

2016 HSC Textiles and Design Marking Guidelines

Section I

Multiple-choice Answer Key

Question	Answer
1	A
2	C
3	D
4	C
5	B
6	D
7	C
8	A
9	B
10	D

Section II

Question 11 (a)

Criteria	Marks
• Outlines how ONE piece of legislation affects the textile industry	2
• Provides some relevant information	1

Sample answer:

Care labelling legislation requires all textile items to be labelled with information on how to care for them.

Answers could include:

Contaminated Land Management Act 1997 (NSW)

Pesticides Act 1999 (NSW)

WHS legislation

Textile garment labelling

Care labelling

Children's nightwear labelling

Fair Work Act 2009 (Cth) eg

employment conditions for outworkers

Question 11 (b)

Criteria	Marks
• Outlines how consumer demand can lead to an increased variety of textile items, using a relevant example	3
• Shows some understanding of consumer demand and/or variety of textile items	2
• Provides some relevant information	1

Sample answer:

Consumer demand for sun protection factor clothing designed to avoid skin damage caused by exposure to the sun has led to a greater variety of sun safe clothing designed for increased skin coverage, for example long sleeve rash tops made from SPF-rated fabrics and broad-brimmed hats.

Answers could include:

- An increased awareness of Australia's place in the global market, and the strength of the global economy, has led to demand for products made in Australia eg the Akubra hat.
- An increase in Australia's ageing population has led to demand for comfortable, stylish and easy-care clothing eg the caftan, and tailored shorts.
- A desire for health and fitness has led to an increase in consumer demand for activewear eg leggings, gym clothing
- Demand for environmental protection leading to demand for items produced in environmentally friendly ways eg organic cotton.

Question 12 (a)

Criteria	Marks
• Justifies a relevant functional design feature and a relevant aesthetic design feature of a soft toy	3
• Justifies a relevant functional design feature OR a relevant aesthetic design feature of a soft toy OR • Identifies a relevant functional design feature and a relevant aesthetic design of a soft toy	2
• Provides some relevant information	1

Sample answer:

A soft toy should have the functional design feature of being washable because children are likely to make it dirty. It should also have the aesthetic design feature of being colourful to attract the child's attention.

Answers could include:

- Safe with no loose small parts
- Small enough for the child to grasp
- Non-toxic fabrics/dyes/finishes
- Contrasting textures.

Question 12 (b)

Criteria	Marks
• Describes how apparel designers can incorporate the recycling trend in their designs	3
• Outlines some features of the recycling trend in relation to textile designs	2
• Provides some relevant information	1

Sample answer:

An apparel designer could seek to acquire vintage clothing pieces. They could then either remodel the item, or cut and remake new apparel items using the recycled fabric of the vintage piece eg inserting pieces of the vintage cloth into a jacket.

Answers could include:

- Fleece made from PET bottles
- Restyling jeans.

Question 12 (c)

Criteria	Marks
<ul style="list-style-type: none"> Explains how government decisions AND the availability of financial resources can affect the success of textile designers 	4
<ul style="list-style-type: none"> Outlines how government decisions AND the availability of financial resources can affect the success of textile designers OR <ul style="list-style-type: none"> Explains how government decisions OR the availability of financial resources can affect the success of textile designers 	3
<ul style="list-style-type: none"> Provides features of government decisions and/or financial factors that can affect textile designers 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

When governments reduce tariffs on imported goods it can create more quantity and price competition in the market, making it more difficult for textile designers to have a profitable business.

A designer will need financial resources to purchase supplies such as fabrics, notions etc. They may begin with basic domestic equipment but will need more money to purchase or lease commercial equipment in greater numbers in order to succeed through increased production and sales.

Answers could include:

- Labour costs and working conditions
- Government assistance packages
- Fluctuating exchange rates
- Free trade agreements
- Austrade.

Question 13 (a)

Criteria	Marks
• Outlines how the application of a soil-resistant finish can enhance fabric performance	2
• Provides some relevant information	1

Sample answer:

A soil-resistant finish puts a coating on the surface of a fabric and so stains and soil are not absorbed, and can be removed easily. This means the fabric will maintain its appearance for longer.

Question 13 (b)

Criteria	Marks
• Describes TWO benefits of using digital printing on textiles	3
• Describes ONE benefit of digital printing OR	2
• Outlines TWO benefits of digital printing	
• Provides some relevant information	1

Sample answer:

Digital printing can be used to efficiently and economically produce short run designs, so it is ideal for promotional textiles and samples. Images can be highly detailed, with photographic quality and unlimited colour options. This allows for greater creativity for textile designers.

Question 13 (c)

Criteria	Marks
<ul style="list-style-type: none"> Demonstrates a thorough understanding of how the properties of washable webs can enhance the performance of textile items 	5
<ul style="list-style-type: none"> Outlines the properties of washable webs Relates the properties to the enhanced performance of textile items 	4
<ul style="list-style-type: none"> Provides some properties of washable webs Shows some link to the performance of textile items or provides examples of textile items 	3
<ul style="list-style-type: none"> Lists some properties of washable webs OR	2
<ul style="list-style-type: none"> Lists textile items made from washable webs 	
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

Washable webs can be lightweight enough to use as fusible webbing for appliqué work, or heavy enough to support structured or sculptured textiles and, due to their stability, can withstand repeated washing. They do not have a straight grain, therefore they can be cut in any direction and so are economical and easy to use. They do not fray therefore they do not require seam finishing.

Answers could include:

- Washable web fabrics are strong enough to be made into reusable shopping bags to carry groceries etc and can be easily dyed and printed to advertise store or product logos.
- Washable web dishcloths are highly absorbent for wiping up spills and sufficiently durable for repeated use.
- Washable webs can be applied to outdoor sportswear fabrics to make them wind and water resistant. They are also extremely comfortable to wear as they allow perspiration to pass through and away from the body eg Gore-Tex.

Section III

Question 14 (a)

Criteria	Marks
<ul style="list-style-type: none"> • Describes how a textile art form OR a textile production method can be adapted for use in contemporary textile items • Supports answer with relevant examples 	5
<ul style="list-style-type: none"> • Outlines how a textile art form/textile production method can be adapted for use in contemporary textile items • Provides relevant example(s) 	4
<ul style="list-style-type: none"> • Identifies a link between a textile art form/textile production method and a contemporary textile item/s 	3
<ul style="list-style-type: none"> • Identifies a textile art form/textile production method and a contemporary textile application 	2
<ul style="list-style-type: none"> • Provides some relevant information 	1

Sample answer:

Embroidery has traditionally been used as a textile art form in Indian textiles. Elaborate gold and colourful embroidery, using traditional designs such as the paisley motif, can be used to decorate the necklines and sleeves of blouses and dresses. Traditional shisha, or embroidered glass mosaics, are hand sewn onto saris in a symbolic manner. This method can be adapted to contemporary textile items such as cushions by using plastic instead of glass and glue instead of stitches thus hastening production and reducing the cost.

Answers could include:

Japanese culture – The obi (belt) that wraps around the kimono and is tied to hold everything in place can also be readily adapted for use in contemporary textile items. At its most basic, it can be a decorative strip of fabric, tied and knotted around the waist or midriff of an assortment of garments, such as dresses, long tops, caftans and tunics. Traditionally, the obi fabric would be in contrast to the kimono, but in this case, it may either be used as a feature contrast, or matching to blend in. Another modern twist is the use of a wide strip of fabric, wrapped around and held in place through the middle with another thin belt or cord.

Indian culture – The bright colours of the sari, such as turquoise, hot pink, hot orange and royal purple, are seen in contemporary western clothing such as dresses, men's shirts and swimwear.

Japanese culture – Shibori

Indonesian culture – Ikat weaving

Question 14 (b)

Criteria	Marks
<ul style="list-style-type: none"> Shows a thorough understanding of the impact of historical design development on contemporary textile design 	9–10
<ul style="list-style-type: none"> Shows a sound understanding of the impact of historical design development on contemporary textile design 	7–8
<ul style="list-style-type: none"> Outlines some historical design developments and links these to contemporary textile design OR <ul style="list-style-type: none"> Describes historical textile design developments 	5–6
<ul style="list-style-type: none"> Shows some link between historical design development and contemporary textile design OR <ul style="list-style-type: none"> Identifies some historical or contemporary textile design developments 	3–4
<ul style="list-style-type: none"> Provides some relevant information 	1–2

Answers could include:

The introduction of lycra in the 1960s allowed for corsetry to be made without laces and eyelets. Currently lycra is being used by contemporary designers to create form-fitting corsetry or undergarments to shape the figure and create the hour-glass look.

The introduction of lycra in the 1960s allowed for the design of form-fitting clothing items, and this can be seen in contemporary leotards worn by dancers.

Velcro was developed in the 1950s as an alternative closure to zippers and buttons. This is now used to a great extent in theatre costumes as it allows for quick costume changes.

The centuries-old crafts of crochet and knitting are being used contemporarily to create sculptural pieces to wrap trees and street furniture.

The development in the 1940s of zippers which had nylon coil instead of metal teeth has led to them being extensively used in contemporary backpacks as they have superior strength, and the added advantage of not being affected by climatic conditions such as rain and moisture.

Nylon fabric, developed in the 1930s, has replaced cotton (canvas) for use in contemporary backpacks as it is lightweight, strong, durable, and has low absorbency. If woven using microfibers, it can also be used as a rainproof cover.

Question 15 (a)

Criteria	Marks
<ul style="list-style-type: none"> Describes the benefits to the consumer of using microfibre knit fabrics for active sportswear 	5
<ul style="list-style-type: none"> Outlines the benefits to the consumer of using microfibre knit fabrics for active sportswear OR <ul style="list-style-type: none"> Describes the benefits of using microfibre knit fabrics 	4
<ul style="list-style-type: none"> Outlines some properties of microfiber and/or knit fabrics 	3
<ul style="list-style-type: none"> Identifies properties of microfibres and/or knit fabrics and/or sportswear 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Sample answer:

Microfibres have a very fine diameter and are lightweight with a soft handle. Combined with the innately stretchy nature of knit fabrics it will provide a high level of comfort and will feel soft against the skin. Microfibres have moisture-wicking properties that allow perspiration to pass through the fabric and evaporate, preventing post-exercise chill. The loop structure of knit fabrics also aids in this evaporation of perspiration and the dissipation of body heat. The durability and strength of the fibres means they can withstand the frequent washing of active sportswear and they are quick drying due to their low moisture absorption.

Answers could include:

Knit fabrics can be used to produce form-fitting apparel, making it ideal for active sportswear such as swimwear, cycling attire, sports bras and polo shirts.

Question 15 (b)

Criteria	Marks
<ul style="list-style-type: none"> Thoroughly justifies the suitability of an appropriate yarn and fabric structure for a cotton bath towel Clearly relates the fibre, yarn and fabric properties to the performance requirements of a bath towel 	9–10
<ul style="list-style-type: none"> Provides some justification for the suitability of an appropriate yarn and fabric structure for a cotton bath towel Links the fibre, yarn and fabric properties to the performance requirements of a bath towel 	7–8
<ul style="list-style-type: none"> Describes the properties of cotton fibre and/or a yarn structure and/or a fabric structure for a bath towel Provides some link between these properties and the performance requirements of a bath towel 	5–6
<ul style="list-style-type: none"> Identifies some properties of cotton and/or yarn and/or fabric structure for a bath towel <p>OR</p> <ul style="list-style-type: none"> Outlines the performance requirements of a bath towel 	3–4
<ul style="list-style-type: none"> Provides some relevant information 	1–2

Answers could include:

- A bath towel needs to be absorbent and non-abrasive so it is comfortable on the skin; strong, so it can withstand rough handling, frequent usage and laundering and be able to keep its shape. A staple, combed or carded cotton, low twist yarn, with a loop pile weave would be a suitable combination.
- Cotton is a cellulose fibre. The hydrophilic nature and convolutions of the cotton fibre make it highly absorbent. When used in a bath towel it is able to absorb water and transfer water from the body quickly.
- Cotton is non-allergenic and has no surface characteristics that would irritate the skin. It also does not produce static electricity.
- Cotton is innately strong due to the reverse spiral layers of cellulose and gets even stronger when wet. So a cotton towel can stand up to rough handling and repeated washing.
- Cotton is not sensitive to alkalis so can be washed using strong detergents and soaps and would require no special treatment when washing.
- Cotton is easy to dye due to its hydrophilic nature, allowing for the production of a large range of colours to satisfy consumer needs.
- Combed staple fibres have more contact points during spinning, adding to the strength of the yarn, as well as reducing lint production. Low twist provides a greater surface area for greater moisture absorption and a soft feel against the skin.
- A loop pile weave provides added surface area for moisture absorption. Each loop uses capillary action to allow the water to be absorbed through the loops and into the woven base.
- A plain weave base for the pile weave is fast, easy and cheap to produce for a mass-produced item. It will also provide dimensional stability for the towel to maintain its structure and shape, especially as it gains weight due to water absorption.
- Other suitable fabrics include pile knit and napped plain weave.

2016 HSC Textiles and Design Mapping Grid

Section I

Question	Marks	Content	Syllabus outcomes
1	1	Appliqué	H1.3
2	1	Culture – self-expression	H6.1
3	1	Aspects of marketing	H5.1
4	1	Culture – resources	H6.1
5	1	Manufacturing strategies	H5.2
6	1	Organic sources	H5.2
7	1	End use	H4.1
8	1	Principles of printing	H1.3
9	1	Properties – fibre/yarn/fabric	H3.1
10	1	End use	H4.1

Section II

Question	Marks	Content	Syllabus outcomes
11 (a)	2	Government legislation	H5.2
11 (b)	3	Current issues – consumer demand	H5.2
12 (a)	3	Design requirements	H1.2
12 (b)	3	Trends in society	H6.1
12 (c)	4	Internal and external factors	H6.1
13 (a)	2	Finishing – fabric performance	H4.1
13 (b)	3	Innovations – digital printing	H3.2
13 (c)	5	Innovations – fabric washable webs	H3.2

Section III

Question	Marks	Content	Syllabus outcomes
14 (a)	5	Culture – textile production method/art form	H6.1
14 (b)	10	Historical design development – contemporary design	H6.1
15 (a)	5	Microfibre knit fabrics	H4.1
15 (b)	10	Fibre, yarn, fabric – end use	H4.1