

2001 HSC Notes from
the Examination Centre
Textiles and Design

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2001 HSC NOTES FROM THE EXAMINATION CENTRE

TEXTILES AND DESIGN

Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in Textiles and Design. It provides comments with regard to responses to the 2001 Higher School Certificate Examination, indicating the quality of candidate responses, and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

It is essential for this document to be read in conjunction with the relevant syllabus, the 2001 Higher School Certificate Examination, the Marking Guidelines, and other support documents, which have been developed by the Board of Studies to assist in the teaching and learning of Textiles and Design.

Major Textiles Project

General Comments

The majority of candidates submitted Textile Item/s and Supporting Documentation for an identified Focus Area. Projects submitted were of a high standard with candidates choosing to design and construct unique and inspirational textile items.

Projects incorporated a range of textile materials and construction techniques were generally applicable to the materials used and the specific end use. In a few projects non-textile materials were used to such an extent the project was less textile-oriented and restricted the application of textile construction techniques.

Textile Item/s

High standard Textile Item/s provided the following:

- Design clearly appropriate to the intended purpose with aesthetic and functional aspects balanced and related to the overall design;
- Choice of fabric/design features/construction techniques demonstrating creativity/innovation with a direct link to the overall purpose;
- Complex design features and/or use of specialised fabrics and/or application of specialised or advanced construction techniques and/or application of decorative techniques;
- Utilised appropriate techniques in the construction and/or design and completed the textile item/s to a high standard of manufacture;
- Completed textile item/s reflecting efficient time management.

Supporting Documentation

The Supporting Documentation submitted for each project varied in the type of communication techniques used and the evidence provided to address each criterion.

Most candidates kept within the maximum specifications with both A4 and A3 size folios being submitted. Some candidates limited the amount of space they could use for relevant information by including title pages and pictures/illustrations, which had no relationship to the listed criteria. Candidates generally demonstrated a weakness in the investigation, experimentation and evaluation criteria.

The use of communication techniques such as collages of relevant pictures, samples from various sources or graphical communication techniques was necessary for the supporting documentation to be presented in a contemporary manner. Consideration should be given to setting out information clearly, with the use of readable script or font type and size. Some documentation can be difficult to read if candidates choose paper or print colours, which are distracting.

There is no requirement to include title pages and/or a bibliography. These inclusions will restrict page limit requirements.

Design Inspiration

- Relevance to focus area – most candidates were able to explain the relationship of the design inspiration to the nominated focus area.
- Justification of creative and/or innovative design – many candidates listed some design ideas developed from the design inspiration but did not justify the particular creative and/or innovative design.
- Relationship to historical/cultural or contemporary factors – this was poorly attempted and often omitted.

Visual Design Development

Drawings/Sketches – better candidates included appropriately labelled high quality drawings/sketches that clearly indicated the link between inspiration and design.

- Inspiration for development of ideas – better candidates explained the inspiration, development and evaluation of design ideas for the textile item/s.
- Analysis of functional and aesthetic design – better candidates critically analysed the functional and aesthetic aspects of the design, considering strengths and weaknesses with reference to the elements and principles of design.
- Evidence of creativity throughout concept development and quality presentation of concept development – candidates were not required to write notes under these headings. Better candidates provided evidence of creativity and presented the development of ideas and concepts in a logical and sequential way throughout the supporting documentation.

Manufacturing Specification

- Description - the majority of candidates described the textile item/s accurately and in detail.
- Production drawings – better candidates provided professional standard production drawings, to scale, that clearly reflected the textile item/s and were labelled with relevant information.
- Technical production – most candidates provided a production plan while the better plans included relevant detail of the production process.

- Product label – better candidates included a product label designed to the professional standard for the selected focus area, and included all relevant information. It would be preferable from the markers' point of view if the product label should be included in the supporting documentation folio, and not attached to the textile item/s.

Investigation, Experimentation and Evaluation

- Very few candidates provided evidence of experimentation with materials, equipment and manufacturing processes applicable to the textile item/s and explanation of the modification of the design and/or construction as a result of the experimentation.
- A small number of candidates provided thorough details of materials, equipment and manufacturing processes used and justified their use on the basis of comprehensive investigations.
- Many candidates omitted to evaluate the properties and performance of fabric, yarn and fibre. Some candidates included textbook information without any relationship to the textile item/s' end use.

Written Examination

Section I - Multiple Choice

Question	Correct Response
1	A
2	D
3	B
4	D
5	B

Question	Correct Response
6	C
7	D
8	C
9	A
10	A

Section II

This section was mandatory for all candidates and required short answer responses within the allocated spaces on the paper. Candidates needed a clear understanding of the 'Glossary of Key Words' to answer the questions fully.

Question 11 - Australian Textiles, Clothing, Footwear and Allied Industries

- (a) Candidate responses were generally poor for this part, listing industry issues but not necessarily those that are current and affect the restructuring of the industry.

Responses included issues such as imports/exports, level of protection, increased skill of workers, tariffs, technological development, wages, operating overheads.

- (b) Candidates who were unable to identify a specific target market demonstrated difficulty in outlining appropriate place, price and promotion of textile products in the target market. Responses included:
- Target market - Upmarket children's wear
 - Place and Distribution Channels - Party Plan – niche market – able to target specific consumer ie preschool in higher socio-economic areas
 - Price Structure - High price as a result of the quality of the product and limited volume
 - Promotion strategies - Promotion of product through party plan offers incentives. Networking in the target market with exclusive invitation to attend viewings of product.

Question 12 - Design

Very few candidates were able to achieve the full range of marks for all parts of this question.

- (a) Many candidates identified historical fashion trends and not historical developments as required. The descriptions of the influence of the historical development in contemporary society were very limited.

Responses included the historical development of fabrics from rigid woven structure to the development of multidirectional stretch thereby influencing the textile design of body hugging swimwear and leisure wear.

- (b) The majority of candidates were able to describe the method of decoration called appliqué. Better candidates gave detailed step-by-step descriptions of the technique.
- (c) (i) The majority of candidates were able to identify a culture, describing two design features of textile items. Most frequently stated cultures included India, Indonesia and Japan.

Responses for Indonesia included: 'wrapping of fabric to create a garment, eg sarong and applying a pattern to the fabric using wax to resist the dye eg batik.'

- (ii) Most candidates who had clearly understood and answered part (i) were able to give detailed explanation of how both the design features have influenced contemporary textile design. Some candidates limited their responses by only giving explanations for one design feature.

Responses for Indonesia included:

- The wrapping of fabric has been adapted to become a fashion feature, eg layered chiffon in evening wear, the wrapping of shawls and scarves, wrapped skirts from tailored to casual.
- Wax resist designs are being used by contemporary designers in textile arts, fashion accessories eg silk scarves, interior design and apparel. Wax resist techniques have been adapted for mass-produced printed fabrics.

Question 13 - Properties and Performance of Textiles

- (a) Candidates answered this part reasonably well. Most candidates were able to identify a finishing technique used to enhance fabric performance for a specific end use.

Responses included:

- Spot or stain resistant finishes on upholstery prevent the absorption of oil and water based stains.
- These finishes also preserve the appearance of the fabric.

- (b) The majority of candidates were able to give one technological advance in machinery but many were unable to explain how it has impacted on the production of textiles.

Responses included:

- Gerber computer cutting allows for multiple fabric layers to be cut simultaneously directly from the computer program.
- Advances in production rates and reduction in labour overheads.

- (c) The majority of candidates gained full marks in this part. They were able to identify the fabric structure in the diagram as a plain weave, explaining the fabric structure properties such as strength, stability, ease of printing as being appropriate for a cotton hat.

- (d) (i) Many candidates were able to identify an end use requiring excellent abrasion resistance, often identifying a furnishing textile item.
- (ii) Better candidates were able to describe how each aspect of fabric structure, yarn structure and fibre content, optimises abrasion resistance.

Responses included:

- A woven fabric has floats in the weave for greater yarn density and reduced surface friction.
- Smoothness and strength of yarn resists abrasion.
- Fibre has more resistance to abrasion and is strong due to crystalline molecular structure.

Question 14 - Design

The majority of candidates answered this question.

- (a) (i) Better candidates identified two external factors that influence the success or failure of designer. Some examples mentioned were economic, social, political, ecological and technological factors.
- (ii) Candidates who were able to identify external factors and clearly describe in detail the impact on designers were able to give a number of features. Some candidates mentioned political factors, eg government assistance offers opportunities for designers to expand their markets through trade councils, export assistance and research grants.
- (b) Some excellent responses were given for this part. Better candidates could identify a contemporary designer, describe in detail both internal and external factors that have influenced the designer, demonstrated knowledge of the unique features of the designer's work, clearly showed how the identified features are reflected in current trends, and described the extent of the influence.

Weaker candidate responses confused internal and external factors and were unable to relate information about a designer to the question. These responses tended to contain a rambling overview of a range of aspects of a designer's life and work.

Many candidates were unable to name a contemporary designer as distinguished from a fashion label. In these answers, better responses named both the fashion label and the designer behind the label. Some responses made reference to Mambo-Reg Mombassa and factors such as:

- Internal
 - expertise in graphic design and screen printing; facilities.
 - outsourcing printing.
- External
 - social: reflecting the social attitude. Desire for group identity.
 - technological: computerised screen preparation and colour separation.
 - economic: cost versus quality in fabric choices.

Unique Features:

- bold humorous cartoon images, art show of original work
- street wear and surf wear that is oversized and comfortable is visible in current trends
- the extent of the influence – prints used for furnishing fabrics; shirt and lining for Olympic Team uniform.

Question 15

Fewer candidates answered this question and responses were generally poorer than for Question 14.

- (a) (i) The majority of candidates were able to identify at least one innovation with better responses identifying two in fabric, yarn or fibre developments. Some innovations identified were not recent developments and not acceptable responses. Good answers made reference to four channel 'Coolmax' fibre by Dupont and 'Exodus', lightweight, durable, soil-resistant fabric for travel wear.
- (a) (ii) Most candidates were able to state the innovation and describe it in detail, correctly identifying whether the innovation is related to fabric, yarn or fibre production. An example of a response is:
- 'Coolmax' is based on a water-resistant polyester fibre that contains four microscopic grooves or channels that help 'wick' away the perspiration. Designed specifically to transport perspiration to the surface of the fabric to evaporate, thereby producing a more comfortable fabric.
- (b) Generally, candidates had difficulty explaining in detail both the positive and negative impacts of the innovation on consumer, manufacturer and employee, as well as describing the impact of the innovation on the environment.

Responses included:

- Consumer of athletic gear - ability to keep cool and dry in close fitting training garments
- Garments are quick-drying and require no ironing

- Close fitting garments more appropriate for people with athletic body shape, less appropriate for overweight or underweight consumer
- Expanded the market of lycra garments for the manufacturers which can cater for a larger size range
- Cotton manufacturers losing market share of the athletics apparel market
- Employee-manufacturing processes involved for garments from this fibre content require minimum construction steps
- Easy care reduces the need for long wash cycles and ironing
- Increased use of petrochemical products of non-renewable resources.

Textiles and Design

2001HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
1	1	Design—influence of culture on design	H6.1
2	1	Properties and Performance of Textiles—innovations – decorative techniques	H4.2
3	1	Design—Contemporary designers – internal factors	H6.1
4	1	Australian Textile, Clothing, Footwear and Allied Industries—Manufacturing specification – care labelling	H3.1
5	1	Australian Textile, Clothing, Footwear and Allied Industries—current issues – changing consumer demands and lifestyle	H5.2
6	1	Australian Textile, Clothing, Footwear and Allied Industries—Marketplace – product life cycle	H5.1
7	1	Properties and Performance of Textiles—innovations – innovations and emerging textile technologies – finishing techniques for specific purposes	H4.1
8	1	Properties and Performance of Textiles—innovations – end-use applications	H3.1
9	1	Design—Fabric decoration – dyeing	H1.3
10	1	Australian Textile, Clothing, Footwear and Allied Industries—appropriate textile technology and environmental sustainability	H5.1
11 (a)	2	Australian Textile, Clothing, Footwear and Allied Industries—current issues	H5.2
11 (b)	3	Australian Textile, Clothing, Footwear and Allied Industries—marketplace	H5.1
12 (a)	2	Design—historical design development	H6.1
12 (b)	2	Design—fabric decoration	H1.3
12 (c) (i)	2	Design—influence of culture on design	H6.1
12 (c) (ii)	4	Design—influence of culture on design	H6.1
13 (a)	2	Properties and Performance of Textiles—end-innovations – finishing techniques	H4.1
13(b)	2	Properties and Performance of Textiles—innovations – machinery	H3.2
13 (c)	2	Properties and Performance of Textiles—end-use applications	H3.1
13 (d) (i)	1	Properties and Performance of Textiles—end-use applications	H4.1
13 (d) (ii)	3	Properties and Performance of Textiles – end-use applications	H4.1
14 (a) (i)	2	Design—contemporary designers – external factors	H6.1
14 (a) (ii)	3	Design—contemporary designers – external factors	H6.1
14 (b)	10	Design—contemporary designers, factors and trends	H6.1
15 (a) (i)	2	Properties and Performance of Textiles—innovations	H3.2
15 (a) (ii)	3	Properties and Performance of Textiles—innovations	H3.2
15 (b)	10	Properties and Performance of Textiles—impact of innovations	H3.2

Major Textiles Project			
Component	Marks	Criteria	Syllabus outcomes
Supporting Documentation – Design inspiration	5	• relevance to focus area • justification of creative and/or innovative design • relationship to historical/cultural or contemporary factors • communication techniques to support written information	H1.1, H1.2
Supporting Documentation – Visual design development	5	• drawing/sketches • inspiration, development and evaluation of design ideas • analysis of functional and aesthetic design • evidence of creativity throughout visual design development • quality presentation of visual design development	H1.1, H1.2, H2.1
Supporting Documentation – Manufacturing specification	5	• description • production drawings • technical production plans • product label	H2.1
Supporting Documentation – Investigation, experimentation and evaluation	10	experiment extensively with, and justify the use of: • materials • equipment • manufacturing processes evaluate the properties and performance of: • fabric • yarn • fibre	H1.1, H3.1, H4.1, H4.2
Textile item/s	25	• appropriate design, including aesthetic and functional aspects • level of creativity/innovation • degree of difficulty • degree of proficiency in manufacture of quality textile item/s • management of item/s to completion	H1.2, H2.2, H2.3



2001 HSC Textiles and Design Marking Guidelines

Major Textiles Project

HSC examination overview

The HSC examination for Textiles and Design consists of a written paper worth 50 marks and a Major Textiles Project worth 50 marks.

Component: Supporting documentation — design inspiration (5 marks)

This section communicates the thought processes and overall development of the concept that occurs prior to designing, and how ideas develop or ‘snow-ball’. This is done through a combination of written text, graphical and other communication techniques, which could include illustrations and samples from various sources, and is presented in a contemporary manner.

Assessment criteria

- Relevance to focus area – the relationship of the design inspiration appropriate to the focus area must be clearly explained
- Justification of creative and/or innovative design – thoroughly justifies particular creative and/or innovative design ideas or techniques developed from the design inspiration
- Relationship to historical/cultural or contemporary factors – critically analyses and explains the relationship of the design inspiration to the historical/cultural or contemporary factors that have influenced the design of the item/s
- Communication techniques to support written information – demonstrates a thorough understanding of the design inspiration through communication techniques such as collages of pictures, samples from various sources or graphical communication techniques and is presented in a contemporary manner
- Maximum length: 4 pages (A4) or 2 pages (A3)

Outcomes assessed: H1.1, H1.2

MARKING GUIDELINES

Criteria	Marks
Clear communication of the design inspiration by • explaining the relationship of the design inspiration to the nominated focus area • justifying particular creative and/or innovative design ideas or techniques developed from the design inspiration • critically analysing and explaining the relationship of the design inspiration to the historical/cultural or contemporary factors that have contributed to the design and manufacture of the item/s • supporting written information through communication techniques such as collages of pictures, samples from various sources or graphical communication techniques, presented in a contemporary manner	4 – 5

Criteria	Marks
Limited communication of the design inspiration by - relating some design ideas of the design inspiration to the nominated focus area - listing some design ideas or techniques developed from the design inspiration - listing a few historical/cultural or contemporary factors that have contributed to the design or manufacture of the item/s - including some pictures, samples or sketches Candidates may achieve 2 – 3 marks as indicated above OR by satisfying a combination of the criteria for other mark ranges.	2 – 3
Minimal communication of the design inspiration by - Identifying the focus area - Briefly mentioning the intention of the item/s Candidates may achieve 1 mark as indicated above OR by satisfying a subset of the criteria for other mark ranges.	1

Component: Supporting documentation — visual design development (5 marks)

This section requires candidates to communicate the design ideas for the item/s via graphic or free illustrations that indicate the mood, feeling and emotion of the design. A description of the final design ideas in relation to the inspiration, development and evaluation of design ideas as well as an analysis of functional and aesthetic design is to be included.

Assessment criteria

- Drawings/sketches – includes appropriately-labelled high quality sketches/drawings that clearly indicate the link between inspiration and design.

The drawings/sketches are to be presented as either graphic or free, not to an industry standard. The sketches are illustrations that indicate mood, feel and emotion of the design from any of the focus areas, but still provide specific information about the design features:

- appropriate rendering of sketches related to the fabric is required. Eg use a soft pencil to convey a chiffon fabric and a heavy pencil to convey a leather fabric
- all features of an item must be clearly communicated via a selected view/s. Eg a front and back view of a garment would be appropriate: front view only for a wall hanging
- a number of components need to be clearly communicated including the design detail, the silhouette of a garment, proportion, an appreciation and interpretation of the fabric, relative scale of print to figure/item
- labelling may occur directly to a specific feature or it may be a series of notes around the sketch. In either case, communication of the main features is important

Refer to Textiles and Design Support Document (pp31 – 33) for detail on drawing standards.

- Inspiration, development and evaluation of design ideas – describes the inspiration, development and evaluation of design ideas for the items

- Analysis of functional and aesthetic design – critically analyses the functional and aesthetic aspects of the design, considering strengths and weaknesses, with reference to the elements and principles of design
- Evidence of creativity throughout visual design development – provides evidence of creativity throughout visual design development
- Quality presentation of visual design development – development of ideas and concepts is presented thoroughly in a logical and sequential way and clearly communicated
- Maximum length: 6 pages (A4) or 3 pages (A3)

Outcomes assessed: H1.1, H1.2, H2.1

MARKING GUIDELINES

Criteria	Marks
Clear communication of the visual design development by • including appropriately-labelled high quality sketches/drawings that clearly indicate the link between inspiration and design • explaining the inspiration, development and evaluation of design ideas for the item/s • critically analysing the functional and aesthetic aspects of the design, considering strengths and weaknesses, with reference to the elements and principles of design • providing evidence of creativity throughout concept development • presenting the development of ideas and concepts in a logical and sequential way	4 – 5
Limited communication of the visual design development by • including labelled medium quality sketches/drawings that show some relationship between inspiration and design • describing the inspiration, development and evaluation of design ideas for the item/s • describing the functional and aesthetic aspects of the design • presenting some development of ideas and concepts Candidates may achieve 2 – 3 marks as indicated above OR by satisfying a combination of the criteria for other mark ranges	2 – 3
Minimal communication of the visual design development by • including poor sketches/drawings without labelling that show no evidence of the link between inspiration and design • listing one or two functional or aesthetic aspects of the design Candidates may achieve 1 mark as indicated above OR by satisfying a subset of the criteria for other mark ranges	1

Component: Supporting documentation — manufacturing specification (5 marks)

This section requires the development of detailed manufacturing specifications so that they may be accurately put into commercial production.

Assessment criteria

- Description – describes item/s accurately and in detail
 - written description of item/s
 - use of commercial pattern and/or individually designed patterns
 - modifications made to commercial patterns (if applicable)
- Production drawings – produces drawings that clearly reflect the textile item/s and that are of professional standard
 - must include front and back views, including the position of the grain line on the item/s
 - pattern shapes need to include all pattern markings, as appropriate to the items
 - production drawings are the mechanical drawings of an item and must:
 - be completed to scale and in proportion
 - be fully dimensioned (including seam size, cuff size, border dimensions, yoke size, the number of seams, hanging dimensions etc)
 - the most appropriate view/s of an item/s should be shown so that all relevant measurements are clearly communicated
- Technical production plans – includes all the required details in the technical production plans
 - fabric swatches
 - quantity of material
 - notions required
 - itemised cost
 - total cost
 - order of construction
- Product label – includes a product label that contains all the required aspects appropriate to the selected focus area
 - care instructions
 - fibre content
 - size
 - where it is made
 - brand name
- Maximum length: 6 pages (A4) or 3 pages (A3)

Outcome assessed: H2.1

MARKING GUIDELINES

Criteria	Marks
Detailed communication of the manufacturing specifications by - describing item/s accurately and in detail - producing drawings that clearly reflect the textile item/s and which are of professional standard - including all the required details in the technical production plan - including a product label that contains all the required aspects appropriate to the selected focus area	4 – 5
Limited communication of the manufacturing specifications by - describing item/s briefly or incompletely - producing drawings of an elementary standard - including some relevant details in the technical production plan - including a product label which may not contain all the required aspects OR contains aspects that are not appropriate to the selected focus area Candidates may achieve 2 – 3 marks as indicated above OR by satisfying a combination of the criteria for other mark ranges	2 – 3
Minimal communication of the manufacturing specifications by - describing item/s in a basic way OR listing pattern company and number - producing drawings of limited standard Candidates may achieve 1 mark as indicated above OR by satisfying a subset of the criteria for other mark ranges	1

Component: Supporting documentation — investigation, experimentation and evaluation (10 marks)

In relation to the item/s, candidates are required to justify the use of materials, equipment and manufacturing processes and to evaluate the properties and performance of fabrics, yarns and fibres.

Assessment criteria

- Experiments extensively with materials, equipment and manufacturing processes applicable to the item/s. As a result of experimentation modifies design and/or construction
- Justifies the use of materials, equipment and manufacturing processes – provides thorough details of materials, equipment and manufacturing processes used and justifies their use on the basis of comprehensive investigations
- Evaluates the properties and performance of fabric, yarn and fibres – critically evaluates the properties and performance of the fabric, yarn and fibres used, in relation to the end-purpose
- Maximum length: 8 pages (A4) or 4 pages (A3)

Outcomes assessed: H1.1, H3.1, H4.1, H4.2

MARKING GUIDELINES

Criteria	Marks
• Experiments with materials, equipment and manufacturing processes applicable to the item and modifies design and/or construction as a result of the experimentation • Provides thorough details of materials, equipment and manufacturing processes used and justifies their use on the basis of comprehensive investigations • Evaluates the properties and performance of the fabric, yarn and fibres used in relation to the end-purpose	9 – 10
• Experiments with materials, equipment and manufacturing processes applicable to the item and modifies design or construction • Provides details of materials, equipment and manufacturing processes used and justifies their use on the basis of sound investigations • Evaluates the properties and performance of the fabric, yarn and fibres used, though not clearly in relation to the end-purpose Candidates may achieve 7 – 8 marks as indicated above OR by satisfying a combination of the criteria for other mark ranges	7 – 8

Criteria	Marks
- Carries out some experimentation without indicating how the results of experimentation have been used in design or construction - Provides details of materials, equipment and manufacturing processes used and justifies their use based on limited investigation - Describes the properties and/or performance of the fabric, yarn and fibres used Candidates may achieve 5 – 6 marks as indicated above OR by satisfying a combination of the criteria for other mark ranges	5 – 6
- Minimal evidence of experimentation or investigation - Provides basic details of materials and/or equipment and/or manufacturing processes used - Briefly describes some of the properties and performance of the fabric, and/or yarn and/or fibres used in the item/s Candidates may achieve 3 – 4 marks as indicated above OR by satisfying a combination of the criteria for other mark ranges	3 – 4
- Provides no evidence of experimentation or investigation - Lists materials, equipment and manufacturing processes used - Lists the properties of fabric, yarn and fibres used in the item/s Candidates may achieve 1 – 2 marks as indicated above OR by satisfying a subset of the criteria for other mark ranges	1 – 2

Component: Textile item/s (25 marks)

The fully completed textile item/s should reflect a high degree of proficiency in manufacture and be appropriate to the intended purpose. The item/s should also demonstrate creativity and/or innovation and a degree of difficulty in the use of design features and/or specialised fabrics and/or construction techniques.

Assessment criteria

- Appropriate design, including aesthetic and functional aspects – design is clearly appropriate to the intended purpose with aesthetic and functional aspects balanced and related to the overall design
- Level of creativity/innovation including or resulting from the relationship to the decision making process – choice of fabric/design features/construction techniques demonstrates creativity/innovation and has a direct line to the overall purpose
- Degree of difficulty appropriate to the item/s – displays complex design features and/or use of specialised fabrics and/or application of specialised or advanced construction techniques and/or application of decorative techniques
- Degree of proficiency in manufacture of quality textile item/s – utilises appropriate techniques in the construction and/or design and completes the item/s to a high standard of manufacture
- Management of items to completion – completes item/s reflecting efficient time management
- The overall volume of the packaging container, which includes both the supporting documentation and the item/s, must not exceed 0.2 m³. Examples of package sizes that equal the maximum volume are 1 m × 1 m × 0.2 m and 1.2 m × 0.5 m × 0.33 m. Note that the maximum length of any side must not exceed 1.2 m

Outcomes assessed: H1.2, H2.2, H2.3

MARKING GUIDELINES

Criteria	Marks
• Design is clearly appropriate to the intended purpose with aesthetic and functional aspects balanced and related to the overall design • Choice of fabric/design features/construction techniques demonstrates creativity/innovation and has a direct line to the overall purpose • Displays complex design features and/or use of specialised fabrics and/or application of specialised or advanced construction techniques and/or application of decorative techniques • Utilises appropriate techniques in the construction and/or design and completes the item/s to a high standard of manufacture • Completes item/s reflecting efficient time management	21 – 25

Criteria	Marks
- Relates design features to purpose with consideration of aesthetic and functional aspects - Shows innovation and creativity in the choice of either fabric, design, or construction methods with a link to the overall purpose - Complex design features and/or specialised fabrics and/or application of specialised or advanced construction techniques and/or application of decorative techniques are attempted, without complete mastery or successful integration into item/s - Shows proficiency in most areas of manufacture in relation to the construction and design - Completes item/s but requires further attention to some finishing details Candidates may achieve 16 – 20 marks as indicated above OR by satisfying a combination of the criteria for other mark ranges.	16 – 20
- Relates some design, aesthetic and functional features to the intended purpose - Shows innovation and creativity in the choice of either fabric, design, or construction methods, though without a clear link to the overall purpose - Uses limited complex design features and/or specialised fabrics and/or specialised or advanced construction techniques and/or application of decorative techniques, but these are not related to the intended purpose - Shows proficiency in some areas of manufacture in relation to the construction and design but requires more attention to detail - Generally completes item/s but requires more attention to detail in all areas Candidates may achieve 11 – 15 marks as indicated above OR by satisfying a combination of the criteria from other mark ranges.	11 – 15
- Indicates little relevance of design to purpose and does not consider aesthetic and functional features in relation to overall purpose/design - Shows limited innovation and creativity in the choice of either fabric, design, or construction methods with no link to the overall purpose - Provides little evidence of application of advanced/complex construction techniques or design features or difficult fabrics - Little proficiency is shown in the manufacture of the item/s to an appropriate standard or appropriate choice of manufacturing techniques - Item/s show incomplete sections, appears rushed with little evidence of management Candidates may achieve 6 – 10 marks as indicated above OR by satisfying a combination of the criteria from other mark ranges	6 – 10

Criteria	Marks
- Does not indicate relevance of design to purpose and chooses inappropriate design features for the purpose - Shows no innovation and creativity in the choice of either fabric, design, or construction methods - Provides no evidence of application of advanced/complex construction techniques or design features or difficult fabrics - Elementary proficiency only is shown in the manufacture of the item/s combined with inappropriate choice of manufacturing techniques - Item/s incomplete, reflecting poor management of time Candidates may achieve 1 – 5 marks as indicated above OR by satisfying a subset of the criteria from other mark ranges	1 – 5

Written Paper — Textiles and Design

Section II

Question 11—Australian Textiles, Clothing, Footwear and Allied Industries

Question 11 (a) (2 marks)

Outcome assessed: H5.2

MARKING GUIDELINES

Criteria	Marks
• Lists TWO current issues	2
• Lists ONE current issue	1

Question 11 (b) (3 marks)

Outcome assessed: H5.1

MARKING GUIDELINES

Criteria	Marks
• Identifies ONE target market and outlines appropriate place, price and promotion of textile products in this target market	3
• Identifies ONE target market and outlines TWO of :- appropriate place, price and promotion of textile products in this target market	2
• Identifies ONE target market and outlines ONE of :- appropriate place, price and promotion of textile products in this target market	1

Question 12—Design

Question 12 (a) (2 marks)

Outcome assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
Identifies ONE important historical development and describes its influence in contemporary society	2
Identifies ONE important historical development	1

Question 12 (b) (2 marks)

Outcome assessed: H1.3

MARKING GUIDELINES

Criteria	Marks
Provides a description that gives the key features of applique	2
Demonstrates an understanding of the term applique	1

Question 12 (c) (i) (2 marks)

Outcome assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
Provides characteristics of TWO design features of textile items	2
Names and describes ONE feature of textile items only	1
OR	
Names TWO design features	

Question 12 (c) (ii) (4 marks)*Outcome assessed: H6.1***MARKING GUIDELINES**

Criteria	Marks
• Gives a detailed explanation of how both features have influenced contemporary textile design	4
• Explanation of how both features have influenced contemporary textile design	3
• Gives a clear explanation of how one feature has influenced contemporary textile design OR • Gives an example of how both features have influenced contemporary textile design without explanation	2
• Gives an example of how one feature has influenced contemporary textile design without explanation	1

Question 13—Properties and Performance of Textiles

Question 13 (a) (2 marks)

Outcome assessed: H4.1

MARKING GUIDELINES

Criteria	Marks
Gives ONE finishing technique for an appropriate end-use and explains how the finish enhances performance	2
Gives ONE finishing technique for an appropriate end-use without an explanation of how the finish enhances performance	1

Question 13 (b) (2 marks)

Outcome assessed: H3.2

MARKING GUIDELINES

Criteria	Marks
Gives ONE technological advance in machinery and explains how it has impacted on the production of textiles	2
Gives ONE technological advance in machinery	1

Question 13 (c) (2 marks)

Outcome assessed: H3.1

MARKING GUIDELINES

Criteria	Marks
Correctly names a fabric structure and gives valid reason for its appropriateness	2
Correctly names a fabric structure	1

Question 13 (d) (i) (1 mark)

Outcome assessed: H4.1

MARKING GUIDELINES

Criteria	Marks
Correctly identifies an end-use that requires excellent abrasion resistance	1

Question 13 (d) (ii) (3 marks)*Outcome assessed: H4.1***MARKING GUIDELINES**

Criteria	Marks
• Describes how the fabric structure, yarn structure and fibre content optimise abrasion resistance	3
• Describes TWO of any of the appropriate fabric structure, yarn structure or fibre content	2
• Describes only ONE of appropriate fabric, yarn or fibre	1

Section III

Question 14—Design

Question 14 (a) (i) (2 marks)

Outcome assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
• Identifies TWO external factors that influence the success or failure of designers	2
• Identifies ONE external factor that influences the success or failure of designers	1

Question 14 (a) (ii) (3 marks)

Outcome assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
• Clearly describes in detail the impact on designers of the named external factor (giving THREE features)	3
• Describes the impact on designers of the named external factor (TWO features)	2
• Describes the impact on designers of the named external factor (ONE feature only)	1

Question 14 (b) (10 marks)

Outcome assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
- Identifies the contemporary designer - Describes in detail both internal and external factors that have influenced the designer - Demonstrates knowledge of the unique features of the designer's work - Clearly shows how the identified features are reflected in current trends - Describes the extent of the influence	9–10
- Identifies the contemporary designer - Describes a range of both internal and external factors that have influenced the designer - Lists the unique features of the designer's work - Shows how the identified features are reflected in current trends - Describes the extent of the influence	7–8
- Identifies the contemporary designer - Describes a range of factors that have influenced the designer - Lists the unique features of the designer's work - Shows how the identified features are reflected in current trends	5–6
- Identifies the contemporary designer - Lists some factors that have influenced the designer - Lists the unique features of the designer's work	3–4
- Identifies the contemporary designer - Lists some factors that have influenced the designer OR - States that the designer has influenced a specific design trend	1–2

Question 15—Properties and Performance

Question 15 (a) (i) (2 marks)

Outcome assessed: H3.2

MARKING GUIDELINES

Criteria	Marks
• Identifies TWO innovations in fabric, yarn or fibre developments	2
• Identifies ONE innovation in fabric, yarn or fibre developments	1

Question 15 (a) (ii) (3 marks)

Outcome assessed: H3.2

MARKING GUIDELINES

Criteria	Marks
• States the innovation they choose to describe • Correctly identifies whether the innovation is related to fabric, yarn or fibre production • Describes the innovation in detail	3
• States the innovation they choose to describe • Correctly identifies whether the innovation is related to fabric, yarn or fibre production • Describes the innovation	2
• States the innovation they choose to describe • Correctly identifies whether the innovation is related to fabric, yarn or fibre production OR • Describes the innovation	1

Question 15 (b) (10 marks)

Outcome assessed: H3.2

MARKING GUIDELINES

Criteria	Marks
- Explains in detail both positive and negative impacts of the innovation on consumer, manufacturer and employee - Describes in detail the positive and negative impact of the innovation on the environment	9–10
- Explains both positive and negative impacts of the innovation on consumer, manufacturer and employee - Describes the positive and negative impact of the innovation on the environment	7–8
- Explains both positive and/or negative impacts of the innovation on society in general - Describes the positive and/or negative impact of the innovation on the environment	5–6
- Describes either the positive or negative impact of the innovation on society OR - Lists either the positive or negative impact of the innovation on society - Describes an impact of the innovation on the environment	3–4
Identifies an impact of the innovation on society and /or the environment	1–2