

**2004 HSC Notes from
the Marking Centre
Textiles and Design**

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2004 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 2004 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 2004 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 2004 Major Textiles Projects reflect a growing confidence and understanding of the examination requirements. Across the 1720 Textiles and Design projects there was demonstrated a diverse range of approaches in all of the five focus areas. The most popular focus area was Apparel followed by Costume, Textile Arts, Furnishings and Non-Apparel.

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 that focus area. 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 were explored across the focus areas and included social, cultural and political references, notions of self and personal identity and comment on the natural environment. For the majority of projects, candidates had considered the textile materials and the end use of the items when selecting the most appropriate manufacturing techniques. Better responses identified a strong design concept for the textile project that was explored in depth through an historical/cultural or contemporary perspective.

An increasing number of projects included dangerous materials in their manufacture such as glass, wire and sharp objects. Guidance by the teacher should discourage the use of these materials. 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. The framing of projects under glass is not recommended. 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. A small number of projects were oversize.

It is important to note that if any manufacturing techniques are outsourced for the textile item/s such as quilting, pleating etc they 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, items evaluation and bibliographies are not required and could impact on the page limit.

Textile Item/s

The vast majority of textile item/s were fully completed and demonstrated improvement in time management of the project.

Better textile item/s were characterised by:

- well-developed designs that clearly demonstrated the appropriateness to the intended purpose. Careful consideration was given to the balance of aesthetic and functional aspects of the overall design
- 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
- 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 to the purpose. Some items consisted entirely of non-textile materials such as beads and feathers. Careful consideration needs to be given to the selection of design features and the choice of textile materials to ensure they are appropriate as a textile item
- 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 glueing, painting and application of sequins as the only 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 standard. 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. The majority of candidates adhered to size and page limit requirements and used a variety of communication techniques.

Criteria for Examining the Supporting Documentation of the Major Textiles Project

Design Inspiration

Better responses:

- demonstrated relevance to the nominated Focus Area and clearly explained the relationship to the design inspiration
- thoroughly justified particular creative and/or innovative design ideas or techniques developed from the design inspiration
- identified an historical/cultural or contemporary factor that influenced the design of the item/s and critically analysed the relationship of the design inspiration to historical/cultural or contemporary factors that influenced the design of the item/s
- were 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.

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.

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.

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, 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
- product labels were well done by the majority of candidates.

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. The production drawings were of a limited standard and often neglected to show grain lines, pattern markings and dimensioning.

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 responses:

- 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 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 burning tests for fabrics used for evening wear
- confused samples of textile materials and results of experimentation with textiles. The expectation is that experimentation will provide evidence to support and justify the materials, equipment and processes used in the item/s
- omitted to evaluate the properties and performance of the fabric, yarn and fibre used in relation to the end use. They provided just textbook type responses on fabric structure such as twill weave or fibre content such as properties of cotton without reference to intended use.

Written Examination

General Comments

In 2004, approximately 1720 candidates attempted the Textiles and Design examination. Candidates need to have a clear understanding of the Glossary of Key Words and only use the space provided, particularly for the short responses. In Section III the large majority of candidates answered the extended response, Question 14.

Section I

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

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

Section II

This section was mandatory for all candidates and required short-answer responses within the allocated space provided on the paper.

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

Candidate responses were good for this section indicating an improving understanding of the Australian Textiles, Clothing, Footwear and Allied Industries.

- (a) Better responses showed an understanding of globalisation as the worldwide or international flow of ideas, resources and products. Weaker responses did not address globalisation and described issues of pollution, war, waste, global warming or overpopulation.
- (b) Better responses clearly identified and described two important aspects of marketing. These descriptions were accurate and directly related to the selected textile product.

Question 12 – Design

- (a)
 - (i) The majority of candidates responded well to this question. Better responses were able to identify an appropriate technique to reproduce a logo on a stable, fuzzy surface. Weaker responses suggested techniques which could not be applied to a fuzzy surface or be reproduced identically many times.
 - (ii) Better responses provided two reasons to support the selected technique demonstrating their understanding of the fabric surface of the blazer and the need to be able to accurately repeat the logo.
- (b) Better responses demonstrated that candidates had investigated fabric decoration through experimentation, and had a clear understanding of the principles of dyeing. These responses gave accurate characteristics and features when describing three principles of dyeing. Weaker responses referred to methods of dyeing such as tie dyeing rather than principles of dyeing and confused principles of design with the principles of dyeing.
- (c) Better responses clearly linked both the availability of resources and religious practices of a culture to textile designs. Most candidates demonstrated knowledge of availability of resources as a cultural influence on textile design. Weaker responses demonstrated limited understanding of how religious practices of a culture influence textiles design. Some candidates provided a learnt response from previous examination questions.

Question 13 – Properties and Performance of Textiles

This section was mandatory for all candidates and required short-answer responses within the allocated spaces on the paper. Candidate responses in relation to end-use applications indicated a reasonable understanding of this area of the syllabus.

- (a)
 - (i) Better responses provided two clear and appropriate advantages of soil-resistant finishes and recognised that the finishes can extend the life of a textile item and are economical for small applications.

Weaker responses restated the question and demonstrated limited knowledge of soil-resistant finishes.

- (ii) This part was generally well answered with most responses identifying more than one appropriate disadvantage.

Better responses clearly identified two appropriate disadvantages as that related to performance, the environment, the consumer and manufacturing issues.

Weaker responses provided only one disadvantage and used one-word answers that did not link specifically to soil-resistant finishes.

- (b) Better responses understood bicomponent yarns as two-part yarns and were able to clearly describe the ways bicomponent yarns are used to enhance the performance of textiles.

Weaker responses did not indicate how these yarns enhance the performance of textiles, or listed properties of yarns generally without linking specifically to bicomponent yarns.

- (c) The majority of candidates could identify an appropriate fibre for a skydiver's parachute and were able to justify their choices.

Better responses demonstrated a good understanding of the selection of fibre and fabric for a specific end-use, the skydiver's parachute.

Weaker responses made inappropriate choices for the fibre content and/or fabric structure and were unable to provide justification for their choice.

Section III

Question 14 – Design

The large majority of candidates answered this question and nominated apparel as the focus area.

- (a) Better responses nominated a focus area and were able to clearly identify two historical design developments such as the development of the corset, the development of swimwear. Responses linked the historical design development to influences on contemporary textile products and provided relevant examples, such as the development of the corset from underwear to outerwear and the developments in the shape and silhouette.

Weaker responses often neglected to identify a focus area. Many candidates provided responses detailing historical events such as the Industrial Revolution without reference to the development of design.

- (b) Better responses were able to identify a designer and describe the inspirations that characterised their work such as the designs developed by Akira Isogawa that reflect the Japanese culture and take inspiration from architecture and traditional art forms. Responses analysed how the designer has incorporated the inspiration into their work and their impact on current trends. For example, Akira uses the strong architectural lines to create asymmetrical line in his designs.

Weaker responses provided general information about the designer's life history and identified inspirations rather than describe the characteristics and features of the designer's work. Weaker responses stated that the chosen designers had set the trends rather than analysing the impact the designer's work has had on current trends.

Question 15 – Properties and Performance of Textiles

- (a) Better responses identified two innovative decorative techniques and indicated how these would be used, providing more than one appropriate example of end-use products. Candidates' knowledge and familiarity with innovations in decorative techniques was clearly evident in the high quality of their responses.

Weaker responses identified only decorative techniques without reference to innovative techniques. These responses did not include why the innovative decorative techniques is used, providing only examples of end products.

- (b) This part was generally well answered by candidates, exhibiting clear understanding of new textile technologies used in textile production.

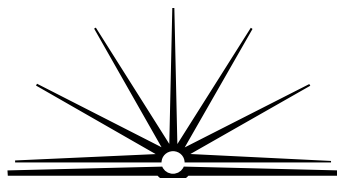
Better responses clearly identified a specific area of textile production and provided detailed descriptions of the characteristics and features of new technologies in that area such as CAD, CAM innovations. They were able to analyse in depth both positive and negative implications of new technologies on both the manufacturer and the end products available to the consumer.

Weaker responses did not clarify the area of textile production, providing limited generalisations without a description of new technologies. Some weaker responses provided limited information on one technology and emphasised impacts on either the manufacturer or on the end products available to the consumer rather than both.

Textiles and Design

2004 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I			
1	1	Design – Principles of Design	H1.2
2	1	Design – Contemporary Designers	H6.1
3	1	Australian Textile, Clothing, Footwear and Allied Industries – Current issues	H5.2
4	1	Properties and Performance of Textiles – Innovations and emerging textiles	H3.2
5	1	Design – Fabric decoration	H1.3
6	1	Properties and Performance of Textiles – Innovations in emerging textiles	H3.2
7	1	Design – Fabric decoration	H1.3
8	1	Properties and Performance of Textiles – End use applications	H4.1
9	1	Properties and Performance of Textiles – End use applications	H4.1
10	1	Australian Textile, Clothing, Footwear and Allied Industries – Current issues and Environmental sustainability	H5.2
Section II			
11 (a)	1	Australian Textile, Clothing, Footwear and Allied Industries – Current issues	H5.2
11 (b)	4	Australian Textile, Clothing, Footwear and Allied Industries – Market place	H5.1
12 (a) (i)	1	Design – Fabric decoration	H1.3
12 (a) (ii)	2	Design – Fabric decoration	H1.3
12 (b)	3	Design – Fabric decoration	H1.3
12 (c)	4	Design – Influence of culture on design	H6.1
13 (a) (i)	2	Properties and Performance of Textiles – Innovations and emerging textile technologies	H3.2
13 (a) (ii)	2	Properties and Performance of Textiles – Innovations and emerging textile technologies	H3.2
13 (b)	2	Properties and Performance of Textiles – Innovations and emerging textile technologies	H3.2
13 (c)	4	Properties and Performance of Textiles – End use applications	H3.1
Section III			
14 (a)	6	Design – Historical design development	H6.1
14 (b)	9	Design – Contemporary designers	H6.1
15 (a)	6	Properties and Performance of Textiles – Innovations in decorative techniques	H3.2
15 (b)	9	Properties and Performance of Textiles – New textile technologies	H3.2



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

2004 HSC Textiles and Design Marking Guidelines

Section II

Question 11 (a)

Outcomes assessed: H5.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Gives the correct meaning of globalisation	1

Question 11 (b)

Outcomes assessed: H5.1

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Identifies and describes two aspects of marketing the selected product	4
<ul style="list-style-type: none">• Identifies two and describes one aspect of marketing the selected product	3
<ul style="list-style-type: none">• Identifies and describes one aspect of marketing the selected product OR <ul style="list-style-type: none">• Identifies two aspects of marketing the selected product OR <ul style="list-style-type: none">• Describes two aspects of marketing the selected product	2
<ul style="list-style-type: none">• Identifies one aspect of marketing the selected product OR <ul style="list-style-type: none">• Describes one aspect of marketing the selected product	1

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

Criteria	Marks
• Identifies a suitable method of applying a logo to a company uniform blazer	1

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

Criteria	Marks
• Gives two reasons to support the chosen method	2
• Gives one reason to support the chosen method	1

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

Criteria	Marks
• Describes three principles of dyeing	3
• Describes two principles of dyeing OR • Describes one principle and identifies two principles of dyeing	2
• Describes one principle of dyeing OR • Names two or three principles of dyeing	1

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

Criteria	Marks
• Gives a clear explanation of how resources available and religious practices of culture(s) have influenced textile design	4
• Gives an explanation of how resources available and religious practices of culture(s) have influenced textile design	3
• Describes resources available and religious practices without linking to textile design OR • Describes and links either resources available or religious practices	2
• Lists resources available and/or religious practices	1

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

Criteria	Marks
• Identifies two advantages of soil-resistant finishes	2
• Identifies one advantage of soil-resistant finishes	1

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

Criteria	Marks
• Identifies two disadvantages of soil-resistant finishes	2
• Identifies one disadvantage of soil-resistant finishes	1

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

Criteria	Marks
• Describes two ways in which bicomponent yarns have enhanced the performance of textiles	2
• Describes one way in which bicomponent yarns have enhanced the performance of textiles OR • Identifies two ways in which bicomponent yarns have enhanced the performance of textiles	1

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

Criteria	Marks
<ul style="list-style-type: none">Identifies a suitable fibre content and fabric structure for the sky-diver's parachute and gives justification for both	4
<ul style="list-style-type: none">Identifies a suitable fibre content and fabric structure for the sky-diver's parachute and justifies either	3
<ul style="list-style-type: none">Identifies a suitable fibre content and fabric structure for the sky-diver's parachute without justification OR <ul style="list-style-type: none">Identifies and justifies either fibre content or fabric structure for the sky-diver's parachute without justification OR <ul style="list-style-type: none">Identifies both fibre content and fabric structure for the sky-diver's parachute without justification	2
<ul style="list-style-type: none">Correctly names fibre content OR fabric structure for the sky-diver's parachute without justification	1

Section III

Question 14 (a)

Outcomes assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Identifies TWO historical design developments Outlines their influences on contemporary textile products, giving examples 	5–6
<ul style="list-style-type: none"> Identifies TWO historical design developments, giving examples OR <ul style="list-style-type: none"> Identifies TWO historical design developments Outlines their influences on contemporary textile products OR <ul style="list-style-type: none"> Identifies ONE historical design development Outlines the influences on contemporary textile products, giving examples 	3–4
<ul style="list-style-type: none"> Identifies TWO historical design developments OR <ul style="list-style-type: none"> Identifies ONE historical design development, giving an example 	1–2

Question 14 (b)

Outcomes assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Describes the inspirations that characterise the work of the chosen designer Analyses how the designer has incorporated these inspirations into their work and how the designer's work has impacted on current trends 	8–9
<ul style="list-style-type: none"> Describes the inspirations that characterise the work of the chosen designer Explains how the designer has incorporated these inspirations into their work and how the designer's work has impacted on current trends 	6–7
<ul style="list-style-type: none"> Describes the inspirations that characterise the work of the chosen designer Describes how the designer has incorporated these inspirations into their work and how the designer's work has impacted on current trends 	4–5
<ul style="list-style-type: none"> Identifies the inspirations that characterise the work of the chosen designer Identifies how the designer has incorporated these into their work or how the designer's work has impacted on current trends 	2–3
<ul style="list-style-type: none"> Identifies an inspiration that characterises the work of the chosen designer 	1

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

Criteria	Marks
<ul style="list-style-type: none">• Identifies TWO innovations in decorative techniques used to enhance textile design• Outlines why these would be used, giving examples of end products	5–6
<ul style="list-style-type: none">• Identifies TWO innovations in decorative techniques used to enhance textile design• Outlines why these would be used OR <ul style="list-style-type: none">• Identifies TWO innovations in decorative techniques used to enhance textile design, giving examples of end product OR <ul style="list-style-type: none">• Identifies ONE innovation in decorative techniques used to enhance textile design• Outlines why this would be used, giving examples of end products	3–4
<ul style="list-style-type: none">• Identifies TWO innovations in decorative techniques used to enhance textile design OR <ul style="list-style-type: none">• Identifies ONE innovation in decorative techniques used to enhance textile design, giving an example of an end product	1–2

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

Criteria	Marks
<ul style="list-style-type: none">• Describes the utilisation of new textile technologies for an identified area of textile production• Analyses how these have impacted on both the manufacturer and the end products available to the consumer	8–9
<ul style="list-style-type: none">• Describes the utilisation of new textile technologies for an identified area of textile production• Explains how these have impacted on both the manufacturer and the end products available to the consumer	6–7
<ul style="list-style-type: none">• Describes the utilisation of new textile technologies for an identified area of textile production• Describes how these have impacted on both the manufacturer and the end products available to the consumer	4–5
<ul style="list-style-type: none">• Identifies the utilisation of new textile technologies for an identified area of textile production• Identifies how these have impacted on either the manufacturer or the end products available to the consumer	2–3
<ul style="list-style-type: none">• Identifies a new textile technology for an identified area of textile production	1