## 5 HSC Assessment Scheme

### 5.1 Example

<table>
<thead>
<tr>
<th>Course Outcomes</th>
<th>Syllabus Content Areas &amp; Assessment Components</th>
<th>Syllabus Weightings</th>
<th>Task 1</th>
<th>Task 2</th>
<th>Task 3</th>
<th>Task 4</th>
<th>Task 5</th>
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<td>H1.1, H1.2, H2.1, H2.2, H2.3, H4.1, H4.2</td>
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| Marks           | 100   | 15   | 25   | 20   | 15   | 25   |
5.2 HSC Task Outlines

- Task 1 – Investigation of a designer; students select a designer from any one of the focus areas and prepare a report covering areas such as inspiration for design, mediums commonly used and target markets for designs. Students could relate this investigation to impact that the designer has on the Australian Textile, Clothing, Footwear and Allied Industries.

- Task 2 – Oral Presentation; as part of the lead up work on the Major Textiles Project, students are required to present their initial ideas and concepts in relation to the possible direction that their project will take.

- Task 3 – Experimentation; students are provided with a range of fabric swatches. Students are required to carry out experiments which demonstrate which fabrics are most suited to a particular end-use.

- Task 4 – Diary; an ongoing student diary of the Major Textiles Project which relates to time and resource management leading to successful completion of the Major Textiles Project.

- Task 5 – Trial HSC; written paper.
6 The Major Textiles Project

6.1 Ideas for Integration across the Areas of Study

The ideas listed below are suggestions for how the Major Textiles Project could be integrated into the HSC course areas of study. Note that there are other teaching and learning activities that could be used when teaching aspects of the areas of study, not only the Major Textiles Project.

<table>
<thead>
<tr>
<th>Relationship to Year 11 Areas of Study</th>
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<tbody>
<tr>
<td>The concept of the HSC Major Textiles Project is introduced at the commencement of the Preliminary course when all subject requirements are explained to students.</td>
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<tr>
<td>The format and presentation of the supporting documentation is reinforced through Preliminary Textile Projects 1 and 2.</td>
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<td>The focus areas are introduced and reinforced through the Preliminary Design area of study.</td>
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<tr>
<th>Areas of Study</th>
<th>Integration of Major Textiles Project (MTP)</th>
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<tbody>
<tr>
<td>HSC Design</td>
<td>Prior to commencement of this area of study, students are issued and familiarised with the MTP requirements (refer to pp 27, 28, 36 and 37 of the syllabus). Discussion and mind mapping activity where students identify possible projects that they could develop based on the focus areas. Links made back to Preliminary course work to assist students in idea development. Note that this is a suggested integration only, and it is possible that the order of integration could vary depending on the approach taken and individual student learning styles.</td>
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</table>

Students:
- participate in activities relating to historical design development of a selected focus area
- investigate the influence of culture on design
- investigate influences on current trends in design

*based on the above activities, students nominate the selected focus area and explain the relationship between this and the MTP Design inspiration*

Students:
- experiment with methods of fabric decoration

*students trial and evaluate a range of methods and, based on the direction of MTP, they may decide to take these initial investigations further with the aim of incorporating a method into the MTP*

Students:
- develop initial ideas via drawings/sketches
- develop and record inspiration for idea development
- consider functional and aesthetic design

*students are provided with opportunities to pursue their idea development for the project which will lead to the presentation of the Visual design concept development*
| **HSC** Properties and Performance of Textiles | Teachers may elect to integrate aspects of this area of study into Design to ensure continuity and flow of the development of the MTP. For example, the manufacturing specifications section (which is under Design) will need to be integrated.

The following ‘students learn about’ must include activities that make reference to the MTP:

**Investigation, experimentation and evaluation**
- materials, equipment and manufacturing processes
- selection of appropriate fabric, yarn and fibre

Teachers may then elect to continue and complete the Design area of study followed by completion of the Properties and Performance of Textiles area of study. |

| **HSC** Australian Textiles, Clothing, Footwear and Allied Industries | The following ‘students learn about’ refers directly to the development of the label for the MTP:

**Manufacturing specification**
- product label
  - legal requirements, including care instructions, fibre content, size, where it is made, brand name

*students provided with investigative activities around product labels which require them to establish what the standard labelling requirements are for that type of item/s*

The teacher may elect to continue on and complete the area of study, depending on how the integration occurred. |
6.2 The Major Textiles Project – Guidelines for the Supporting Documentation

The notes below provide additional information to the specific requirements of the supporting documentation for the Major Textiles Project (refer to pages 36 and 37 of the Textiles and Design Stage 6 Syllabus).

**General Notes**
- Overall, the supporting documentation should generate interest, it should flow, be harmonious and exciting.
- Quality presentation is important in terms of the overall communication of the supporting documentation (quality presentation is specifically assessed in the visual design concept development section). Students should be provided with visual examples of layout to assist them in their preparation and presentation of the supporting documentation.

- The supporting documentation does not have to be presented in a specific order as presented in the syllabus on page 36. As long as all criteria are documented and communicated clearly, the order of presentation is flexible.

- The sketches shown on the following pages represent a selection from different focus areas.

**Design Inspiration** (4 x A4 or 2 x A3 pages, p 36 of the syllabus)
- This section is explained in the Examination, Assessment and Reporting Supplement.

**Visual design concept development** (6 x A4 or 3 x A3 pages, p 36 of the syllabus)
- Using resources and technologies available, sketches and drawings of designs can be presented in one of two formats and do not have to be to an industry standard. The formats are either graphic or free.

- The sketches in this section are intended to be illustrations which indicate mood, feel and emotion of the design from any of the focus areas, but they still provide specific information about the design features:
  - appropriate rendering (colouring) of sketches related to the fabric is required. For example, 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, for example, a front and back view of a garment would be appropriate; a front view only for a wall hanging may be appropriate
  - 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 and an indication of colour scheme
  - 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
The following illustrations are examples of graphic illustration:

- shapes are confined showing a start and finish to the lines
- note that labelling occurs directly to a specific feature to communicate the main features
- these are examples of high quality sketches/drawings.

These images are supplied courtesy of The Whitehouse School of Design (Fashion/Interiors Sydney) which gratefully acknowledges the students' design and drawing work.
• The following illustration is an example of free design:
  – interpret to own style and personality, shows drape and feel
  – note that labelling occurs as a series of notes around the sketch to communicate the main features
  – this is an example of a high quality sketch/drawing.

This image is supplied courtesy of The Whitehouse School of Design (Fashion/Interiors Sydney) which gratefully acknowledges the students' design and drawing work.
• The following are examples of graphic illustrations of a garment:
  – the front and back views are shown to illustrate all design features
  – the three sets of illustrations communicate the difference between high, medium and poor quality sketches/drawings

**HIGH QUALITY**

![High Quality Illustration](image1)

**MEDIUM QUALITY**

![Medium Quality Illustration](image2)

**POOR QUALITY**

![Poor Quality Illustration](image3)

*These images are supplied courtesy of The Whitehouse School of Design (Fashion/Interiors Sydney) which gratefully acknowledges the students’ design and drawing work.*
Manufacturing specification (6 x A4 or 3 x A3, p 36 syllabus)

- Pattern shapes need to include all pattern markings.
- 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 should be shown so that all relevant measurements are clearly communicated.
- Examples of professional (high), elementary (medium) and limited (low) sketches and drawings are shown below.

PROFESSIONAL STANDARD – Upholstered Lounge (high)

(This is an example of graphic design)

This image is supplied courtesy of The Whitehouse School of Design (Fashion/Interiors Sydney) which gratefully acknowledges the students’ design and drawing work.

- This perspective view adequately shows all necessary dimensions.
- A different style of lounge may require more than one view to communicate all dimensions.
ELEMENTARY STANDARD – Drawstring Bag (medium)

- A base view should also be included so that all dimensions are communicated.
- A back view may also be required.

ELEMENTARY STANDARD – Skirt (medium)

- A back view may also be required.
LIMITED STANDARD – Wall Hanging (low)

(This is an attempt at graphic design)

- A wall hanging may only require a front view.
- A side view may be necessary (depending on the design) to communicate all features and dimensions.
Investigation, experimentation and evaluation (8 x A4 or 4 x A3, p 36 syllabus)

- Experimentation must be specific to the Major Textiles Project.
- Investigation of materials, equipment and manufacturing processes in terms of current trends in the focus areas can assist in the justification of final decisions.