

BOARD OF STUDIES
NEW SOUTH WALES

2001 HSC Specimen Paper

Textiles and Design

ACKNOWLEDGEMENTS

Question 13 (a) – Diagram: Twill Weave – E P Gohl & L D Vilensky, Textiles for Modern Living, 5th Edn, Longman Cheshire 1993. Reproduced by permission of Addison Wesley Longman Australia; www.awl.com.au

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Textiles and Design

Introduction

This booklet contains the specimen examination paper for the 2001 Higher School Certificate examination in Textiles and Design. A mapping grid is also included, showing how each question in the examination relates to the syllabus outcomes and content, and to the performance bands.

The specimen paper shows the format of the New HSC examination. It has been printed on A4 paper and side-stapled to make it convenient for use in schools. Actual examination papers will be produced as A4 booklets. All New HSC papers will be printed on white paper.

The 2001 HSC specimen papers have been produced in accordance with the Board's *Principles for Setting HSC Examinations in a Standards-Referenced Framework*, published in Board Bulletin Volume 8 Number 9 (Nov/Dec 99). Questions are closely related to the outcomes of the course, and the paper as a whole is structured to allow for appropriate differentiation of student performance at all levels on the performance scale.

The papers have been designed so that students have a clear understanding of what they are required to do in each question and in working through the paper. Instructions have been standardised, and the demands of the questions have been made explicit. Key words in questions, such as 'discuss', 'analyse', and 'explain', have been used consistently in accordance with the glossary published in the Board's *Assessment Support Document*.

This specimen paper is an example of the type of examination that could be prepared within the examination specifications in the Textiles and Design syllabus. Examinations will be based on the syllabus, and will test a representative sample of syllabus outcomes. Therefore, the range and balance of outcomes tested in HSC examinations in 2001 and subsequent years may differ from those addressed in the specimen paper.

The mapping grid is an important feature of the development of the examination. It aids in ensuring that the examination as a whole samples a range of content and outcomes, and allows all students the opportunity to demonstrate their level of achievement. Where courses have components in the examination other than written papers, the grid indicates the wider range of outcomes that are assessed by including these other components.

There are a number of points to note in considering the Textiles and Design specimen paper:

- The number of parts to the questions has been kept to a minimum. The questions now require more integrated answers, giving students the opportunity to show higher-order thinking skills.
- In Section II, the number of parts in the questions and the marks allocated may vary from year to year.

- In Section III, where students have a choice of questions, the questions all have a similar structure to aid in ensuring comparability across these questions. In subsequent papers this structure may vary, but will remain similar across the different questions so that they will have comparable difficulty.

Textiles and Design

HSC Specimen Examination Mapping Grid

For each item in the examination, the grid shows the marks allocated, the syllabus content and syllabus outcomes it relates to, and the bands on the performance scale it is targeting. The range of bands shown indicates the performance candidates may be able to demonstrate in their responses. That is, if an item is shown as targeting Bands 3 – 5, it indicates that candidates who demonstrate performance equivalent to the Band 3 descriptions should be able to score some marks on the item, while those who perform at Band 5 or above could reasonably be expected to gain high marks. In the case of one-mark items, candidates who demonstrate performance at or above the bands shown generally could be expected to answer the item correctly.

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
1	1	Australian Textile, Clothing, Footwear and Allied Industries – changing consumer demands	H5.2	2 – 3
2	1	Australian Textile, Clothing, Footwear and Allied Industries – restructuring of the industry	H5.2	3 – 4
3	1	Properties and Performance of Textiles – product label	H5.1	4 – 5
4	1	Properties and Performance of Textiles – functional criteria	H4.1	4 – 5
5	1	Properties and Performance of Textiles – innovations	H3.2	2 – 3
6	1	Properties and Performance of Textiles – end-use applications	H4.1	3 – 4
7	1	Design – external factors	H6.1	3 – 4
8	1	Design – fabric decoration	H1.3	5 – 6
9	1	Design – manufacturing specification	H2.1	2 – 3
10	1	Australian Textile, Clothing, Footwear and Allied Industries – current issues	H5.1	3 – 4
11(a)	2	Australian Textile, Clothing, Footwear and Allied Industries	H5.1, H5.2	2 – 3
11(b)	3	Australian Textile, Clothing, Footwear and Allied Industries	H5.1, H5.2	2 – 4
12(a)(i)	2	Design - influence of culture	H6.1	2 – 5
12(a)(ii)	4	Design - influence of culture	H6.1	2 – 5
12(b)	2	Design - principles of colouration	H1.3	2 – 4
12(c)	2	Design - textile art forms	H6.1	2 – 4
13(a)	2	Properties and Performance of Textiles – end-use applications	H3.1 H4.1	2 – 3
13(b)	2	Properties and Performance of Textiles – end-use applications	H3.1, H4.1	2 – 4
13(c)(i)	3	Properties and Performance of Textiles – finishing techniques	H3.1, H4.1	2 – 5
13(c)(ii)	3	Properties and Performance of Textiles – end-use applications	H3.1, H4.1	2 – 5
14(a)	2	Design – factors affecting success of designer	H6.1	2 – 4
14(b)	3	Design – sources of inspiration	H6.1	2 – 5
14(c)	10	Design – influence of designer	H6.1	2 – 6
15(a)	2	Properties and Performance of Textiles – innovation in textile technology	H3.2	2 – 4
15(b)	3	Properties and Performance of Textiles – effect of innovation on textile manufacture	H3.2	2 – 5
15(c)	10	Properties and Performance of Textiles – impact on consumers and manufacturers	H3.2	2 – 6

Major Textiles Project				
Component	Marks	Criteria	Syllabus outcomes	Targeted performance bands
Supporting Documentation	5	Design inspiration	H1.1,H1.2	2 – 6
	5	Visual design concept development	H1.1,H2.1	2 – 6
	5	Manufacturing specification	H2.1	2 – 6
	10	Investigation, experimentation and evaluation	H1.1, H3.1, H4.1, H4.2	2 – 6
Textile item(s)	25	Appropriate design Level of creativity/innovation Degree of difficulty Degree of proficiency in manufacture of textile item(s) Management of item(s) to completion	H1.2, H1.3, H2.1, H2.3	2 – 6



Sample marking guidelines for Textiles and Design

The following marking guidelines have been developed for selected questions from the 2001 HSC Specimen Examination in Textiles and Design. These guidelines indicate the approach that would be taken to marking questions.

For each question, the following are typically included:

1. The syllabus outcomes that are targeted by the question.
2. The assessment rubric from the specimen paper, where there is one, listing the set of general criteria that are used to assess responses.
3. The marking guidelines, which show the criteria to be applied to responses along with the marks to be awarded in line with the quality of the responses. For extended-response questions, performance is described at a number of levels of performance, each covering a range of marks.
4. A sample answer or some points that answers might include. Sample answers indicate the scope and depth of treatment expected, and are not intended to be prescriptive. Similarly, the points that could be included in answers are not intended to be an exhaustive list, but rather an indication of the considerations that students could include in their responses.

Marking guidelines will generally require some refinement at the Marking Centre to take account of unanticipated responses that students present. For essay-type questions, the standard described at each mark range will be made clear during pilot-marking by the selection of sample scripts.

In a standards-referenced framework, examination questions are closely linked to syllabus content and outcomes. Expectations of the question are to be clear in the wording of the question. Marking guidelines will be developed at the same time as the examination questions, by examination committees. The development of marking guidelines will be guided by the Board's *Principles for Developing Marking Guidelines Examinations in a Standards-Referenced Framework*, published in Board Bulletin Volume 9 Number 3 (May 2000).

Sample Marking Guidelines – Textiles and Design

Marks

Question 12 — Design (10 marks)

(a) Identify a specific culture you have studied.

.....

(i) State TWO factors that have influenced the textile designs of the identified culture. 2

Outcome assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
• States two factors	2
• States one factor	1

Answers could include:

Availability of resources, technological development

(ii) How are aspects of the identified culture reflected in contemporary textile design? 4

Outcome assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
• Two or more aspects of the identified culture are given, with a range of examples showing a clear connection to contemporary textile design	4
• Two or more aspects of the identified culture are given, showing some connection to contemporary textile design	3
• One aspect of the identified culture is given, showing some connection to contemporary textile design	2
• One aspect of the identified culture is given	1

Answers could include:

- Use of particular motifs, use of a specific fabric

(b) Explain the role of steam in the printing of textile materials. 2

Outcome assessed: H1.3

MARKING GUIDELINES

Criteria	Marks
• Explains why and/or how steam assists in the printing of textile materials	2
• States the role of steam in printing	1

Sample answer:

Steam assists in the transfer of dye molecules from the dye liquid to the fabric via heat and moisture.

- | | Marks |
|---|--------------|
| (c) Describe TWO ways in which yarns have been used to produce textile art forms. | 2 |

Outcome assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
• Describes two ways yarns have been used to produce textile art forms	2
• Describes one way yarns have been used to produce textile art forms	1

Answers could include:

Yarns may be couched onto a textile surface to incorporate texture and depth. Yarns can be woven into the warp/weft at various stages to produce a sculptured effect.

Question 14 — Design (15 marks)

- | | |
|---|----------|
| (a) Name a contemporary designer you have studied and briefly describe TWO factors that have contributed to the success of this designer. | 2 |
|---|----------|

Outcome assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
• Names a contemporary designer and provides characteristics and features of two factors that have contributed to the success of the designer	2
• Names a contemporary designer and provides characteristics and features of one factor OR • Lists two factors that have contributed to the success of the designer	1

Answers could include:

Contemporary designers may include Collette Dinnigan, Charlie Brown and Akira Isogawa. Factors that may have contributed to their success may include technological, economic and available facilities.

- | | |
|--|----------|
| (b) Identify ONE source of inspiration for the designer identified in part (a) and explain how this is incorporated into their work. | 3 |
|--|----------|

Outcome assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Identifies one source of inspiration and provides details about how this inspiration is reflected in the specific item design 	3
<ul style="list-style-type: none"> Identifies one source of inspiration and gives an example of how this is incorporated in the work of the designer 	2
<ul style="list-style-type: none"> Identifies one source of inspiration 	1

Answers could include:

Depending on the designer, the source of inspiration could be a specific landform, a building, a waterway, etc. The source of inspiration could be incorporated into the design of the garment, into the fabric surface design or into the colours used.

- (c) Evaluate the influence of the designer named in part (a) on current design trends. **10**

Outcome assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Identifies components or features of the designer's work, the relationship between them and to the visual design concept Demonstrates a clear understanding of the influence of these on current design trends 	9 – 10
<ul style="list-style-type: none"> Identifies components or features of the designer's work Briefly outlines the relationship between them and to the visual design concept Demonstrates a basic understanding of the influence of these on current design trends 	7 – 8
<ul style="list-style-type: none"> Identifies components or features of the designer's work EITHER identifies the relationship between them OR demonstrates a clear understanding of the influence of these on current design trends 	5 – 6
<ul style="list-style-type: none"> Identifies a component/feature and lists influences on current design trends 	3 – 4
<ul style="list-style-type: none"> States that the designer has influenced a specific design trend 	1 – 2

Answers could include:

Depending on the designer, the components/features could include surface decoration, specific design lines or trims used in garments and how these relate to the visual design concept of the designer. The influence of the designer in these areas is then linked to current design trends.



Sample marking guidelines for practical tasks and submitted works in Textiles and Design

The following sample marking guidelines have been developed for the Major Textiles Project components of the HSC Examination in Textiles and Design. In conjunction with the previously published sample marking guidelines for selected questions from the 2001 HSC Specimen Examination paper, they indicate the approach that would be taken to marking student responses for the entire examination.

For these components of the examination, the following are included:

1. A description of the task, derived from the syllabus
2. The syllabus outcomes that are assessed by the task
3. The criteria, derived from the outcomes, that are used to assess the task
4. The marking guidelines for each component of the task

The marking guidelines describe the full range of performance typically demonstrated by students. Descriptions are given for ranges of marks, representing performances at different levels of achievement. In marking a response, the marker initially assigns it to one of these levels, and the judgment is then refined to decide on the mark to be awarded. Markers use a variety of strategies, including sample responses, to assist them in this process.

For the HSC examinations in 2001 and beyond, marking guidelines for all parts of the examination will be developed by the examination committee. The development of marking guidelines will be guided by the Board's *Principles for Developing Marking Guidelines in a Standards-Referenced Framework*, published in Board Bulletin Volume 9 Number 3 (May 2000).

These marking guidelines need to be read in conjunction with the syllabus and the syllabus errata published in Board Bulletin Vol 9 No 8, November 2000. The syllabus errata include minor changes to the criteria for examining the 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.

Task: Major Textiles Project (50 marks)

The Major Textiles Project will enable students to demonstrate the development of manipulative, graphical, communication, research, decision-making, management and manufacturing skills by producing a high quality functional and aesthetic textile item and appropriate supporting documentation.

The project focus may consist of one or more related items from ONE of the following focus areas:

- apparel
- furnishings
- costume
- textile arts
- non-apparel.

The selected focus area allows students to explore in detail one area of interest through a creative textile design process that integrates the areas of Design, Properties and Performance of Textiles and the Australian Textile, Clothing, Footwear and Allied Industries.

The Major Textiles Project has TWO components:

- (a) supporting documentation:
 - design inspiration (5 marks)
 - visual design development (5 marks)
 - manufacturing specification (5 marks)
 - investigation, experimentation and evaluation (10 marks)
- (b) textile item/s (25 marks)

The Major Textiles Project:

- must be individually produced by the candidate. Group projects are not permitted
- must be certified on the appropriate form, provided by the Board of Studies, as the original work of the candidate and identifiable only through the candidate and centre numbers
- must be completed by the student and certified by the supervising teacher as the student's own work
- must include supporting documentation
- must conform to the following packaging specifications. The overall volume of the packaging container, which includes both the supporting documentation and the item/s, must not exceed 0.2 m^3 . Examples of package sizes that equal the maximum volume are $1 \text{ m} \times 1 \text{ m} \times 0.2 \text{ m}$ and $1.2 \text{ m} \times 0.5 \text{ m} \times 0.33 \text{ m}$. Note that the maximum length of any side must not exceed 1.2 m.

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 <ul style="list-style-type: none"> • 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
<p>Limited communication of the design inspiration by</p> <ul style="list-style-type: none"> • 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 <p>Candidates may achieve 2 – 3 marks as indicated above OR by satisfying a combination of the criteria for other mark ranges.</p>	2 – 3
<p>Minimal communication of the design inspiration by</p> <ul style="list-style-type: none"> • Identifying the focus area • Briefly mentioning the intention of the item/s <p>Candidates may achieve 1 mark as indicated above OR by satisfying a subset of the criteria for other mark ranges.</p>	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
<p>Clear communication of the visual design development by</p> <ul style="list-style-type: none"> • 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 	<p>4 – 5</p>
<p>Limited communication of the visual design development by</p> <ul style="list-style-type: none"> • 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 <p>Candidates may achieve 2 – 3 marks as indicated above OR by satisfying a combination of the criteria for other mark ranges.</p>	<p>2 – 3</p>
<p>Minimal communication of the visual design development by</p> <ul style="list-style-type: none"> • 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 <p>Candidates may achieve 1 mark as indicated above OR by satisfying a subset of the criteria for other mark ranges.</p>	<p>1</p>

**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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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
<ul style="list-style-type: none"> • 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
<ul style="list-style-type: none"> • 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 <p>Candidates may achieve 7 – 8 marks as indicated above OR by satisfying a combination of the criteria for other mark ranges.</p>	7 – 8
<ul style="list-style-type: none"> • 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 <p>Candidates may achieve 5 – 6 marks as indicated above OR by satisfying a combination of the criteria for other mark ranges.</p>	5 – 6
<ul style="list-style-type: none"> • 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 <p>Candidates may achieve 3 – 4 marks as indicated above OR by satisfying a combination of the criteria for other mark ranges.</p>	3 – 4
<ul style="list-style-type: none"> • 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 <p>Candidates may achieve 1 – 2 marks as indicated above OR by satisfying a subset of the criteria for other mark ranges.</p>	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

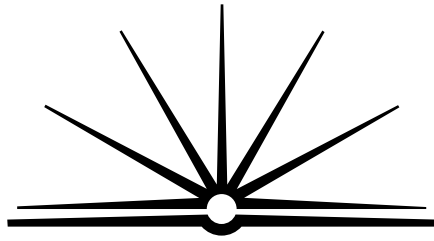
Outcomes assessed: H1.2, H2.2, H2.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • 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
<ul style="list-style-type: none"> • 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 <p>Candidates may achieve 16 – 20 marks as indicated above OR by satisfying a combination of the criteria for other mark ranges.</p>	16 – 20
<ul style="list-style-type: none"> • 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 <p>Candidates may achieve 11 – 15 marks as indicated above OR by satisfying a combination of the criteria from other mark ranges.</p>	11 – 15
<ul style="list-style-type: none"> • 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 <p>Candidates may achieve 6 – 10 marks as indicated above OR by satisfying a combination of the criteria from other mark ranges.</p>	6 – 10

Criteria	Marks
<ul style="list-style-type: none"> • 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 <p>Candidates may achieve 1 – 5 marks as indicated above OR by satisfying a subset of the criteria from other mark ranges.</p>	<p>1 – 5</p>



B O A R D O F S T U D I E S
NEW SOUTH WALES

2001
HIGHER SCHOOL CERTIFICATE
SPECIMEN EXAMINATION

Textiles and Design

General Instructions

- Reading time – 5 minutes
- Working time – $1\frac{1}{2}$ hours
- Write using blue or black pen
- Write your Centre Number and Student Number at the top of page 7

Section I Pages 2 – 5

Total marks **(10)**

- Attempt Questions 1 – 10
- Allow about 15 minutes for this section

Section II Pages 7 – 11

Total marks **(25)**

- Attempt Questions 11 – 13
- Allow about 45 minutes for this section

Section III Page 13

Total marks **(15)**

- Attempt either Question 14 or Question 15
- Allow about 30 minutes for this section

Section I

Total marks (10)

Attempt Questions 1 – 10

Allow about 15 minutes for this section

Use the multiple-choice answer sheet.

Select the alternative A, B, C or D that best answers the question. Fill in the response oval completely.

Sample $2 + 4 =$ (A) 2 (B) 6 (C) 8 (D) 9
 A B C D

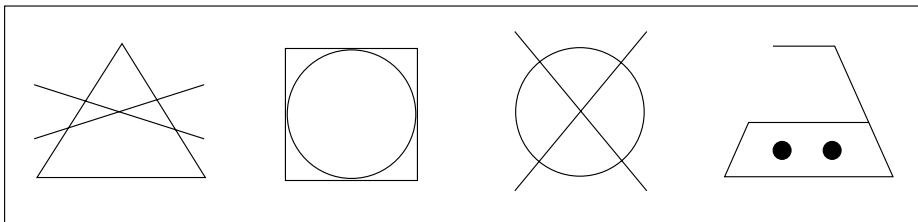
If you think you have made a mistake, put a cross through the incorrect answer and fill in the new answer.

A B C D

If you change your mind and have crossed out what you consider to be the correct answer, then indicate this by writing the word *correct* and drawing an arrow as follows:

A B ^{*correct*} ← C D

- 1 Which of the following is a textile product developed to meet environmental concerns?
- (A) Canvas
 - (B) Microfibre fabric
 - (C) Lycra clothing
 - (D) SPF clothing
- 2 Which one of the following characterises the current Australian textiles, clothing, footwear and allied industries?
- (A) High labour costs and low manufacturing costs
 - (B) High levels of imports and low levels of tariff protection
 - (C) Low levels of imports and low levels of tariff protection
 - (D) Low labour costs and high manufacturing costs
- 3 The following symbols appear on the care label of a textile item.



- What two processes does the label suggest could be applied to the textile item?
- (A) Bleaching and ironing
 - (B) Bleaching and dry-cleaning
 - (C) Dry-cleaning and tumble-drying
 - (D) Ironing and tumble-drying
- 4 Which one of the following materials would be the most appropriate choice for a backpacker's tent?
- (A) Cotton fibre, soft spun yarn, twill weave fabric
 - (B) Polyester fibre, staple spun yarn, plain weave fabric
 - (C) Nylon fibre, multifilament yarn, plain weave fabric
 - (D) Silk fibre, monofilament yarn, satin weave fabric

- 5** Why have computer-linked sewing machines been developed?
- (A) To save time
 - (B) To reduce wastage
 - (C) To increase employment
 - (D) To enhance fabric performance
- 6** What properties do the fibres chosen for use in floor coverings need to have?
- (A) Comfort and durability
 - (B) Ease-of-care and absorbency
 - (C) Durability and ease-of-care
 - (D) Absorbency and durability
- 7** Which of the following is an example of an external factor that can influence the success or failure of a designer?
- (A) Access to financial support
 - (B) Qualifications of the designer
 - (C) Size of the workspace
 - (D) Amount of trade protection
- 8** Which of the following statements best describes the process of dyeing?
- (A) Fibre is immersed in liquid that contains dye, and the dye molecules diffuse into the amorphous regions of the fibre.
 - (B) Dye paste is rubbed into the fibres and then immersed in liquid to assist absorption of the dye molecules.
 - (C) Fibres are mixed with dye molecules and then liquid is added to assist in absorption.
 - (D) Dye is applied to the fibre surface, allowed to soak into the amorphous regions and then mixed with liquid to improve absorption.

- 9** What do manufacturing specifications NOT include?
- (A) Pattern shapes
 - (B) Equipment lists
 - (C) Fabric samples
 - (D) Costing details
- 10** What manufacturing strategies need to be employed to transform garments from suitability for a niche market to suitability for a mass market?
- (A) Reduction of cost and increase in production rate
 - (B) Reduction of production rate and increase in variety
 - (C) Reduction of production time and increase in labour intensity
 - (D) Reduction of materials and limit in number of designs

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Centre Number

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Student Number

Section II

Total marks (25)

Attempt Questions 11 – 13

Allow about 45 minutes for this section

Answer the questions in the spaces provided.

	Marks
Question 11 — Australian Textiles, Clothing, Footwear and Allied Industries (5 marks)	
(a) Identify a marketing strategy that could be adopted for a specific textile product. Explain why it is appropriate for this particular product.	2
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(b) Describe ONE way in which the Australian textiles, clothing, footwear and allied industries have responded to the problems of pollution associated with the industry.	3
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Question 12 — Design (10 marks)

(a) Identify a specific culture you have studied.

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(i) State TWO factors that have influenced the textile designs of the identified culture. **2**

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(ii) How are aspects of the identified culture reflected in contemporary textile design? **4**

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(b) Explain the role of steam in the printing of textile materials. **2**

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Question 12 continues on page 9

Marks

Question 12 (continued)

- (c) Describe TWO ways in which yarns have been used to produce textile art forms. **2**

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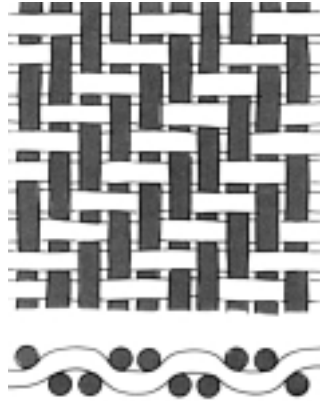
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End of Question 12

Please turn over

Question 13 — Properties and Performance of Textiles (10 marks)

- (a) Identify the fabric structure in the diagram. Explain why it is an appropriate structure for denim jeans. 2



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- (b) Different clothing is worn for different kinds of activity. State TWO properties the person in the diagram would demand of the fabric used in the clothing worn for this activity. 2



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Question 13 continues on page 11

Question 13 (continued)

(c) Umbrellas are to be manufactured for use in outdoor cafes.

- (i) Explain why cotton is NOT the most appropriate choice of fibre for the umbrellas. If cotton fabric were to be used, name a finish that could be applied to overcome the problems identified. **3**

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- (ii) Suggest an appropriate fabric for the umbrellas and explain how it meets TWO functional performance criteria. **3**

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End of Question 13

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Section III

Total marks (15)

Attempt either Question 14 or Question 15

Allow about 30 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

	Marks
Question 14 — Design (15 marks)	
(a) Name a contemporary designer you have studied and briefly describe TWO factors that have contributed to the success of this designer.	2
(b) Identify ONE source of inspiration for the designer identified in part (a) and explain how this is incorporated into their work.	3
(c) Evaluate the influence of the designer named in part (a) on current design trends.	10

OR

Question 15 — Properties and Performance of Textiles (15 marks)

(a) Identify a new technology in ONE of the following areas and briefly explain how the new technology works.	2
<ul style="list-style-type: none">• Fabric manufacture• Yarn manufacture• Fibre manufacture• Product construction	
(b) Explain how the new technology has changed textile manufacture.	3
(c) Evaluate the impact of the new technology on both consumers and manufacturers.	10

End of paper

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