

**2002 HSC Notes from
the Marking Centre
Textiles and Design**

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2002 HSC NOTES FROM THE MARKING 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 2002 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 2002 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 items using a variety of materials to develop inspirational ideas.

Projects incorporated a range of construction techniques that 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 that the project was less textile oriented and restricted the application of textile construction techniques and limited the depth of information included in the supporting documentation.

There is no requirement for apparel items to be displayed on a mannequin. It is recommended that if students wish to mount non-apparel or textile arts projects under glass, the markers should still be able to access the project for thorough marking.

Textile Item/s

A full range of textile items was submitted, from high through to elementary standard. Apparel was the most popular focus area, followed by Costume, Textile Arts, Furnishings and Non-Apparel.

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.

- appropriate techniques utilised in the construction and/or design and the textile item/s completed to a high standard of manufacture.
- completed textile item/s, reflecting efficient time management.

Elementary standard Textile Item/s:

- did not indicate relevance of design to purpose and chose inappropriate design features for the purpose.
- showed little or no creativity/innovation in the choice of either fabric, design or construction techniques.
- provided little to no evidence of degree of difficulty.
- showed little proficiency in the manufacture of textile item/s often choosing inappropriate manufacturing techniques.
- reflected poor time management by submitting incomplete item/s.

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 documentation kept within the maximum specification 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. Other documentation incorporated inspiration pictures/illustrations into a title page presentation. There is no requirement to include title pages and/or a bibliography. These inclusions will impact on page limit requirements.

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, using readable script, font type and size. Some documentation can be difficult to read if paper and/or print colours are distracting. Some outstanding contemporary presentations included excellent drawings and sketches, interesting collage of pictures, photographs, a combination of colour schemes and font type that carried through a thematic concept using computer applications.

It was evident that time management was an issue for some candidates, as they did not complete the Investigation, Experimentation and Evaluation component.

Design inspiration

- Relevance to focus area – most candidates were able to explain the relationship of the design inspiration to the nominated focus area. Better documentation explained how the candidates planned to interpret the inspiration in a textile medium.

- Justification of creative and/or innovative design – better documentation justified design ideas developed from the design inspiration while weaker documentation either listed or briefly mentioned the intention of the item/s.
- Relationship to historical/cultural or contemporary factors – better explanations critically analysed the relationship of the design inspiration to one or more of the factors.

Visual design development

- Drawings/sketches – better documentation included appropriately labelled high-quality drawings/sketches that clearly indicated the link between inspiration and design.
- Inspiration development and evaluation of ideas – better documentation explained the inspiration, development and evaluation of design ideas for the textile item/s. Simply presenting the final design without visual explanation does not outline development.
- Analysis of functional and aesthetic design – better documentation critically analysed the functional and aesthetic aspects of the design, considering strengths and weaknesses with reference to the elements and principles of design. Poor documentation described or listed only functional or aesthetic aspects.
- Evidence of creativity throughout visual design development and quality presentation of visual design development – candidates were not required to write notes under these headings. Better documentation 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 – Generally this component was well done with the majority of candidates describing the textile item/s accurately and in detail.
- Production drawings – Better documentation provided high quality production drawings including front and back views that clearly reflected the textile item/s. Labelling was clear and relevant.
- Technical production plans – Most documentation included a production plan while the better plans included relevant detail using explanations of the production process.
- Product label – This was generally well done with better documentation including a product label designed to a high standard for the textile item/s, and including all relevant information. It is preferable from the markers' point of view that the product label be included in the supporting documentation and not attached to the textile item/s.

Investigation, experimentation and evaluation

- This component was the weakest again this year.

- Few candidates provided evidence of experimentation with materials, equipment and manufacturing processes applicable to the textile item/s. Explanation of the modification of the design and /or construction as a result of the experimentation was often omitted.
- Better documentation provided thorough details of the use of materials, equipment and manufacturing processes and clearly justified their use on the basis of comprehensive investigations.
- Many candidates omitted to evaluate the properties and performance of fabric, yarn and fibre used in relation to the end-purpose. Some documentation included textbook explanation without any relationship to the textile item/s end use.

Written Examination

General Comments

In 2002, approximately 1300 candidates attempted the Textiles and Design examination.

Teachers and candidates should be aware that examiners might ask questions that address the syllabus outcomes in a manner that requires candidates to respond by integrating their knowledge, understanding and skills developed through studying the course. This reflects the fact that the knowledge, understanding and skills developed through the study of discrete sections, should accumulate to a more comprehensive understanding than may be described in each section separately.

Section I

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

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

Section II

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

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 fully answer questions.

Responses were generally poor for this section. Many responses indicated only a general understanding of the topic without precise facts. Candidates need to be more fully prepared for this section with a thorough understanding of the industry.

- (a) Many responses lacked clear understanding of the government’s action in attempting to make the industry more competitive. They used outdated and confusing information with incorrect examples. Candidates were unable to identify and explain government initiatives.

Answers may include: Import Credit Scheme allowing companies that are exporting textile products credits on the import of fabrics.

- (b) This part was answered better than part (a) with the majority of responses identifying and discussing the advantages of cheaper labour available overseas. Better responses identified more than one issue relevant to a company’s decision and were able to describe points for and or/ against. Very few were able to give more than one reason.

Answers may include: High cost of labour in Australia-advantage is cheaper labour overseas. Disadvantage is overseas assembly causes companies to lose the quick response time. Manufacturing their goods off shore gives companies access to various government assistance packages. Disadvantage is that company has reduced management of quality control.

Question 12 – Design

Best responses were for parts (a) and (c).

- (a) Most responses included definitions of functional and aesthetic design, with better responses including relevant examples to distinguish between the two. Poorer responses restricted their answer to an aspect or feature of design, for example, a zipper to get in and out of a dress, without relating this to functional design and clearly distinguishing between the two.

Answers may include: Aesthetic design is purely for appearances and functional design relates to features that are relevant to the performance of the product and its use.

- (b) (i) Some responses were able to identify one principle used in textile dyeing but few used the correct terminology. Many were confused between principles and processes of dyeing.

Answers may include: Migration of dye to fabric surface.

- (ii) The majority of responses described an experiment that demonstrated a dyeing principle. Descriptions were generally clear and experimentation simple. Better responses described an experiment and clarified how and why the experiment demonstrated the

identified principle. These also gave experiment results and conclusions relating back to the identified principle. The best answers gave more explicit recounts of their experiments and mentioned a ‘control’ to evaluate results. Poor responses merely described a dyeing experiment with no relationship to a principle or any evaluation.

Answer may include: Experiment: 1. Immersion of dry fabric in cold dye bath. 2. Immersion of wet fabric in cold dye bath. The experiment demonstrates that the wetting out of the fabric improves the affinity of the dye to the fabric and therefore increases the rate and evenness of the dye uptake.

- (c) Most candidates named a culture with better responses identifying and describing a process specific to that culture. Some identified a number of processes including dyeing, printing, embroidery etc but omitted to describe one in detail giving the characteristics and features of the process. Poorer responses gave superficial descriptions of a colouring process without any link to a culture.

Answers may include: Culture: India

Ikat is a method of applying colour to the warp yarns of a woven fabric before it is woven to produce patterns with a softened outline. The process involves the warp yarns being prepared for weaving, they are tied to resist the dye penetrating in selected areas followed by immersion in dye. The yarns may be dyed in one or more colours.

Question 13 – Properties and Performance of Textiles

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

- (a) (i) There was a wide range of responses with the better ones identifying a recent innovation in decorative techniques used in the production of textiles. Some responses interpreted recent innovation to be any type of decorative technique.

Answers may include: Machine embroidery on fabrics or garments using computerised multi-head embroidery machines.

- (ii) Most responses were able to state one impact of the innovation on the consumer and manufacturer. The better responses were able to extensively discuss the impact of the innovation on both the consumer and the manufacturer. Poorer responses stated an impact on either the consumer or manufacturer.

Answers may include: Implications for the consumer include that the finished products are available in a wide variety of prices because of low cost manufacture. Creates wider choice for consumers. Implications for the manufacturer include opportunity for specialist embroidery enterprise. Manufacturers can vary product lines economically. Increased ability to customise end products.

- (b) (i) Most responses named a recent innovation in fibre, yarn or fabric that enhances fabric performance. Some techniques were not recent, for example mercerisation and some candidates named old fabric finishing techniques, for example calendaring.

Answers may include: Smart fabrics, Coolmax, Gortex, Anti-bacterial chemicals in fibres, Teflon coating for soil resistance.

- (ii) Descriptions were generally poor for this part with few explaining how the innovation enhanced the performance of a fabric. Better responses described technical detail of the innovation and how the performance of the fabric was enhanced. Poorer responses limited the description given or stated the effect of the innovation.

Answers may include: Dynamic climate control: Fabrics that contain electric circuits and sensors to respond to stimuli. This enables the production of air conditioned fabrics that have active temperature regulation enabling the wearer to maintain a feeling of well being in varying climate conditions.

Section III

This section was mandatory with candidates choosing to answer either Question 14 or 15. A higher proportion of candidates chose to answer Question 14.

Question 14 – Design

- (a) Better responses identified a focus area and clearly outlined a relevant historical design development. Responses gave four to five historical design developments related to the same textile item, for example, women's underwear, fastenings, and swimwear. Most responses outlined apparel or accessories. Some responses included silhouette, design features, colour, and fibre, fabrics and construction techniques. Poorer responses appeared to try to adapt information prepared for either a culture or contemporary designer type question, with limited success. Many listed technological and societal developments rather than design developments. Some clearly did not understand the meaning of historical design development.

Answers may include: Focus area: Apparel Swimwear including: Silhouette modification, fibre composition, fabric structure, society's perception of modesty, need for SPF, specialisation of swimwear-competitive swimming, surfing.

- (b) Better responses demonstrated an understanding of how to analyse. They identified a relationship between historical design developments and contemporary textiles giving several examples for the identified focus area. Poorer responses described how and why designs had changed but omitted to relate to impact on contemporary textiles. Some responses were confusing as they discussed how society and technology had impacted upon design development and related this information to more than one focus area.

Answers may include: Focus area: Apparel – Specialisation of swimwear has led to the development of a variety of fabrics and garment designs for different water sports, for example speed skins designed for minimum water resistance. Microfibre boardshorts for lightweight and quick drying properties and fabric composites for wet suits. Swimwear style garments and their influence on clothing worn for track and field, aerobics and gymnastics. Swimwear style garments and their influence on everyday clothing, for example boardshorts and lycra tops.

Question 15 – Properties and Performance of Textiles

- (a) Better responses outlined several technological advances in machinery, stating the main features for each one. They were able to name specific machinery rather than generalising computer technology. Many responses outlined Computer Aided Design, Computer Aided Machinery, computerised embroidery machines, robotics, laser cutting machines etc. Poorer responses only named a technological advance without outlining its features. They also listed technological developments but did not relate to their impact on the production of textile items.

Answers may include: Computerised cutting machines, computerised Jacquard knitting machines, garment assembly systems, digital printing, shuttleless weaving, computerised embroidery machines.

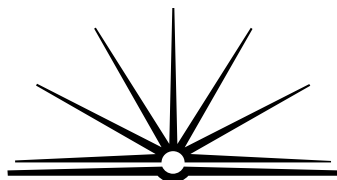
- (b) Better responses evaluated the impact of each technological advance outlined in part (a) and related it to the changing nature of the industry. They chose recent technological advances and related the impact on current issues in society such as pollution. Poorer responses tended to outline how the industry has changed with little reference to technological advances.

Answers may include: Computerised cutting machine-possibility of fast and accurate mass production at a low cost for manufacture offshore or quick response manufacture locally.

Textiles and Design

2002 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I			
1	1	Design — Contemporary designers	H6.1
2	1	Properties and Performance of Textiles — End-use applications	H3.1
3	1	Design — Cultural influences	H6.1
4	1	Australian Textile, Clothing, Footwear and Allied Industries — Appropriate and sustainable textile resources	H5.2
5	1	Properties and Performance of Textiles — Finishing techniques to enhance fabric performance	H4.1
6	1	Design — Changing trends in society and contemporary designers	H6.1
7	1	Properties and Performance of Textiles — Advantages and disadvantages of innovations	H3.2
8	1	Australian Textile, Clothing, Footwear and Allied Industries — Marketing of textile products	H5.1
9	1	Properties and Performance of Textiles — Use of textiles to enhance performance of fibre or yarn	H3.2
10	1	Design — Printing	H1.3
Section II			
11(a)	2	Australian Textile, Clothing, Footwear and Allied Industries — Current issues	H5.2
11(b)	3	Australian Textile, Clothing, Footwear and Allied Industries — Current issues	H5.2
12(a)	2	Design — Functional and aesthetic design	H1.2
12(b)(i)	1	Design — Principles of applying colour	H1.3
12(b)(ii)	3	Design — Principles of applying colour	H1.3
12(c)	4	Design — Influence of culture on design	H6.1
13(a)(i)	1	Properties and Performance of Textiles — Innovations and emerging textile technologies	H3.2
13(a)(ii)	4	Properties and performance of Textiles — Impact of innovations and technologies	H3.2
13(b)(i)	1	Properties and Performance of Textiles — Innovations in fibre yarn and fabric	H3.2
13(b)(ii)	4	Properties and Performance of Textiles — Innovations and emerging technologies	H3.2
Section III			
14(a)	5	Design — Historical design development	H6.1
14(b)	10	Design — Historical design development of selected focus area and its influence on contemporary society	H6.1
15(a)	5	Properties and Performance of Textiles — Technological advances in machinery	H3.2
15(b)	10	Properties and Performance of Textiles — Impact of technological advances in machinery on the changing nature of the industry	H3.2



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

2002 HSC Textiles and Design Marking Guidelines — Major Textiles Project

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 <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* (pp 31–33) 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. 	4–5
<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>	2–3
<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>	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).

Outcomes 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

Criteria	Marks
<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
<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>	1–5

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Section II — Australian Textiles, Clothing, Footwear and Allied Industries

Question 11 (a)

Outcomes assessed: H5.2

MARKING GUIDELINES

Criteria	Marks
• Identifies one government action and explains how it attempts to make the Australian TCFA more competitive internationally	2
• Identifies one government action	1

Question 11 (b)

Outcomes assessed: H5.2

MARKING GUIDELINES

Criteria	Marks
• Identifies two issues relevant to a company's decisions and describes points for and/or against OR • Identifies one issue relevant to a company's decisions and describes points for and against	3
• Identifies an issue and describes points for/or against	2
• Identifies an issue	1

Question 12 (a)*Outcomes assessed: H1.2***MARKING GUIDELINES**

Criteria	Marks
• Clearly indicates the differences between functional and aesthetic design	2
• Defines either functional or aesthetic design	1

Question 12 (b) (i)*Outcomes assessed: H1.3***MARKING GUIDELINES**

Criteria	Marks
• Gives one principle used in textile dyeing	1

Question 12 (b) (ii)*Outcomes assessed: H1.3***MARKING GUIDELINES**

Criteria	Marks
• Describes the experiment and clarifies how and why the experiment demonstrates the identified principle	3
• Describes the experiment and relates it to the principle	2
• Describes a dyeing experiment	1

Question 12 (c)

Outcomes assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Names the process of applying colour to textiles and describes in detail the characteristics and features of this process used by the identified culture 	4
<ul style="list-style-type: none"> Names the process of applying colour to textiles and describes the characteristics and features of this process used by the identified culture 	3
<ul style="list-style-type: none"> Names the process of applying colour to textiles with brief description of the process used by the identified culture <p>OR</p> <ul style="list-style-type: none"> Describes the process of applying colour to textiles used by the identified culture without naming the process 	2
<ul style="list-style-type: none"> Names the process of applying colour to textiles used by the identified culture <p>OR</p> <ul style="list-style-type: none"> Minimal description of the process of applying colour to textiles used by the identified culture <p>OR</p> <ul style="list-style-type: none"> Names and describes the process of applying colour to textiles that is not relevant to the identified culture 	1

Question 13 (a) (i)

Outcomes assessed: H3.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Names a recent innovation in decorative techniques used in the production of textiles 	1

Question 13 (a) (ii)

Outcomes assessed: H3.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Extensive discussion of the impact of the innovation for the consumer and the manufacturer 	4
<ul style="list-style-type: none"> Thorough discussion of the impact of the innovation for the consumer and manufacturer 	3
<ul style="list-style-type: none"> Discusses some implications of the innovation for the consumer or manufacturer 	2
<ul style="list-style-type: none"> Limited discussion of one implication of the innovation 	1

Question 13 (b) (i)*Outcomes assessed: H3.2***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">Names a recent innovation in fibre yarn or fabric (in approximately the last 20 years)	1

Question 13 (b) (ii)*Outcomes assessed: H3.2***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">Thoroughly describes the innovation identified in part (b) (i) and explains how the innovation enhances the performance of a fabric	4
<ul style="list-style-type: none">Describes the innovation identified in part (b) (i) and explains how the innovation enhances the performance of a fabric	3
<ul style="list-style-type: none">Clearly describes the innovation identified in part (i) <p>OR</p> <ul style="list-style-type: none">Explains how the innovation enhances the performance of a fabric	2
<ul style="list-style-type: none">Limited description given <p>OR</p> <ul style="list-style-type: none">States the effect of the innovation	1

Section III

Question 14 (a)

Outcomes assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
• Clearly identifies the main features of the historical design developments for focus area specified	4–5
• Identifies historical design developments in textiles for the focus area specified	2–3
• Identifies a relevant historical design development	1

Question 14 (b)

Outcomes assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
• Analyses the impact of a range of historical design developments in the selected focus area on contemporary textiles	9–10
• Analyses the impact of some historical design developments in the selected focus area on contemporary textiles	7–8
• Describes the impact of some historical design developments in the selected focus area on contemporary textiles	5–6
• Describes the impact of one historical design development in the selected focus area on contemporary textiles	3–4
• Identifies a link between a historical design development and contemporary textiles	1–2

Question 15 (a)

Outcomes assessed: H3.2

MARKING GUIDELINES

Criteria	Marks
• Clearly indicates technological advances in machinery that have impacted on the production of textile items	4–5
• Briefly indicates technological advances in machinery that have impacted on the production of textile items	2–3
• Names one technological advance in machinery that has impacted on the production of textile items	1

Question 15 (b)*Outcomes assessed: H3.2***MARKING GUIDELINES**

Criteria	Marks
• Evaluates the impact of the range of technological advances identified in part (a) on the changing nature of the industry	9–10
• Evaluates the impact of some technological advances identified in part (a) on the changing nature of the industry	7–8
• Explains the impact of some technological advances identified in part (a)	5–6
• Describes the impact of one technological advance identified in part (a)	3–4
• Identifies the impact of one technological advance not identified in part (a)	1–2