

**2008 HSC Notes from  
the Marking Centre  
Textiles and Design**

© 2009 Copyright Board of Studies NSW for and on behalf of the Crown in right of the State of New South Wales.

This document contains Material prepared by the Board of Studies NSW for and on behalf of the State of New South Wales. The Material is protected by Crown copyright.

All rights reserved. No part of the Material may be reproduced in Australia or in any other country by any process, electronic or otherwise, in any material form or transmitted to any other person or stored electronically in any form without the prior written permission of the Board of Studies NSW, except as permitted by the *Copyright Act 1968*. School students in NSW and teachers in schools in NSW may copy reasonable portions of the Material for the purposes of bona fide research or study.

When you access the Material you agree:

- to use the Material for information purposes only
- to reproduce a single copy for personal bona fide study use only and not to reproduce any major extract or the entire Material without the prior permission of the Board of Studies NSW
- to acknowledge that the Material is provided by the Board of Studies NSW
- not to make any charge for providing the Material or any part of the Material to another person or in any way make commercial use of the Material without the prior written consent of the Board of Studies NSW and payment of the appropriate copyright fee
- to include this copyright notice in any copy made
- not to modify the Material or any part of the Material without the express prior written permission of the Board of Studies NSW.

The Material may contain third-party copyright materials such as photos, diagrams, quotations, cartoons and artworks. These materials are protected by Australian and international copyright laws and may not be reproduced or transmitted in any format without the copyright owner's specific permission. Unauthorised reproduction, transmission or commercial use of such copyright materials may result in prosecution.

The Board of Studies has made all reasonable attempts to locate owners of third-party copyright material and invites anyone from whom permission has not been sought to contact the Copyright Officer, ph (02) 9367 8289, and fax (02) 9279 1482.

Published by Board of Studies NSW  
GPO Box 5300  
Sydney 2001  
Australia

Tel: (02) 9367 8111  
Fax: (02) 9367 8484  
Internet: <http://www.boardofstudies.nsw.edu.au>

2009084

# Contents

Introduction .....	4
Major textiles project .....	4
Supporting documentation .....	5
Written examination.....	7
Section I.....	7
Section II.....	7
Section III.....	9

# 2008 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 contains comments on candidate responses to the 2008 Higher School Certificate Textiles and Design examination, indicating the quality of the responses and highlighting their relative strengths and weaknesses.

This document should be read along with the relevant syllabus, the 2008 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

There was a range of creative and innovative items completed to a high standard, accompanied by supporting documentation that was contemporary in presentation. A range of concepts and themes using textiles was explored across the focus areas. This range included cultural influences, personal identity, environmental concern, popular culture and comment on political events. Better responses identified a strong design concept for the textile project which was explored in depth through an historical/cultural or contemporary perspective.

A number of projects had pins holding incomplete sections. It is recommended that these be tacked and dressmaking pins removed. Supportive materials such as wire need to be correctly managed to leave no sharp edges. In some 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. Some candidates used dangerous materials in the textile item. Supervising teachers should refer to the list specified in the *Assessment Certification and Examination (ACE) Manual* pages 153–4, Section 9.3.15.

Works should not be framed under glass or rigid plastic sheeting, as specified in the ACE Manual, page 153, Section 9.3.15. Markers require full access to all parts of the item in order to consider the proficiency of manufacture. This is not possible if the item is framed under glass or rigid plastic sheeting. A small number of projects were too heavy and/or oversize.

Projects need to reflect the number of hours allocated by the syllabus. Weaker projects clearly did not have the required time spent on the project, while some projects had far more time spent than required, which did not necessarily lead to higher marks. Manufacturing techniques that are outsourced for the textile item/s, such as quilting, pleating and printing, should be fully acknowledged in the supporting documentation.

Supporting documentation must adhere strictly to the page limits and present as either the standard size A3 or A4 as stipulated in the syllabus. Title pages, content pages, photo pages, evaluation and bibliographies are not required and impact on the page limit.

### **Better textile item/s were characterised by:**

- well-developed designs that clearly demonstrated the appropriateness to the intended purpose. Functional and aesthetic features were successfully incorporated
- highly creative and/or innovative designs that made a clear link to the overall purpose and demonstrated considered choices in the decision-making process for the selection of fabric/design feature/constructions techniques
- a degree of difficulty appropriate to the item/s and displayed complex design features and/or use of specialised fabrics and/or application of specialised or advanced construction techniques and/or application of decorative techniques
- manufactured item/s that were of a high quality, demonstrating proficiency in manufacture. Techniques used in the construction and/or design were appropriate and completed to a high standard
- completed textile item/s that reflected efficient time management.

### **Weaker textile item/s:**

- were designed with little relevance or appropriateness for the purpose. Some items consisted entirely of non-textile materials such as beads. A significant number were partially glued rather than sewn. Careful consideration needs to be given to the selection of design features and the choice of textile materials to ensure they are appropriate for the end use
- demonstrated little proficiency in the manufacture of the textile item/s, often choosing inappropriate manufacturing techniques. Some items included techniques inappropriate for the end use such as gluing, painting and the application of sequins as the only manufacturing techniques
- repeated only one technique throughout the item or used a technique that demonstrated little proficiency in textile manufacture
- were incomplete and reflected poor time management.

## **Supporting documentation**

### **General comments**

Many outstanding contemporary presentations of the supporting documentation included well-labelled sketches and drawings, interesting and relevant annotated collages and appropriate samples, and used a combination of appropriate colour schemes, fonts and themes.

Consideration should be given to the font size, text style and background paper/colour of the support documentation. Some candidates' work was difficult to read. Many candidates spent time decorating boxes and folders. These areas do not contribute to the mark of the project.

Presentation of the support documentation following the order and headings as used in the marking guidelines is recommended.

### **Design inspiration**

#### **Better responses:**

- demonstrated relevance to the nominated focus area and clearly explained the relationship to the design inspiration

- linked and justified particular creative and/or innovative design ideas or techniques developed from the design inspiration
- identified a historical/cultural and or contemporary factor that influenced the design of the item/s and critically analysed the relationship of the design inspiration to historical/cultural and or contemporary factors that influenced the design of the item/s
- included contemporary presentation and used annotated collages of pictures, samples and/or graphical techniques to demonstrate a thorough understanding of the design inspiration.

Weaker responses:

- provided a collage of pictures with no link to the design of the item/s
- attempted 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
- did not identify the focus area.

### **Visual design development**

Better responses:

- used appropriately labelled, high-quality sketches/drawings that clearly indicated the link between the inspiration and the design ideas
- described the inspiration, and showed the development and evaluation of design ideas for the item/s through to the final design
- 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
- provided evidence of creativity throughout the development of the design ideas
- clearly presented the development of design ideas and concepts in a thorough, logical and sequential way.

Weaker responses:

- provided the final design without consideration of the development and evaluation of the design ideas. Some responses provide three of the best ideas with one being the final design, showing no evidence of how the final design was developed
- used poor quality sketches with little or no labelling
- listed aesthetic or functional requirements.

### **Manufacturing specification**

Better responses:

- provided a detailed and accurate written description of the textile item/s. Production drawings were of high quality showing the front and back views, the grain line, pattern markings and full dimensioning to scale and in proportion
- included excellent quality technical production plans with well-labelled swatches and a logical and sequential order of construction.

Weaker responses:

- did not indicate the use of a commercial pattern or the modifications made to them
- confused presentation and production drawings and placed production drawings on a figure
- included production drawings that were of a limited standard and often neglected to show pattern pieces with grain lines, pattern markings and dimensions
- did not include a key to explain pattern markings or refer to the scale of the pattern shapes or production drawings.

## Investigation, experimentation and evaluation

Better responses:

- showed extensive experimentation, investigations and justification of materials and equipment and techniques that were appropriate to the manufacture and function of the item/s
- justified the choice of fibre, yarn and fabric in relation to their items end use
- demonstrated how the results of experimentation have been used to modify design and/or construction and included experiments relevant to the intended use.

Weaker responses:

- did not link experimentation to the intended use and many experiments were inappropriate, such as drape tests for swimwear
- included samples rather than experiments. The expectation is that experimentation will provide evidence to support and justify the materials, equipment and processes used in the item/s
- did not evaluate the properties and performance of the fabric, yarn and fibre used in relation to the end use. They provided textbook-type responses on fabric structure (such as plain weave) or fibre content (such as properties of cotton) without reference to the intended use.

## Written examination

### Section I

Question	Correct response
1	C
2	B
3	C
4	D
5	A

Question	Correct response
6	C
7	B
8	D
9	D
10	A

### Section II

#### Question 11 – Australian textile, clothing, footwear and allied industries

- (a) Better responses included a more detailed description of a target market which included, for example gender, age group, elite athletes and socio-economic group.

Better responses linked the aspect to the product. For example, ‘it has to be a lower price because teenagers cannot afford it’, or ‘fabric must have good absorbency for sweat and must be durable for frequent washing’.

Weaker responses named an aspect of marketing.

- (b) Better responses identified restructuring strategies which may have included: post Strategic Investment Program (SIP) 2005, reduction of tariffs, government grants for new designers and innovation, grants for the retraining of Australian textile, clothing, footwear allied industries workers, updated machinery, free trade and effects of globalisation.

Weaker responses misinterpreted the question and focused on manufacturing of fibre and fabric, and discussed consumer needs.

### **Question 12 – Design**

- (a) (i) Better responses identified a suitable textile printing method, such as screen printing, digital printing, stencilling, tie dyeing or batik.
- (ii) Better responses provided one valid advantage of the method provided in part (a)(i), for example, low cost, fast accurate production or no wastage of dye.

Weaker responses identified methods of printing that were unsuitable for a one-metre length of fabric, such as roller printing and rotary screen printing.

- (b) Better responses outlined three major steps required in the printing process identified in part (a)(i). Weaker responses outlined two steps or named one suitable step in the printing process identified in part (a)(i).
- (c) Better responses provided examples from one focus area to show the development of textile products in relation to consumer choice.

Weaker responses outlined the historical design development of the textile product with some link to consumer choice.

### **Question 13 – Properties and performance of textiles**

- (a) (i) Better responses named an appropriate end-use application, for example men's/women's business suit or formal wear.

Weaker responses misinterpreted the terminology and included information about manufacturing techniques.

- (ii) Better responses named a suitable fibre or fibre blend. Appropriate answers included cotton, polyester/cotton, viscose, silk, polyester.

Weaker responses named a less suitable or inappropriate fibre, or named a fibre group, for example protein fibres.

- (b) Better responses named and supported accurate and appropriate fibre, yarn, fabric structures.

Weaker responses provided some fibre, yarn or fabric structure choices with little justification of their choice with reference to the examples given. Many candidates experienced difficulty in accurately describing and justifying an appropriate yarn structure to match their fibre choice.

- (c) Better responses named at least two types of advanced machinery appropriate for the mass production of the garment range used in the example. Better responses described in detail how each machine or system functioned. Weaker responses identified general or basic textile machinery but lacked detail in their description.



## Section III

### Question 14 – Design

- (a) Better responses named a culture and identified a relevant textile art form or textile production method. These responses described how the textile art form or textile production method has been adapted for contemporary society. An example is Japan where the kimono has been incorporated in contemporary clothing styles through the use of wrap-style garments, belts and layering of clothing.

Weaker responses named a culture and a textile art form or textile production method. They listed end-use applications or contemporary designers with little or no link to contemporary society.

- (b) Better responses provided a detailed list of characteristics and features of how textile art forms or textile production methods are used as a medium of self-expression and communication. They related the use of colour, motifs, and production methods to communicate self-expression. They discussed traditional uses of fabric decoration and linked them to ceremonies, giving a number of detailed examples, for example the length of sleeves and colour choices in kimonos are used to differentiate married and unmarried status.

Weaker responses misread the question, listing some decorative techniques or responded generally without giving examples. They commented generally in terms of the meaning of colours and symbols but did not relate to the culture's textile art form or textile production method. Some made reference to the symbolism of non-textile items, for example jewellery or bindi. Often the information given in weaker responses was inaccurate.

- (c) Better responses selected a culture that enabled them to respond in detail about religious practices, workers' skills and status. These responses clearly analysed the religious practices, workers' skills and status and the influence these had on the textile art form or production method.

Weaker responses struggled to identify religious practices, workers' skills and status and to relate to the textile art forms or production method. These responses did not relate status to the production of the art form but rather the status of the wearer and the textiles available to them. Weaker responses discussed the religion rather than its influence on the development of textile production or art forms.

### Question 15 – Properties and performance of textiles

- (a) Better responses named and provided characteristics and features of the application of a soil-resistant finishing technique on fibre, yarn and/or fabric.

Weaker responses named rather than described. These responses displayed limited knowledge of a soil-resistant finish technique and how it was applied.

- (b) Better responses displayed a clear understanding of the advantages and disadvantages of a soil-resistant finish and linked how they could be applied to upholstery fabrics for office furniture.

Weaker responses listed limited advantages and disadvantages with no link to upholstery fabric for office furniture.

- (c) Better responses named an appropriate finishing innovation, identifying components and the relationship between them, drawing out and relating implications.

Weaker responses did not provide or name an appropriate fabric finish innovation and provided limited relevant information. They generalised about the advantages and disadvantages of a finishing innovation or misinterpreted the question and discussed fabric innovations.

# Textiles and Design

## 2008 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Section I</b>			
1	1	Design – principles of applying colour	H1.3
2	1	Marketplace (ATCF) – aspects of marketing	H5.1
3	1	Design – contemporary designers	H6.1
4	1	ATCF – current issues	H5.2
5	1	Innovations and emerging technologies – impact of technological advances	H3.2
6	1	Design – historical design development	H6.1
7	1	Innovations and emerging technologies impact of technological advances in machinery	H3.2
8	1	Design fabric decoration	H1.3
9	1	Properties and performance – end use application	H3.1
10	1	ATCF current issues distribution and marketing	H5.2
<b>Section II</b>			
11 (a)	2	Australian Textile Industries – marketplace	H5.1
11 (b)	3	Current issues	H5.2
12 (a) (i)	1	Design – fabric decoration	H1.3
12 (a) (ii)	1	Design – fabric decoration	H1.3
12 (b)	3	Principles of colouration	H1.3
12 (c)	5	Historical design development	H6.1
13 (a) (i)	1	Properties and performance – end use application	H4.1
13 (a) (ii)	1	End use application	H4.1
13 (b)	4	Interrelationship between fibre, yarn and fabric	H3.1
13 (c)	4	Innovations and emerging technologies – advances in machinery	H3.2
<b>Section III</b>			
14 (a)	3	Design – effect of culture on textile design in contemporary society	H6.1
14 (b)	4	Design – fabric decoration	H6.1
14 (c)	8	Cultural influences including religious practices	H6.1
15 (a)	3	Finishing techniques to enhance fabric performance	H4.1
15 (b)	4	Finishing technique – awareness of emerging textile technologies	H3.2
15 (c)	8	Impact of finishing innovation on the consumer and manufacturer	H3.2



## **2008 HSC Textiles and Design Marking Guidelines**

The following marking guidelines were developed by the examination committee for the 2008 HSC examination in Textiles and Design, and were used at the marking centre in marking student responses. For each question the marking guidelines are contained in a table showing the criteria associated with each mark or mark range. For some questions, 'Sample Answers' or 'Answers may include' sections are included. These are developed by the examination committee for two purposes. The committee does this:

- (1) as part of the development of the examination paper to ensure the questions will effectively assess students' knowledge and skills, and
- (2) in order to provide some advice to the Supervisor of Marking about the nature and scope of the responses expected of students.

The examination committee develops the marking guidelines concurrently with the examination paper. The 'Sample Answers' or similar advice are not intended to be exemplary or even complete answers or responses. As they are part of the examination committee's 'working document', they may contain typographical errors, omissions, or only some of the possible correct answers.

The information in the marking guidelines is further supplemented as required by the Supervisor of Marking and the senior markers at the marking centre.

A range of different organisations produce booklets of sample answers for HSC examinations, and other notes for students and teachers. The Board of Studies does not attest to the correctness or suitability of the answers, sample responses or explanations provided. Nevertheless, many students and teachers have found such publications to be useful in their preparation for the HSC examinations.

A copy of the Mapping Grid, which maps each question in the examination to course outcomes and content as detailed in the syllabus, is also included.

---

## Section II

### Question 11 (a)

*Outcomes assessed: H5.1*

#### MARKING GUIDELINES

Criteria	Marks
• Names a suitable target market and ONE aspect of product planning	2
• Names a suitable target market OR • Names ONE aspect of product planning	1

*Sample answer/Answers could include:*

Target Market: Children

Aspect

- Researching current-market-trends
- Elite sportspeople
- Latest innovations in fibre/yarn/fabric development

### Question 11 (b)

*Outcomes assessed: H5.2*

#### MARKING GUIDELINES

Criteria	Marks
• Describes how the manufacturing choices are affected by current restructuring of the Australian Textiles, Clothing, Footwear and Allied industries	3
• Outlines how the manufacturing choices are affected by current restructuring of the Australian Textiles, Clothing, Footwear and Allied industries	2
• Identifies a manufacturing choice or restructuring issue	1

*Sample answer/Answers could include:*

Restructuring of the industry can affect manufacturing choices through the following examples:

- Level of tariff protection; decision to manufacture in Australia or off-shore due to a decrease in tariff protection and availability of government assistance
- To encourage innovations and export programs; decisions to manufacture offshore become better option
- Imports/exports affecting pricing and sourcing
- Skill level of workers affecting the ability to manufacture the designs locally, or up-skilling of workers may be required
- Wages of workers affect the cost of manufacture and determine on or off-shore manufacture.

**Question 12 (a) (i)**

*Outcomes assessed: H1.3*

**MARKING GUIDELINES**

Criteria	Marks
• Identifies ONE suitable method	1

*Sample answer/Answers could include:*

A suitable textile printing method could be one of the following:

- Screen printing
- Digital printing
- Stencilling

**Question 12 (a) (ii)**

*Outcomes assessed: H1.3*

**MARKING GUIDELINES**

Criteria	Marks
• Names ONE advantage of using the method	1

*Sample answer/Answers could include:*

- Screen printing – advantages include: suitability for producing one-offs or small runs, easily accessible, low cost
- Digital printing – advantages include: fast accurate production, easily modified, non-labour intensive, no waste of dye, no cleaning of apparatus necessary
- Stencilling – advantages include: suitability for producing one-offs or small runs, easily accessible, low cost

**Question 12 (b)**

*Outcomes assessed: H1.3*

**MARKING GUIDELINES**

Criteria	Marks
• Outlines the major steps required in the printing process identified in part (a) (i)	3
• Outlines some of the steps required in the printing process identified in part (a) (i)	2
• Names ONE suitable step	1

**Sample answer/Answers could include:**

NB: Student answers should include a description of the preparation of the fabric, application of the multi-colours and fixation

Steps in the process:

**Screen Printing**

- preparation of screens, one per colour
- preparation of fabric
- application of printing paste with squeegee
- registration to ensure colours align
- drying and heat setting of colour

**Digital Printing**

- upload a design onto computer
- prepare and load fabric onto plotter
- print
- drying and fixation of colour

**Question 12 (b) (continued)****Stencilling**

- preparation of stencils, one per colour
- preparation of fabric
- application of printing paste using stencil brush
- registration of colours
- drying and heat setting of colour

**Question 12 (c)**

*Outcomes assessed: H6.1*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Using examples from ONE focus area makes evident the relationship between development of textile products and consumer choice	5
• Describes how the historical design development of textile products has influenced consumer choice	3–4
• Outlines the historical design development of textile product with some link to consumer choice	2
• Identifies the historical development of a textile product	1

**Sample answer/Answers could include:****Apparel**

eg Swimwear: originally cotton or wool, heavy when wet, dragged through water, absorbent and slow drying. Consumer need and demand for lightweight, quick drying, swimsuit that would move easily through the water resulted in the development of lycra, fastskins etc. Changes in design have included cut away backs and high-cut legs.

**Non-apparel**

eg Tents: Consumer demand for a lightweight, durable tent, resistant to biological attack with quick drying properties has changed the traditional design of heavy canvas tent with wooden pegs and ropes to nylon tent with aluminium frame and a strong nylon cord.

**Costume**

eg Closures of velcro and zippers are used instead of buttons and lacing to allow for quick changes for performers and to allow for multi-sizing. Use of elastomeric fibres and knit fabrics to improve comfort, ease of movement and allow for easy care laundering for costumes that are worn during physical exertion.

**Textile Arts**

eg Consumers have more leisure time and with a revival of quilting etc are doing more patchwork and embroidery. Fusible webbings, soluble fabrics and a wide range of novelty yarns have become available for the consumer's use. Textile Arts and wall hangings have been more three dimensional and creative as a result of these developments.

**Furnishings**

eg Sun protective laminate curtain fabric.

**Question 13 (a) (i)**

*Outcomes assessed: H4.1*

**MARKING GUIDELINES**

Criteria	Marks
• Names ONE suitable end-use application	1

**Sample answer/Answers could include:**

Suitable end uses for the 3-piece range could be:

- Corporate uniform
- School uniform
- Man's business suit

**Question 13 (a) (ii)**

*Outcomes assessed: H4.1*

**MARKING GUIDELINES**

Criteria	Marks
• Correctly names suitable fibre content for comfort	1



**Sample answer/Answers could include:**

Suitable fibre content and fabric structure for Diagram 2 to ensure comfort could be:

- Cotton
- Cotton/polyester

**Question 13 (b)**

*Outcomes assessed: H3.1*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Names suitable fibre, yarn and fabric for each item and supports their choices in relation to the suitable end-use application	4
• Names a suitable fibre, yarn and fabric and outlines their suitability for the end-use application	3
• Names a suitable fibre AND/OR yarn AND/OR fabric and outlines its/their suitability	2
• Names a suitable fibre OR yarn OR fabric	1

**Sample answer/Answers could include:**

Suitable fibre, yarn and fabric structure for diagrams 1 and 3 and reasons why:

- Worsted wool hard spun yarn, plain weave
- Worsted wool polyester blend, twill weave
- Worsted wool hard spun, twill weave
- Worsted wool blend, plain weave
- Polyester/viscose, multifilament, twill weave
- Cotton/polyester, staple, twill weave

Justification should relate to comfort, durability, thermal properties, easy care.

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>Provides characteristics and features of at least TWO types of advanced machinery that can be used in the manufacture of the garment range</li></ul>	4
<ul style="list-style-type: none"><li>Outlines the features of at least TWO types of advanced machinery</li></ul> OR <ul style="list-style-type: none"><li>Describes ONE suitable type of advanced machinery and identifies others that can be used in the manufacture of the garment range</li></ul>	3
<ul style="list-style-type: none"><li>Outlines ONE type of advanced machinery that can be used in the manufacture of the garment range</li></ul>	2
<ul style="list-style-type: none"><li>Names a type of advanced machinery</li></ul> OR <ul style="list-style-type: none"><li>Provides some relevant information about a type of machinery used to manufacture the garment range</li></ul>	1

***Sample answer/Answers could include:***

Types of advance machinery that could be used in production

- CAD pattern making and grading for pattern making and sizing
- Computer-fed laser plotter and cutter computerised fell-seamer for short trouser seams
- Computerised pocket setter – for shirts, trousers, and jacket
- Computerised button and buttonholes – for shirt, jacket and trousers
- Overlocker
- Blind hemming machine

## Section III

### Question 14 (a)

*Outcomes assessed: H6.1*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Names a culture and identifies a traditional textile production method or textile art form</li> <li>Provides characteristics and features of how the selected production method or art form has been adapted for use in contemporary society</li> </ul>	3
<ul style="list-style-type: none"> <li>Names a culture and textile production method or art form and makes a link to how it is used in contemporary society</li> </ul>	2
<ul style="list-style-type: none"> <li>Names ONE textile production method or textile art form for the chosen culture</li> </ul>	1

***Sample answer/Answers could include:***

A culture, traditional textile product or textile art form, and description of adaptation for contemporary society could be as follows. The adaptation could be within the traditional society or with contemporary usage by other societies.

<i>Culture</i>	Japanese
<i>Traditional textile production method or textile art form</i>	Traditional Kimono (Art form)
<i>Adaptation and use in contemporary society</i>	Traditionally an expensive and luxury garment made from silk kasuri fabric woven on a narrow 40 cm handloom, where 6 metres of fabric were needed to manufacture a full length Kimono. Colours and designs of the Kimono were traditionally determined according to the status of the wearer and the purpose of the occasion for which it was to be worn. Today, the traditional Kimono design has been adapted, so that the original silhouette remains, but any width, composition, or structure of textile fabric can be used; and the colour and fabric design does not denote the status of the wearer. In contemporary society, the Kimono shape is available to males and females of any culture or social status, in short or long lengths, and from any fabric, eg Kimono = dressing gown

**Question 14 (b)**

*Outcomes assessed: H6.1*

**MARKING GUIDELINES**

Criteria	Marks
• Provides characteristics and features of how fabric decoration has been used as a method of self-expression and/or communication in the textile art of the culture named in part (a)	4
• Provides some features of how fabric decoration has been used as a method of self-expression and/or communication of the culture named in part (a)	3
• Outlines a method of fabric decoration used by the chosen culture	2
• Names a method of fabric decoration used by the chosen culture	1

***Sample answer/Answers could include:***

**Japan**

In Japan, in the late 17<sup>th</sup> Century, Yuzen dyeing used as a technique involving the fine-line application of rice resist paste. Yuzen dyeing allowed the freedom and choice of colours made possible by the development and use of different pigments. These aspects of Yuzen dyeing allowed it to develop into an art form offering the same freedom of expression as painting.

**Indonesia – Batik**

Batik was originally reserved as an art form for Javanese royalty. Certain patterns reserved to be worn only by royalty from the Sultan's palace. Javanese royalty were known to be great patrons of the arts and provided the support necessary to develop many art forms, such as silver ornamentation and *wayang kulit* (leather puppets).

Traditional colours for Central Javanese batik were made from natural ingredients and consisted primarily of beige, blue, brown and black.

The oldest colour that was used in traditional batik making was blue. The colour was made from the leaves of the Indigo plant. The leaves were mixed with molasses sugar and lime left to stand overnight.

Although there are thousands of different batik designs, certain ones are reserved for brides and bridegrooms as well as their families. Other designs are reserved for the Sultan and his family and their attendants. A person's rank could be determined by the pattern of the batik he/she wore. In general there are two categories of batik design: geometric motifs (which tend to be the earlier designs) and free form designs.

**Question 14 (c)**

*Outcomes assessed: H6.1*

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"><li>Identifies the religious practices, the workers' skills/status and clearly shows the relationship of these to the textiles production method OR textile art form named</li></ul>	7–8
<ul style="list-style-type: none"><li>Shows how the religious practices, workers' skills/status have influenced the development of the textiles production method OR textile art form named</li></ul>	5–6
<ul style="list-style-type: none"><li>Outlines the influence of either religious practices OR workers' skills/status on the development of the textiles production method OR textile art form named</li></ul>	3–4
<ul style="list-style-type: none"><li>Provides some relevant information about religious practices OR workers' skills OR workers' status on the textile production method OR textile art form</li></ul>	1–2

***Sample answer/Answers could include:***

**Japan****Religious practices**

The Shinto religion of Japan uses symbolism from nature to communicate beliefs. This same symbolism is reflected in the textiles designs used in the traditional Kimono. For example, the Ginko leaf is used to symbolise long life; the Crane symbolises new life and the Lotus flower symbolises an affinity or one-ness with Nature.

**Workers' skills and status**

In Japan, traditionally peasant families of the central regions were involved in sericulture. The use of silk was restricted, by law, to certain classes of the population. Silk weavers concentrated in towns to supply the ruling warrior class. The silk weavers (predominantly male) in Kyoto, who produced high-class damasks and brocades, became particularly famous. Apprentices were subservient to the Master of the house.

Textile workers from farm families were most likely women who produced ordinary cloth. In some regions weaving skills by women became a pre-requisite to marriage.

Late 19<sup>th</sup> century to mid 20<sup>th</sup> century saw growth of factory production. The education system by textile firms for young female workers after 1960 was particularly impressive given that most were only expected for a few days; whereas male workers were supposed to work their entire lives.

**New Zealand / Maori****Religious practices**

In traditional Maori culture, women worked as weavers supported by the Maori community. Maori culture believed that the ability to weave was sacred and a gift from God. Skills were developed from observing other women and weaving was considered to have the highest status and highly valued as all textile products were considered sacred.

**Workers' skills and status**

In the 1980s weaving started to decline and there were few skilled weavers left. So, the New Zealand government trained and employed weavers to increase productivity. The textile art produced was no longer highly valued as sacred as the product was no longer associated with the sacred status associated with God.

**Question 15 (a)***Outcomes assessed: H4.1***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
• Names a soil-resistant finish and provides characteristics and features of the application of the soil-resistant finishing technique to fibre, yarn and/or fabric	3
• Names a soil-resistant finish and outlines the application of the soil-resistant finishing technique to fibre, yarn and/or fabric	2
• Identifies a soil-resistant finish	1

***Sample answer/Answers could include:*****Scotchgard:**

Application to fabric, in final stages of manufacture or applied to finished furniture.

- Sprayed onto fabric surface, allowed to dry
- Coats fabric surface to create a hydrophobic barrier that resists water, oil, soiling and allows it to be easily removed

**Teflon:**

A fluorochemical finish applied either on the fabric or to the furniture by professional upholstery cleaners

**Zepel**

A fluorochemical finish applied at the mill when the fabric is processed, to prevent soiling and staining

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

<b>Criteria</b>	<b>Marks</b>
• Describes advantages and disadvantages of using a soil-resistant finish on the upholstery fabric of office furniture	4
• Provides advantages and disadvantages of using a soil-resistant finish on the upholstery fabric of office furniture	3
• Provides ONE advantage OR disadvantage of using a soil-resistant finish on the upholstery fabric of office furniture	2
• Lists an advantage or disadvantage of using a soil-resistant finish	1

*Sample answer/Answers could include:*Advantages:

- prolongs life of the upholstery
- prevents adsorption of liquid spills and soiling
- fabric easier to clean
- no visible affect on fabric
- easily re-applied using spray on fabric.

Disadvantages:

- added cost to price of furniture
- temporary solution only.

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>Names an appropriate finishing innovation and draws out and relates the implications of this innovation for both fabric performance and the consumer</li></ul>	7–8
<ul style="list-style-type: none"><li>Names an appropriate finishing innovation and describes advantages and/or disadvantages of the innovation in relation to both fabric performance and the consumer</li></ul>	5–6
<ul style="list-style-type: none"><li>Names an appropriate finishing innovation and outlines advantages and/or disadvantages of this innovation</li></ul>	3–4
<ul style="list-style-type: none"><li>Provides some relevant information about an appropriate finishing innovation</li></ul>	1–2

***Sample answer/Answers could include:*****Flame retardant finish:**

- ignite and burn in a supporting flame
- different chemicals applied to different fibres eg acrylic – Cashmelon A83
- also Proban CP to cotton, flax, viscose
- chemical modification – usually a synthetic resin containing two chemicals eg antimony, bromine, chlorine
- chemically-made fibre flame retardant can be applied to fibre, yarn or fabric

**Impact of flame retardant:**

Consumer –

- safety for workers, eg firemen