

**2003 HSC Notes from
the Marking Centre
Textiles and Design**

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2003 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 2003 Higher School Certificate Examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and question.

It is essential for this document to be read in conjunction with the relevant syllabus, the 2003 Higher School Certificate Examination, the Marking Guidelines and other support documents that 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 vast majority of candidates submitted Textile Item/s and Supporting Documentation for an identified focus area and clearly explained the relationship of their work to this focus area.

There was an outstanding range of creative and innovative items completed to a high standard, accompanied by supporting documentation that was professional and contemporary in presentation. For the majority of projects candidates had considered the materials and the end use of the items when selecting the most appropriate construction techniques. A number of candidates developed their own fabric structures using a wide range of decorative techniques.

In a few projects non-textile materials were used which did not relate to the end-use and this limited the depth of information that could be documented.

Supporting documentation must be limited to either the standard size A3 or A4 as stipulated in the syllabus and adhere strictly to the page limits.

Textile Item/s

Textile item/s from every focus area were submitted demonstrating a high standard through to elementary. Of the focus areas Apparel was the most popular followed by Costume, Textile Arts, Furnishings and Non-Apparel. The vast majority of textile item/s were fully completed and were appropriate for the intended purpose.

High standard Textile item/s provided the following:

- well-developed design clearly appropriate to the intended purpose
- carefully considered balance of the aesthetic and functional aspects of the overall design
- highly creative and/or innovative designs clearly linked to the overall purpose
- considered choices in the decision-making process for the selection of fabric/ design features/ constructions techniques

- complex design features and/or use of specialised fabrics and/or application of specialised or advanced construction techniques and/or application of decorative techniques
- proficient use of appropriate techniques in construction and design
- completed textile item/s reflecting efficient time management.

Elementary standard Textile Item/s:

- were designed with little relevance or appropriateness to the purpose
- showed little or no creativity/innovation in the choice of either fabric, design or construction techniques
- demonstrated little proficiency in the manufacture of the textile item/s often choosing inappropriate manufacturing techniques
- were incomplete and reflected poor time management.

Supporting Documentation

General Comments

Supporting documentation presented for each Textile Project varied from a very high standard through to elementary. Many outstanding contemporary presentations of the supporting documentation included well-labelled sketches and drawings, interesting and relevant annotated collages and appropriate samples. A combination of appropriate colour schemes, fonts and themes were used.

The majority of candidates adhered to size and page limit requirements and used a variety of communication techniques. Title pages, bibliographies, content pages and the use of plastic overlays are not required and impact on page limit requirements. The selection of font size, type, and colour and paper colour should assist the readability of the documentation. A minimum of size 10 font is desirable. The use of metallic pens impacted on the clarity and readability of the documentation. Some areas of the supporting documentation were rushed or incomplete indicating poor time management.

Design Inspiration

- **Relevance to the Focus Area**
Most candidates nominated a relevant focus area and provided some link to the design inspiration. Better documentation clearly explained the relationship of the design inspiration appropriate to the focus area.
- **Justification of creative and/or innovative design**
Most candidates were able to indicate the creative/innovative intention of the item/s. Better documentation thoroughly justified particular creative and/or innovative design ideas or techniques developed from the design inspiration.
- **Relationship to historical/cultural or contemporary factors**
Most candidates were able to identify an historical/cultural or contemporary factor that influenced the design of the item/s. Better documentation explained and critically analysed the relationship of the design inspiration to historical/cultural or contemporary factors that influenced the design of the item/s. Weaker documentation tried to make a link to each of the factors (historical/cultural and contemporary) which resulted in repetition of information with no analysis of the relationship to the design inspiration.

- Communication techniques to support written information
Better documentation was presented in a contemporary manner and used annotated collages of pictures and samples and/or graphical techniques to demonstrate a thorough understanding of the design inspiration.

Visual Design Development

- Drawings/sketches
Better documentation used appropriately labelled, high quality sketches/drawings that clearly indicated the link between the inspiration and the design ideas.
- Inspiration, development and evaluation of design ideas
Better documentation described the inspiration, and showed the development and evaluation of design ideas for the item/s through to the final design. Weaker documentation provided the final design without consideration of the development and evaluation of the design ideas.
- Analysis of functional and aesthetic design
Most documentation provided the functional or aesthetic features of the design. Better documentation critically analysed the functional and aesthetic aspects of the design considering its strengths and weaknesses and making reference to the elements and principles of design.
- Evidence of creativity throughout visual design development
Better documentation provided evidence of creativity throughout the development of the design ideas.
- Quality presentation of visual design development
Better documentation clearly presented the development of design ideas and concepts in a thorough, logical and sequential way.

Manufacturing Specification

- Description
Most documentation provided a detailed and accurate written description of the textile item/s. Weaker documentation did not indicate the use of a commercial pattern or the modifications made to them.
- Production drawings
Better documentation included high quality production drawings of the front and back views showing the grain line, pattern markings, were fully dimensioned, to scale and in proportion. Weaker documentation confused presentation and production drawing and placed production drawings on a figure. The production drawings were of a limited standard and often neglected to show grain lines and pattern markings and were not fully dimensioned.
- Technical production plans
Generally this was well done by the majority of candidates. Better documentation provided well-labelled swatches and a logical and sequential order of construction.
- Product label
This was well done by the majority of candidates.

Investigation, experimentation and evaluation

This area of the supporting documentation is still the weakest with documentation submitted by some candidates being incomplete, with limited or no justification of the use of materials, equipment and manufacturing processes and little evidence of evaluation of the properties and performance of fabric, yarn and fibre.

- Better documentation showed extensive experimentation, investigations and justification of materials, equipment and processes that were appropriate to the manufacture and end use of the item/s. Documentation showed how the results of experimentation have been used to modify design and/or construction.
- Weaker documentation did not link experimentation to the intended use and many experiments were inappropriate.
- Many candidates are still omitting to evaluate the properties and performance of the fabric, yarn and fibre used in relation to the end use.

Written Examination

General Comments

In 2003, approximately 1580 candidates attempted the Textiles and Design examination.

The responses to questions addressing the Australian Textile Industry show better preparation and understanding than in the previous year. Of the extended response options the Design question continues to be the most popular. Candidates need to ensure that they have a clear understanding of the ‘Glossary of Key Words’ to fully answer questions.

Section I

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

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

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 space provided on the paper. Candidate responses were generally good for this section and indicated a reasonable understanding of the Australian Textile Industry.

- (a) (i) Most responses provided a specific environmental concern associated with the Australian Textile Industry. Elementary responses identified general environmental concerns such as cutting down trees rather than one concern linked to the Australian textile industry. One-word answers were frequent, or a combination of several concerns.

Answers may include: water pollution, air pollution, noise pollution, water wastage, excess landfill (waste materials), toxins (chemicals), and drought.

- (ii) Better responses detailed one practice well and directly linked it to a specific environmental concern related to the Australian Textile Industry. They supported their answer with an example of a practice in common use by a sector of the Australian Textile Industry. Elementary responses tended to discuss innovation in general terms rather than give an industrial textile practice. Weaker responses often listed several unrelated practices to the concern given.

Answers may include:

- recycling of water on site in dyeing and finishing plants to prevent water pollution and conserve water
- extraction and filtering of air in manufacturing plants.

- (b) Better responses named an appropriate textile technology and described what it was, and how it related to an environmental problem. Elementary responses provided general information without giving any specific examples, or stating how it affected the environment.

Answers may include:

- genetically modified cotton for pest resistance reduces both water and air pollution
- use of non-toxic solvents in the production of environmentally friendly fibres such as Tencel.

Question 12 – Design

Many candidates had adequately prepared for this section of the paper and were able to answer this question well. Best responses were for parts (a) and (c).

- (a) The majority of candidates were able to identify a contemporary designer and their product(s). Weaker responses were unclear about the use of the term ‘contemporary’ and identified outdated designers.

Answers may include:

- Collette Dinnigan – women’s clothing and lingerie
- Anna Meike Mein – wearable art and wall hangings
- Catherine Martin – stage and screen costumes

- (b) Better responses described in detail aspects of the nominated designer and their relationship with current trends or how current trends in industry influence the work of the designer. They were able to give clear examples such as Collette Dinnigan’s use of beading, seen today in many garments, bags and shoes. Elementary responses outlined or identified only one aspect of the relationship between the designer and current trends. Many described the work of the designer with no relationship to current trends.

Answers may include:

Collette Dinnigan:

- use of lace and embroidered fabrics in day wear
- wearing of underwear as outer wear (petticoats)
- multiple layers
- emphasis on femininity.

Anna Meike Mein :

- use of environment as source of inspiration for design
- use of Australian flora and fauna
- use of sculptural relief in embroidery
- use of natural materials in textile arts – fibres, fabrics, and dyes.

- (c) Better responses identified at least two factors that contributed to the success of the designer and provided a thorough analysis of how the factors determined the success of the designer. Elementary responses provided a description of the designer's work or a history of the designer without identifying the factors contributing to the designer's success.

Answers may include:

- expertise in identifying markets, eg Collette Dinnigan's recognition of revival of vintage styling
- expertise developed through training, eg Catherine Martin's training at NIDA and TAFE
- financial assistance from government or sponsorship, eg Collette Dinnigan's funding for infrastructure support and management improvements
- economic – the effects of depression, inflation, deflation, market collapse and value of the Australian dollar
- social – growth of tourism
- political – globalisation of fashion industry.

Question 13 – Properties and Performance of Textiles

This section was mandatory and required short answer responses within the allocated spaces on the paper. Candidate responses were generally good for this section and indicated a reasonable understanding of this area of the syllabus. Some responses showed a lack of knowledge of recent fabric finish innovations and included finishes such as mercerisation. While candidates identified a fibre and fabric structure that were suitable some had little knowledge of the fibre properties or confused them with the fabric properties.

- (a) (i) Many candidates identified an innovative fabric finish, eg soil resistant finish and fire retardant finish. Better responses clearly identified two recent fabric finish innovations such as soil resistant, eg Scotchguard, fire retardant such as Proban, Adhesive lamination, Teflon anti-static, Triclosan to prevent odour.

Elementary responses provided only one appropriate fabric finishing technique that was recent or innovative. Some candidates gave a fibre, yarn or fabric innovation not a fabric finishing technique.

Answers may include:

- Adhesive lamination
- Teflon anti-static.

- (ii) Better responses explained how and why the identified finish impacted on fabric performance. This included the process of carrying out the finish, eg chemicals used and their method of application and the resultant effect on fabric properties and end uses. Elementary responses provided a general outline of the impact on the end result of the fabric finish with limited detail.

Answers may include:

- Adhesive lamination: this process is used to bond two and sometimes more layers of fabric together or to incorporate a membrane of some form. It is widely used in the manufacture of fabrics for rainwear in which a breathable polymer membrane is fixed to one face of a fabric, providing resistance to liquid penetration but allowing vapour to pass relatively easily.
- Teflon anti-static: this process bonds moisture reactive polyester to the surface of fabrics by polymerisation for a durable moisture control finish.

- (b) (i) Better responses in this section identified two functional criteria used to enhance the performance of sportswear. Many of the elementary responses had difficulty identifying functional criteria or only identified one correct criteria.

Answers may include:

- low friction surface
- quick drying
- allows freedom of movement.

- (ii) Better responses correctly identified a suitable fibre content and fabric structure for sportswear and justified how both content and structure satisfied one functional criteria. For example, cotton provides strength and absorbency and a weft knit provides stretch and comfort.

Elementary responses had difficulty in identifying both fibre and fabric structure. Some candidates found it easier to identify and relate the functional criteria to the fibre for example; cotton is strong and absorbent but often confused this with the fabric structure and its suitability.

Answers may include:

- Fibre content – Polyester/lycra blend
- Fabric structure – Three-dimensional knit
- Explanation – Filament fibres are smooth and resist friction and are non-absorbent. Fabric structure of 3D knit has a surface profile modelled on sharkskin, which reduces drag, by channelling water along v-shaped ridges in the fabric.

Question 14 – Design

Of the two options for the extended response this was the most popular option with two thirds of candidates answering this question.

- (a) Many candidates responding to this question did not understand ‘external factors’. Better responses identified three external factors such as social, political, environmental and ecological. Elementary responses did not identify external factors and tended to relate to internal influences such as landform, temperature and resources such as availability of water and expertise. Some candidates wrote pages of information when they were required to only list external factors.

Answers may include: tourism, trade/neighbouring countries, technology, colonisation, ecological.

- (b) Better responses were able to show a clear link between the culture studied and how textiles have been used as a medium for self-expression and communication. Clear examples were given and responses related the concepts of these examples to ‘self-expression’ and ‘communication’. Many referred to the symbolism of colour and design features and provided specific examples such as funeral and wedding colours, mirror work and evil spirits. Elementary responses provided general information about the culture but did not relate the information to self-expression and communication and provided few relevant examples. Weaker responses explained processes of traditional techniques, eg Batik, without identifying the significance of the colours, symbols etc in self-expression and communication. Some responses stated methods of communication, for example, colours to indicate marital status of Japanese women, but did not provide a more specific response, for example, married women wearing kimonos with shorter sleeves and duller colours.

Answers may include:

Traditional Japan

- use of family crest to identify family group
- fabric selected according to social status or hierarchy (eg silk and gold thread used by emperors)
- simplicity of traditional dress to express beliefs and lifestyle.

- (c) Better responses analysed the effects of culture on contemporary society and many related it to more than one culture. They provided clear and accurate examples and referred to designers and/or labels in relation to contemporary society.

Elementary responses were unclear of the meaning of contemporary society and did not relate the information to global influence. Many provided general discussion that did not show a clear link to contemporary society and provided limited specific examples.

Answers may include:

- Hawaiian beach culture and hibiscus motif reflected in Australian surf brands and also found on Peter Alexander’s sleepwear
- Hakama, which were traditionally a Chinese style of clothing called the ‘Tiang’, or long loose pants held up by string worn in Japan by workers, are now seen by today’s youth as ‘fisherman’s pants’.
- ‘Obi’ – belts, ties and sashes, are mass-produced by stores, eg Supre. Cameron Diaz wearing a kimono inspired dress and matching obi belt to the 2002 Oscars complete with silk painted cherry blossoms.
- Tom Ford for Gucci dressed models in kimono style robes over white satin pants.

Question 15 – Properties and Performance of Textiles

Many responses to this question demonstrated a good understanding of CAD and CAM, which were the predominant examples used. They also recognised the impact of new technology on the environment and the changing nature of employment.

- (a) The majority of candidates could identify a new or emerging technology used in the construction of textile items. Better responses clearly identified and described new technologies that related to construction of textiles. Weaker responses were unclear about which developments related specifically to ‘construction’ of a textile item.

Answers may include:

- computer linked cutters, eg Pathfinder. Computer generated pattern layout is stored electronically and then transferred to the cutters which have infra-red beam to create the pathway for the cutting knife through many layers of fabric.

- (b) Better responses evaluated the impact of the identified technology on the changing nature of the industry providing relevant examples. Elementary responses often identified the value of new technologies from an environmental perspective but did not recognise the broader impact on the changing nature of the industry.

Answers may include:

- computer linked cutters have enabled increased production rate, improved environmental sustainability by reducing waste, reduced lead time for production, improved working conditions by reducing accident risks and improving safety, provides greater degree of success because it enables the manufacturer to respond to consumer demand more quickly.

- (c) Better responses used examples that specifically related to a fibre, yarn or fabric technology rather than a dyeing, printing or finishing technique. Good examples included Sportswool, Colana, Coolmax and Gortex. A clear explanation was given of the impact of these examples on both the manufacturer and society.

Elementary responses simply identified a new technology. Weaker responses recognised that new technologies saved time and cost or created a new market but did not explain the impact that this would have on the manufacturer and society. Many of these responses only identified one innovation and/or gave one impact without clear supporting explanation. Elementary responses often outlined the value of new technologies to the environment, however they did not recognise the broader impact on manufacturers or society.

Answers may include:

Microfibre – is a fine filament that is made from synthetic fibres, eg acrylic, polyester and nylon.

Impact on Society

- Its durability ensures it lasts a long time reducing the amount of wastage and disposal.
- As a synthetic it impacts on the environment by producing chemical waste during production.

Impact on Manufacturer

- Employees need to be retrained to use new technologies.

- Uses a large amount of dye however this cost is overcome by the fact that less finishes are needed on microfibre compared to natural fibres.

Colana – 70% cotton and 30% wool yarn.

Impact on Society

- Cheaper than 100% wool making it available to a wider market.
- Promote the use of natural fibres that will contribute to the sustainability of textile resources.

Impact on Manufacturer

- Provides opportunities for further research and provides employment in associated industries such as marketing.
- Due to trans-seasonal nature new overseas markets are opening up to Australian manufacturers providing opportunities globally.

Textiles and Design

2003 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I			
1	1	Properties and performance	H4.1
2	1	Design	H1.2
3	1	Properties and performance	H4.1
4	1	Design	H1.3
5	1	Design	H1.3
6	1	Properties and performance	H3.1
7	1	Australian Textiles Clothing and Footwear Allied Industry	H5.1
8	1	Properties and performance	H4.1
9	1	Properties and performance	H3.2
10	1	Australian Textiles Clothing and Footwear Allied Industry	H5.2
Section II			
11 (a) (i)	1	Appropriate textile technology and environmental sustainability	H5.2
11 (a) (ii)	2	Appropriate textile technology and environmental sustainability	H5.2
11 (b)	2	Appropriate textile technology and environmental sustainability	H5.2
12 (a)	2	Contemporary design	H6.1
12 (b)	4	Contemporary design	H6.1
12 (c)	4	Contemporary design	H6.1
13 (a) (i)	2	Innovations and Emerging Technology – finishing techniques	H3.2
13 (a) (ii)	2	Innovations and Emerging Technology – finishing techniques	H3.2
13 (b) (i)	2	End-use applications	H3.1
13 (b) (ii)	4	End-use applications	H3.1
Section III			
14 (a)	3	Influence of culture on design	H6.1
14 (b)	4	Influence of culture on design	H6.1
14 (c)	8	Influence of culture on design	H6.1
15 (a)	3	Innovations and emerging textile technology	H3.2
15 (b)	4	Innovations and emerging textile technology	H3.2
15 (c)	8	Innovations and emerging textile technology	H3.2

2003 HSC Textiles and Design Marking Guidelines

Section II

Question 11 (a) (i)

Outcomes assessed: H5.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Identifies one environmental concern related to the Australian Textile Industry 	1

Question 11 (a) (ii)

Outcomes assessed: H5.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Clearly indicates the main features of a <i>practice</i> that the industry has adopted to address this environmental concern 	2
<ul style="list-style-type: none"> Identifies one <i>practice</i> that the industry has adopted to address this environmental concern 	1

Question 11 (b)*Outcomes assessed: H5.2***MARKING GUIDELINES**

Criteria	Marks
• Describes how the industry has utilised <i>appropriate textile technology</i> to address an environmental problem	2
• Identifies an <i>appropriate textile technology</i> that the industry has adopted to address an environmental concern	1

Question 12 (a)*Outcomes assessed: H6.1***MARKING GUIDELINES**

Criteria	Marks
• Identifies a contemporary designer for a textile area of choice and their product(s)	2
• Identifies a contemporary designer for a textile area of choice	1

Question 12 (b)*Outcomes assessed: H6.1***MARKING GUIDELINES**

Criteria	Marks
• Describes several aspects of the relationship between the designer and current trends	4
• Outlines several aspects of the relationship between the designer and current trends	3
• Identifies some relationships between the designer and current trends	2
• Identifies one aspect of the relationship between the designer and current trends	1

Question 12 (c)*Outcomes assessed: H6.1***MARKING GUIDELINES**

Criteria	Marks
• Analyses the main factors which have determined the success of the designer	4
• Explains the main factors which have determined the success of the designer	3
• Outlines at least one factor relevant to the chosen designer	2
OR	
• Lists some factors	
• Identifies ONE factor which has determined the success of the designer	1

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

Criteria	Marks
• Correctly identifies two innovations in fabric finishing techniques	2
• Correctly identifies one innovation in fabric finishing techniques	1

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

Criteria	Marks
• Shows how and/or why one of these innovations impacts on fabric performance	2
• Describes the impact of one of these innovations on fabric performance	1

Question 13 (b) (i)*Outcomes assessed: H3.1***MARKING GUIDELINES**

Criteria	Marks
• Correctly identifies two functional criteria of textiles used to enhance the performance of sportswear	2
• Correctly identifies one functional criteria of textiles used to enhance the performance of sportswear	1

Question 13 (b) (ii)*Outcomes assessed: H3.1***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Correctly identifies suitable fibre content and fabric structure and justifies how both content and structure satisfy one of the functional criteria identified in part (i)	4
<ul style="list-style-type: none">• Correctly identifies suitable fibre content and fabric structure and justifies how either fibre content or fabric structure satisfy the functional criteria identified in part (i)	3
<ul style="list-style-type: none">• Correctly identifies suitable fibre content and fabric structure	2
<ul style="list-style-type: none">• Correctly identifies either suitable fibre content or fabric structure	1

Question 14 (a)*Outcomes assessed: H6.1***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Lists three external factors that have influenced the development of textile designs used by a specific culture	3
<ul style="list-style-type: none">• Lists three external factors that have influenced the development of textile designs without specifying the culture <p>OR</p> <ul style="list-style-type: none">• Lists two external factors that have influenced the development of textile designs used by an identified culture	2
<ul style="list-style-type: none">• Identifies one external factor	1

Question 14 (b)*Outcomes assessed: H6.1***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Identifies a culture and gives detailed description of how textiles have been used as a medium of self-expression and communication.• No marks to be awarded for the identification of the culture	4
<ul style="list-style-type: none">• Identifies a culture and describes how textiles have been used as a medium of self expression and communication• No marks to be awarded for the identification of the culture	3
<ul style="list-style-type: none">• Outlines how textiles have been used as a medium of self expression and communication	2
<ul style="list-style-type: none">• Identifies one way in which textiles have been used as a medium of self expression and communication	1

Question 14 (c)*Outcomes assessed: H6.1***MARKING GUIDELINES**

Criteria	Marks
• Analyses the effects of culture on textile design in contemporary society including appropriate examples	7–8
• Describes the effects of culture on textile design in contemporary society including appropriate examples	5–6
• Outlines the effects of culture on textile design in contemporary society including examples	3–4
• Identifies an effect of culture and gives one example	2
• Lists an example or an effect	1

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

Criteria	Marks
• Identifies and describes a new or emerging textile technology used in the construction of textile items	3
• Identifies and outlines a new or emerging textile technology used in the construction of textile items	2
• Identifies a new or emerging textile technology used in the construction of textile items	1

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

Criteria	Marks
• Evaluates the impact of chosen technology on the changing nature of the industry	4
• Describes the impact of chosen technology on the changing nature of the industry	3
• Briefly indicates the impact of chosen technology on the changing nature of the industry	2
• Identifies one impact of the chosen technology OR • Identifies one way in which the industry has changed	1

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

Criteria	Marks
<ul style="list-style-type: none">Explains clearly how two identified innovations in fabric, yarn and/or fibre development have impacted on both the manufacturer and society	7–8
<ul style="list-style-type: none">Describes how two identified innovations in fabric, yarn and/or fibre development have impacted on both the manufacturer and society	5–6
<ul style="list-style-type: none">Describes how two identified innovations in fabric, yarn and/or fibre development have impacted on either the manufacturer or society	3–4
<ul style="list-style-type: none">Identifies two innovations in fabric, yarn and/or fibre development OR <ul style="list-style-type: none">Identifies one innovation and gives one impact OR <ul style="list-style-type: none">Identifies two impacts of innovations	1–2