag | jungle | party |
| dress and bag | architecture | sport |
| shorts and bag | a country | leisure |
| waistcoat and bag | a city | work |

Example ‘design and make’ tasks

- 1 Design and make a pair of shorts and bag, inspired by a beach theme, to be worn when playing sport.
- 2 Design and make a waistcoat and bag, inspired by architecture, to be worn at work.
- 3 Design and make a skirt and bag, inspired by the jungle, to be worn on holiday.
- 4 Design and make a dress and bag, inspired by Hawaii, to be worn at a party.

The ‘design and make’ task title should be clearly stated at the beginning of the coursework folder.

Example project outline

‘Design and make’ task title

Design and make a dress and bag for a teenager, inspired by a Japanese theme, to be worn at a party.

Research into task and generation of initial design ideas

- Mind map of all elements to be considered to complete the task (combining dress and bag).
- Research into the main points of the task, including: identifying an end user and their requirements, market and designer research into dresses and bags based on the Japanese theme.
- Mood board of inspirational images displaying research into the Japanese theme.
- Analysis of research describing how each research topic will help generate Japanese inspired dress and bag design ideas for the identified end user.
- Design specifications for the dress and bag.
- Sketches (lots of quick first designs) showing different shapes, styles and colours of dresses and bags.
- Sketches should be influenced by the Japanese theme in terms of shape, style and decoration.

Design development

- Experimental samples of how different decorative techniques can be used to create a Japanese cherry blossom design suitable for a dress and bag. For example, a sample of a cherry blossom design created using an appliqué motif, a repeat pattern using block printing and hand/machine embroidery.
- Samples of possible construction processes needed to make the dress and bag (insertion of a zip, different types of pockets and piping that could be used on the dress and bag designs, a Japanese style mandarin collar that could be used on the dress designs).

Final design and plan of work

- Annotated final design of the dress and bag.
- Choice of construction processes, colour and decorative techniques to be used are justified.
- Choice of resources to be used are justified, including choice of fabrics, pattern pieces, pattern layout, components and fastenings, etc.
- A logical order of work for making the dress and the bag.

Finished textile items

High quality work should be encouraged so the choice of final items must be in line with amount of time available during the course to complete the items to the required standard. Decoration and embellishment and hand and machining skills should be included as appropriate.

Evaluation of the finished items

Comments on how well the finished dress and bag relate back to the design and make task, including:

- meeting the needs of the end user
- successfully reflecting a Japanese theme on both items
- processes and techniques being carried out to a high standard
- choosing appropriate materials and components for each item
- accurate pressing
- effective decoration
- both items being completed to a high standard etc.

Additional comments for consideration

- The design and make tasks could be amended according to local conditions/availability.
- Centres may use/amend the examples listed in the syllabus or write their own design and make task titles, but the type of garment, theme and context should be chosen from the table on page 23.
- A wide range of different skills/processes should be shown in the two items.
- Suitable skills/processes and techniques should be selected from the syllabus content.
- It is suggested that the folder work (excluding evaluation of finished items) is completed for both garment and bag prior to making.
- It is recommended that the garment is made to fit the identified end user – this could include a pattern alteration/adaptation (which shows an additional skill). Details of how this was carried out should be included in the folder.
- The marks awarded for this component will be based upon a levels-based mark scheme.
- For further guidance on coursework, use the 6130 Fashion & Textiles *Coursework Handbook*, available on the School Support Hub.

Marking of coursework

Candidates submit **two** items, accompanied by a single folder of supporting evidence.

The total mark for the coursework component is 80.

Folder work

Criterion 1: Research into the 'design and make' task and generation of initial design ideas

| Level | Description | Marks |
|---------|---|-------|
| Level 3 | <ul style="list-style-type: none"> Comprehensive analysis of the task, which includes a clearly identified end user. Detailed and varied research, which is relevant to the task and end user. Both primary and secondary research is included. A detailed analysis of the research shows a clear understanding of how the findings will be used to create relevant initial design ideas for each item. Produces a relevant, comprehensive and clear design specification for each item. Produces at least two creative and relevant initial design ideas for each item. | 7–9 |
| Level 2 | <ul style="list-style-type: none"> Some appropriate analysis of the task, with an end user identified. Appropriate primary and secondary research, which is mostly relevant to the task and end user. Analysis of the research shows some understanding of how the findings will be used to create mostly relevant initial design ideas for each item. Produces a clear and appropriate design specification for each item. Produces at least two mostly relevant initial design ideas for each item. | 4–6 |
| Level 1 | <ul style="list-style-type: none"> Brief analysis of the task. An end user may be suggested. Limited primary and/or secondary research with partial relevance to the task and/or end user. Limited analysis of the research shows a basic or partial understanding of how the findings will be used to create initial design ideas for one or both items. Produces a basic design specification for one or both items, which is brief or incomplete. Produces at least one basic initial design idea, with limited relevance to the task. | 1–3 |
| 0 | <ul style="list-style-type: none"> No creditable response. | 0 |

Criterion 2: Design development

| Level | Description | Marks |
|---------|---|-------|
| Level 3 | <ul style="list-style-type: none"> Experimentation with a range of construction processes and decorative techniques clearly demonstrate how the initial design ideas for each item could be developed into an appropriate textile product. Experimentation with the application of colour and decorative techniques shows a high level of creativity. | 7–9 |
| Level 2 | <ul style="list-style-type: none"> Experimentation with construction processes and decorative techniques adequately demonstrate how the initial design ideas for each item could be developed into an appropriate textile product. Experimentation with the application of colour and decorative techniques shows some creativity. | 4–6 |
| Level 1 | <ul style="list-style-type: none"> Minimal experimentation with construction processes and/or decorative techniques for one or both items, with limited reference to how the initial design ideas could be developed into a textile product. Experimentation with the application of colour and/or decorative techniques shows limited creativity. | 1–3 |
| 0 | <ul style="list-style-type: none"> No creditable response. | 0 |

Criterion 3: Final design and plan of work

| Level | Description | Marks |
|---------|--|-------|
| Level 3 | <ul style="list-style-type: none"> • Clear and detailed final design, which includes a fully annotated accurate drawing of each item. • Choice of specific resources, construction processes, colour and decorative techniques to be used are fully justified. • The plan includes a detailed and logical order of work for making each item. | 7–9 |
| Level 2 | <ul style="list-style-type: none"> • Clear final design, which includes an accurate drawing of each item, with some appropriate annotation. • Some justification of the choice of specific resources, construction processes, colour and decorative techniques to be used. • The plan includes an appropriate order of work for making each item. | 4–6 |
| Level 1 | <ul style="list-style-type: none"> • Basic final design, which includes sketches of one or both items with minimal annotation. • Choice of narrow range of resources, construction processes, colour and/or decorative techniques are described, with limited justification. • The plan includes an order of work for making one or both items, which is brief or incomplete. | 1–3 |
| 0 | <ul style="list-style-type: none"> • No creditable response. | 0 |

Criterion 4: Evaluation of the finished items

| Level | Description | Marks |
|---------|---|-------|
| Level 3 | <ul style="list-style-type: none"> Detailed evaluation of how well the finished items meet the objectives of the task, including meeting the needs of the end user. Detailed evaluation of the appropriateness of choice of materials and components for the style of the finished items. Detailed evaluation of the quality of the construction, stitching and finish on the right and wrong side of the finished items. Detailed evaluation of the use and effectiveness of the decorative techniques on the finished items. Comprehensive summary of the strengths and weaknesses of the finished items. | 7–9 |
| Level 2 | <ul style="list-style-type: none"> Some evaluation of how well the finished items meet the objectives of the task, including meeting the needs of the end user. Some evaluation of the appropriateness of choice of materials and components for the style of the finished items. Some evaluation of the construction, quality of stitching and finish on the right and/or wrong side of the finished items. Some evaluation of the use and effectiveness of the decorative techniques on the finished items. Clear summary of the strengths and weaknesses of the finished items. | 4–6 |
| Level 1 | <ul style="list-style-type: none"> Limited evaluation of how well one or both of the finished items meet the objectives of the task. Limited evaluation of the appropriateness of choice of materials and components for the style of one or both of the finished items. Limited evaluation of the quality of construction, stitching and the finish on one or both of the finished items. Limited evaluation of the use and/or effectiveness of the decorative techniques on one or both of the finished items. Brief or incomplete summary of the strengths and weaknesses of one or both of the finished items. | 1–3 |
| 0 | <ul style="list-style-type: none"> No creditable response. | 0 |

Finished item

The fashion garment and the bag are each marked separately using the 'finished item' marking grids.

Criterion 1: Development of the finished item

| Level | Description | Marks |
|---------|---|-------|
| Level 3 | <ul style="list-style-type: none"> Realisation of a final design which is fit for purpose and fully meets the objectives of the task. Decorative work shows a consistently high standard of creativity and originality. Effective and appropriate choice of fabric and components for the style of item. | 6–8 |
| Level 2 | <ul style="list-style-type: none"> Realisation of a final design which is largely fit for purpose and meets most of the objectives of the task. Some of the objectives may be met more fully than others. Decorative work shows some creativity and originality. Adequate choice of fabric and components for the style of item. | 3–5 |
| Level 1 | <ul style="list-style-type: none"> Realisation of a final design which is partially fit for purpose and meets some of the objectives of the task in a limited way. Decorative work is basic, showing limited creativity and/or originality. Choice of fabric and components is unsuitable or partially suitable for the style of item. | 1–2 |
| 0 | <ul style="list-style-type: none"> No creditable response. | 0 |

Criterion 2: Construction of the finished item

| Level | Description | Marks |
|---------|---|-------|
| Level 4 | <ul style="list-style-type: none"> At least three consistently and accurately worked construction processes. At least three consistently and accurately worked decorative techniques. All components are securely attached and display a consistently high-quality finish. Consistently accurate pressing throughout the making of the item and on the finished item. A consistently high standard of construction and finish on the right and wrong side of the finished item. | 12–14 |
| Level 3 | <ul style="list-style-type: none"> At least three mostly accurately worked construction processes. At least two mostly accurately worked decorative techniques. All components are securely attached and mostly display a good-quality finish. Mostly accurate pressing throughout the making of the item and on the finished item. A good standard of construction and finish on the right and wrong side of the finished item. | 8–11 |
| Level 2 | <ul style="list-style-type: none"> At least two mostly accurately worked construction processes. At least one mostly accurately worked decorative technique. Components are attached and display an adequate quality of finish. Some accurate pressing throughout the making of the item and on the finished item. An adequate standard of construction and finish on the right and wrong side of the finished item. | 4–7 |
| Level 1 | <ul style="list-style-type: none"> At least one worked construction process, which displays limited accuracy or is incomplete. At least one worked decorative technique, which displays limited accuracy or is unfinished. Limited use of component(s), which are partially attached or unfinished. Minimal pressing throughout the making of the item or on the finished item. Pressing is incomplete and/or displays limited accuracy. Incomplete or basic standard of construction and finish on the right and/or wrong side of the item. | 1–3 |
| 0 | <ul style="list-style-type: none"> No creditable response. | 0 |

Administration of Components 2 and 3

Using the samples database

The samples database refers you to key information about administering coursework, speaking tests and examined coursework for each syllabus.

Use the database to find out:

- when and how to submit your marks for moderated coursework
- when and how to submit your candidates' work
- which forms to complete and return with your candidates' work.

The samples database at **www.cambridgeinternational.org/samples** will ask you for:

- your country/territory
- the syllabus code (i.e. 6130 for this syllabus).

The database will then take you to the information you need, including dates and methods of submission of candidates' marks and work, as well as any forms you may need to complete.

Cover sheets

You should submit a completed cover sheet for each candidate for Component 2 or 3 [attached to the front of their work]. Include the cover sheets with the materials you send to Cambridge International. Download the cover sheet from the samples database at www.cambridgeinternational.org/samples. Follow the instructions on the form itself to complete it.

Recording and submitting candidates' marks and work

Please refer to the samples database at **www.cambridgeinternational.org/samples** for information, dates and methods of submission of candidates' marks and work. You should follow the instructions for Component 2 or Component 3 on the samples database.

You should record marks on the required form(s) which you should download each year from the samples database at **www.cambridgeinternational.org/samples**. Follow the instructions on the forms to complete them. The marks on these forms must be identical to the marks you submit to Cambridge International.

Moderation (for ministry centres only)

Internal moderation for centres in Mauritius

If more than one teacher in your centre is marking internal assessments, you must make arrangements to moderate or standardise your teachers' marking so that all candidates are assessed to a common standard. (If only one teacher is marking internal assessments, no internal moderation is necessary.) You can find further information on the process of internal moderation in the *Cambridge Handbook* and on the samples database for the relevant year of assessment.

You should record the internally moderated marks for all candidates on the Coursework Assessment Summary Form for Component 2 and submit these marks to the Mauritius Examinations Syndicate (MES).

External moderation for centres in Mauritius

Moderators appointed by MES will moderate all marking by centres on behalf of Cambridge International.

- You must submit the marks of all candidates to MES on the Coursework Assessment Summary Form, listed on the samples database at **www.cambridgeinternational.org/samples**
- You must also submit the marked work of a sample of candidates to MES. The sample you submit should include examples of the marking of each teacher.
- You should also submit the Individual Candidate Record Cards of candidates selected for the sample.

After moderation in Mauritius, MES will send a representative sample to Cambridge International. External moderators should produce a short report for each centre with feedback on your marking and administration of the assessment.

Moderation (for non-ministry centres only)

Internal moderation

If more than one teacher in your centre is marking internal assessments, you must make arrangements to moderate or standardise your teachers' marking so that all candidates are assessed to a common standard. (If only one teacher is marking internal assessments, no internal moderation is necessary.) You can find further information on the process of internal moderation in the *Cambridge Handbook* and on the samples database for the relevant year of assessment.

You should record the internally moderated marks for all candidates on the Coursework Assessment Summary Form for Component 3, and submit these marks to Cambridge International according to the instructions on the samples database at **www.cambridgeinternational.org/samples**

External moderation

Cambridge International will externally moderate all internally assessed components.

- You must submit the marks of all candidates to Cambridge International.
- You must also submit the marked work of a sample of candidates to Cambridge International.

The sample you submit to Cambridge International should include examples of the marking of each teacher. The samples database at **www.cambridgeinternational.org/samples** explains how the sample should be selected.

The samples database at **www.cambridgeinternational.org/samples** also provides details of how to submit the marks and work.

External moderators will produce a short report for each centre with feedback on your marking and administration of the assessment.

Supervising coursework

Coursework must be a candidate's own, unaided work. The teacher must be able to authenticate that the work is the candidate's own.

A general discussion on the progress of coursework is a natural part of the teacher–candidate relationship, as it is for other parts of the course. Candidates can revise their work following feedback, but you should only give brief summative comments on progress.

Teachers can support candidates by reviewing their work before it is handed in for final assessment. Teachers can do this orally or through written feedback. Teachers should not correct or edit draft coursework. Advice should be kept at a general level so that the candidate leads the discussion and makes the suggestions for any amendments. Teachers must not give detailed advice to individual candidates or groups of candidates on how their work can be improved to meet the assessment criteria.

For further information about supervising coursework, see the *Cambridge Handbook* for the relevant year of assessment at **www.cambridgeinternational.org/eoguide**

Authenticity and academic honesty

It is the centre's responsibility to make sure all assessed work is the candidate's original work. Candidates must not submit someone else's work as their own, or use material produced by someone else without citing and referencing it properly. You should make candidates aware of the academic conventions governing quotation and reference to the work of others, and teach candidates how to use them.

A candidate taking someone else's work or ideas and passing them off as their own is an example of plagiarism. It is your responsibility as a teacher to prevent plagiarism from happening and to detect it if it does happen. For more information, search for 'Preventing plagiarism – guidance for teachers' on our website at **www.cambridgeinternational.org/teachingandassessment**. Cambridge International has robust systems in place to detect, investigate and address plagiarism once work has been submitted.

You will be requested to declare the authenticity of the work at the point of submitting it. The candidate must sign a statement confirming that they are submitting their own work. You countersign it to confirm that you believe the work is theirs. Centres should use the cover sheet on the samples database for this purpose, and it must appear on or before the title page of the document.

Centres should keep all records and supported written work until publication of results.

Command words

Command words and their meanings help candidates know what is expected from them in the exams. The table below includes command words used in the assessment for this syllabus. The use of the command word will relate to the subject context.

| Command word | What it means |
|-----------------|--|
| Analyse | examine in detail to show meaning, identify elements and the relationship between them |
| Assess | make an informed judgement |
| Compare | identify/comment on similarities and/or differences |
| Define | give precise meaning |
| Describe | state the points of a topic / give characteristics and main features |
| Discuss | write about issue(s) or topic(s) in depth in a structured way |
| Evaluate | judge or calculate the quality, importance, amount, or value of something |
| Explain | set out purposes or reasons / make the relationships between things clear / say why and/or how and support with relevant evidence |
| Give | produce an answer from a given source or recall/memory |
| Identify | name/select/recognise |
| Justify | support a case with evidence/argument |
| Sketch | make a simple freehand drawing showing the key features, taking care over proportions |
| State | express in clear terms |
| Suggest | apply knowledge and understanding to situations where there are a range of valid responses in order to make proposals / put forward considerations |

Additional guidance, e.g. phrases such as ‘How far do you agree ...?’ and ‘To what extent ...?’ may also be seen in the assessment for this syllabus.

5 What else you need to know

This section is an overview of other information you need to know about this syllabus. It will help to share the administrative information with your exams officer so they know when you will need their support. Find more information about our administrative processes at www.cambridgeinternational.org/eoguide

Before you start

Previous study

We recommend that learners starting this course should have studied a broad curriculum such as the Cambridge Lower Secondary programme or equivalent national educational framework.

We do not expect learners starting this course to have previously studied fashion and textiles.

Guided learning hours

We design Cambridge O Level syllabuses to require about 130 guided learning hours for each subject. This is for guidance only. The number of hours a learner needs to achieve the qualification may vary according to each school and the learners' previous experience of the subject.

Availability and timetables

All Cambridge schools are allocated to one of six administrative zones. Each zone has a specific timetable. Find your administrative zone at www.cambridgeinternational.org/adminzone. This syllabus is **not** available in all administrative zones. To find out about availability check the syllabus page at www.cambridgeinternational.org/6130

You can enter candidates in the November exam series. You can view the timetable for your administrative zone at www.cambridgeinternational.org/timetables

Check you are using the syllabus for the year the candidate is taking the exam.

Private candidates cannot enter for this syllabus. For more information, please refer to the *Cambridge Guide to Making Entries*.

Combining with other syllabuses

Candidates can take this syllabus alongside other Cambridge International syllabuses in a single exam series. The only exceptions are:

- syllabuses with the same title at the same level.

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

Making entries

Exams officers are responsible for submitting entries to Cambridge International. We encourage them to work closely with you to make sure they enter the right number of candidates for the right combination of syllabus components. Entry option codes and instructions for submitting entries are in the *Cambridge Guide to Making Entries*. Your exams officer has access to this guide.

Exam administration

To keep our exams secure, we produce question papers for different areas of the world, known as administrative zones. We allocate all Cambridge schools to an administrative zone determined by their location. Each zone has a specific timetable.

Some of our syllabuses offer candidates different assessment options. An entry option code is used to identify the components the candidate will take relevant to the administrative zone and the available assessment options.

Support for exams officers

We know how important exams officers are to the successful running of exams. We provide them with the support they need to make entries on time. Your exams officer will find this support, and guidance for all other phases of the Cambridge Exams Cycle, at **www.cambridgeinternational.org/eoguide**

Retakes and carrying forward marks

Candidates can retake the whole qualification as many times as they want to. Information on retake entries is at **www.cambridgeinternational.org/retakes**

Marks achieved in Cambridge O Level Fashion & Textiles Components 2 and 3 'Coursework' can be carried forward to future series, subject to the requirements set out in the *Cambridge Handbook* at **www.cambridgeinternational.org/eoguide**. See the regulations for carry forward set out in the *Cambridge Handbook* at **www.cambridgeinternational.org/eoguide**

To confirm what entry options are available for this syllabus, refer to the *Cambridge Guide to Making Entries* for the relevant series. Regulations for carrying forward component marks can be found in the *Cambridge Handbook* for the relevant year of assessment at **www.cambridgeinternational.org/eoguide**

Language

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

Accessibility and equality

Syllabus and assessment design

At Cambridge International, we work to avoid direct or indirect discrimination in our syllabuses and assessment materials. We aim to maximise inclusivity for candidates of all national, cultural or social backgrounds and candidates with protected characteristics, which include special educational needs and disability, religion and belief, and characteristics related to gender and identity. We also aim to make our materials as accessible as possible by using accessible language and applying accessible design principles. This gives all candidates the fairest possible opportunity to demonstrate their knowledge, skills and understanding and helps to minimise the requirement to make reasonable adjustments during the assessment process.

Access arrangements

Access arrangements (including modified papers) are the principal way in which Cambridge International complies with our duty, as guided by the UK Equality Act (2010), to make 'reasonable adjustments' for candidates with special educational needs (SEN), disability, illness or injury. Where a candidate would otherwise be at a substantial disadvantage in comparison to a candidate with no SEN, disability, illness or injury, we may be able to agree pre-examination access arrangements. These arrangements help a candidate by minimising accessibility barriers and maximising their opportunity to demonstrate their knowledge, skills and understanding in an assessment.

Important:

Requested access arrangements should be based on evidence of the candidate's barrier to assessment and should also reflect their normal way of working at school. This is explained in the *Cambridge Handbook* www.cambridgeinternational.org/eoguide

- For Cambridge International to approve an access arrangement, we will need to agree that it constitutes a reasonable adjustment, involves reasonable cost and timeframe and does not affect the security and integrity of the assessment.
- Availability of access arrangements should be checked by centres at the start of the course. Details of our standard access arrangements and modified question papers are available in the *Cambridge Handbook* www.cambridgeinternational.org/eoguide
- Please contact us at the start of the course to find out if we are able to approve an arrangement that is not included in the list of standard access arrangements.
- Candidates who cannot access parts of the assessment may be able to receive an award based on the parts they have completed.

After the exam

Grading and reporting

Grades A*, A, B, C, D or E indicate the standard a candidate achieved at Cambridge O Level.

A* is the highest and E is the lowest. 'Ungraded' means that the candidate's performance did not meet the standard required for grade E. 'Ungraded' is reported on the statement of results but not on the certificate.

In specific circumstances your candidates may see one of the following letters on their statement of results:

- Q (PENDING)
- X (NO RESULT).

These letters do not appear on the certificate.

On the statement of results and certificates, Cambridge O Level is shown as GENERAL CERTIFICATE OF EDUCATION (GCE O LEVEL).

How students and teachers can use the grades

Assessment at Cambridge O Level has two purposes:

- 1 to measure learning and achievement

The assessment confirms achievement and performance in relation to the knowledge, understanding and skills specified in the syllabus.

- 2 to show likely future success

The outcomes help predict which students are well prepared for a particular course or career and/or which students are more likely to be successful.

The outcomes help students choose the most suitable course or career.

Changes to this syllabus for 2026, 2027 and 2028

The syllabus has been updated. This is version 2, published January 2025.

The syllabus has been reviewed and revised for first examination in 2026.

You must read the whole syllabus before planning your teaching programme.

Changes to version 2 of the syllabus, published January 2025

| | |
|--------------------------------|---|
| Changes to availability | <ul style="list-style-type: none"> Changes have been made to page 36. Private candidates cannot enter for this syllabus. For more information, please refer to the <i>Cambridge Guide to Making Entries</i>. |
|--------------------------------|---|

Changes to version 1 of the syllabus, published September 2023

| | |
|---|---|
| Changes to syllabus content | <ul style="list-style-type: none"> Syllabus content has been revised and updated. The subject content section has been updated to include more detail. Although the wording is longer, the content to teach remains largely the same. Some content has been added or removed in response to centre feedback and subject expert guidance. More content relating to fashion design and the environmental impact of the textile industry has been added. The requirement to have an understanding of the handling of fabric has been removed. The requirement to carry out a brief study of one fashion designer and one accessory designer has been removed. An understanding of designer shops, department stores, high street retailers, mail order and internet shopping has been removed. |
| Changes to assessment (including changes to specimen papers) | <ul style="list-style-type: none"> The aims have been updated. The assessment objectives have been updated and reduced to three. Assessment objective weightings have been introduced. On Paper 1, Section A now contains two compulsory questions, with question 2 being a design-based question. On Paper 1, the optionality in Section B has been reduced, from answering three questions from five, to three questions from four. The number of marks for each part question has become standardised in Section B; part (a) questions are worth 7 marks, part (b) questions are worth 5 marks and part (c) questions are worth 8 marks. The command words and question phrases have been revised. For the coursework, candidates will produce a textile fashion garment and bag. The type of garment, theme and context will be chosen from the lists outlined in the syllabus. For the coursework, candidates will now produce one folder of work to cover both items created. The mark schemes for Paper 1 and the Coursework have been revised. The specimen assessment materials have been updated. |

Changes to availability

- This syllabus is no longer available for exams in the June series. This syllabus is available for exams in the November series only. Please see page 36 for details.
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In addition to reading the syllabus, you should refer to the updated specimen assessment materials. The specimen paper will help your students become familiar with exam requirements and command words in questions. The specimen mark scheme explains how students should answer questions to meet the assessment objectives.

To find out whether there are endorsed textbooks check the syllabus page on our public website. Click on the support material tab.

We are committed to making our documents accessible in accordance with the WCAG 2.1 Standard. We are always looking to improve the accessibility of our documents. If you find any problems or you think we are not meeting accessibility requirements, contact us at **info@cambridgeinternational.org** with the subject heading: Digital accessibility. If you need this document in a different format, contact us and supply your name, email address and requirements and we will respond within 15 working days.

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