

**2005 HSC Notes from
the Marking Centre
Textiles and Design**

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2005 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 2005 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, including the Major Textile Project.

It is essential for this document to be read in conjunction with the relevant syllabus, the 2005 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

This year's projects reflect a growing confidence and understanding of the examination requirements. Across the 1690 Textiles and Design projects, a diverse range of approaches was demonstrated in all of the five focus areas. The most popular focus area was Apparel followed by Costume, Textile Arts, Furnishings and Non-Apparel. There was a significant increase in the number of candidates submitting projects in the Textile Arts focus area.

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. There was also a range of concepts and themes explored across the focus areas, including contemporary trends, cultural influences, 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 had identified a strong design concept for the textile project that was explored in depth through an historical/cultural or contemporary perspective. Some candidates nominated their project into a focus area that was not appropriate.

An increasing number of projects had pins holding incomplete sections. It is recommended that these be tacked, or safety pins used and dressmaking pins be 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. 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 oversized and an increasing number were over weight limits.

Projects need to reflect the number of hours allocated by the syllabus. It is also important to note that if any manufacturing techniques are outsourced for the textile item/s such as quilting, pleating and printing 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. Scrapbook size pages are inappropriate. Title pages, content pages, items evaluation, and bibliographies are not required and impact on the page limit.

Textile Item/s

Textile item/s were, in the majority, fully completed on submission and this demonstrates an improvement in time-management of the project, compared to previous years.

In summary, the better textile item/s were characterised by:

- well-developed designs that clearly demonstrated the appropriateness to the intended purpose. Careful consideration was given to balancing the 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 features/ construction 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.

The 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 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

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

Consideration should be given to the font size, text style and background of the support documentation. Some candidates' work was difficult to read this year. Many candidates spent time decorating boxes and folders; these areas do not contribute to the marks awarded for the project.

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

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
- did not identify the focus area

Visual Design Development

Some candidates used digital images that showed no development of the original ideas. The marking guideline states 'drawings/sketches'.

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, 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. The production drawings were of a limited standard and often neglected to show pattern pieces with 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. Candidates need to equally address materials, equipment and techniques in this area of the support documentation.

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. 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 provide textbook-type responses on fabric structure, such as properties of cotton, without reference to the intended use

Written Examination

General Comments

In 2005, approximately 1670 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.

Section I

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

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

Section II

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 the term *consumer demand* and were able to name an appropriate textile product.

Weaker responses did not address consumer demands referring to fashion trends. Weaker responses could not name a textile product or provide examples made of a non-textile material.

- (b) Better responses clearly identified:

- a specific method of recycling and provided an example
- a specific method feature of reducing pollution and provided an example
- an act, law or requirement and provided an example

Weaker responses indicated a feature and example for one aspect only. Words from the question were often reused without giving specific examples

Question 12 – Design

- (a) Better responses were able to identify a relevant textile production method and to accurately describe how that method changed due to technological developments.

Weaker responses named a textile production method and were not able to recognise a suitable technological development. Weaker responses often referred to a subculture.

- (b) Better responses were able to indicate the main features of how two textile production methods reflected either workers' skills or status. Weaker responses outlined a textile production method with no indication of the reflection of the workers' skills or status.

- (c) (i) Better responses gave detailed descriptions and several examples of traditional art forms. Weaker responses demonstrated limited understanding of the term 'traditional art form'. Some responses provided no examples.

- (c) (ii) Better responses related the influence of traditional textile art forms on contemporary designs. Weaker responses demonstrated limited understanding of how traditional textile art forms influenced contemporary design.

Question 13 – Properties and Performance of Textiles

- (a) Better responses listed three appropriate properties and outlined why they were desirable. These reasons were related clearly to the end-use of theatre seating.

Weaker responses listed one or two properties with no link to theatre seating.

- (b) This part was generally, poorly answered with most responses unable to identify an appropriate yarn characteristic.

Better responses clearly identified an appropriate yarn structure. These responses stated specific characteristics the structure gave to the yarn and related these to the end-use properties of theatre seats.

Weaker responses named a yarn structure in general terms such as multifilament, but gave no other structural features. Some responses listed end-use properties with no link to yarn structure or characteristics.

- (c) A small number of candidates could identify an appropriate fibre and fabric structure for theatre curtains 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 theatre curtains.

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

Section III

This section required candidates to answer one of two extended-response questions. Slightly more candidates answered Question 14 than Question 15.

Question 14 – Design

- (a) Better responses identified a suitable printing method and clearly indicated the main steps of the process. Reasons why the choice of the printing process was suitable for a 100% cotton fabric were outlined.

Weaker responses often named a printing method with limited explanation of the process. Many candidates provided an incorrect response such as a dyeing method rather than a printing method.

- (b) Better responses were able to identify two or more fabric decoration methods and a printing method, which could be utilised. The fabric decoration methods and their relationship to the design of the jacket were clearly outlined. Better responses linked the choice of decorative techniques to creating texture in the garment.

Weaker responses nominated one fabric decoration method demonstrating limited knowledge of the process.

Question 15 – Properties and Performance of Textiles

- (a) Better responses identified two innovative fabric-finishing techniques and clearly described how the finishes were applied to fabric. These responses displayed a knowledge and familiarity with the correct terminology of fabric-finishing techniques.

Weaker responses identified fabric-finishing techniques which were not innovative, such as mercerising. Some responses misinterpreted the question and discussed innovations in fibre and fabric production rather than fabric-finishing.

- (b) Better responses clearly discussed and evaluated the impact of fabric finishes on the performance of fabrics for special purposes. Better responses provided appropriate examples and demonstrated a good knowledge of the fabric-finishing technique. They were able to evaluate in depth, making a judgement of the impact of fabric finishes on fabric performance.

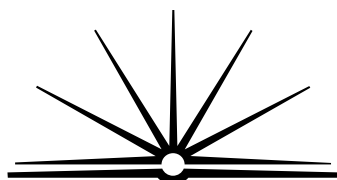
Weaker responses provided limited generalisations in terms of the benefits of fabric-finishing to the environment, consumer or manufacturer without relating to performance.

Textiles and Design

2005 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I			
1	1	Design – Contemporary designers	H6.1
2	1	Design – Fabric decoration	H1.3
3	1	Properties and performance of textiles – end use application	H3.1
4	1	Australian textile, clothing, footwear and allied industries — current issues	H5.2
5	1	Properties and performance of textiles — innovations and emerging textile technologies – machinery to improve construction	H3.2
6	1	Design — Fabric decoration	H6.1
7	1	Properties and performance of textiles — innovations and emerging textile technologies – advantages and disadvantages	H3.2
8	1	Australian textile, clothing, footwear and allied industries — Marketplace	H5.1
9	1	Design — Contemporary designers – changing trends	H6.1
10	1	Properties and performance of textiles – end use application	H4.1
Section II			
11 (a)	2	Australian textile, clothing, footwear and allied industries — current issues, changing consumer demands	H5.2
11 (b)	3	Australian textile, clothing, footwear and allied industries — appropriate textile technology and environment sustainability	H5.2
12 (a)	2	Design — Influence of culture on design – cultural influences	H6.1
12 (b)	2	Design — Influence of culture on design – cultural influences	H6.1
12 (c) (i)	2	Design — Influence of culture on design – textile production and textile art form	H6.1
12 (c) (ii)	4	Design — Influence of culture on design – textile production and textile art form	H6.1
13 (a)	3	Properties and performance of textiles — end use application – furnishings	H3.1
13 (b)	3	Properties and performance of textiles — end use application	H4.1
13 (c)	4	Properties and performance of textiles — end use application	H4.1

Question	Marks	Content	Syllabus outcomes
Section III			
14 (a)	5	Design — Fabric decoration	H1.3
14 (b)	10	Design — Fabric decoration	H1.3
15 (a)	5	Properties and performance of textiles — innovations and emerging technologies – finishing techniques	H4.1
15 (b)	10	Properties and performance of textiles — innovations and emerging technologies – finishing techniques	H4.1



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

2005 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">Recognises and names a changing consumer demand and gives an example of a textile product that has been developed in response to this demand	2
<ul style="list-style-type: none">Recognises and names a changing consumer demand only OR <ul style="list-style-type: none">Gives one example of a textile product only	1

Question 11 (b)

Outcomes assessed: H5.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Indicates the main feature of at least one example for each of the following – recycles textile resources, reduces pollution, meets government legislation	3
<ul style="list-style-type: none">Indicates the main feature of at least one example for only two of the following – recycles textile resources, reduces pollution or meets government legislation	2
<ul style="list-style-type: none">Indicates the main feature of at least one example for only one of the following – recycles textile resources, reduces pollution or meets government legislation OR <ul style="list-style-type: none">Identifies TWO or THREE examples only	1

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

Criteria	Marks
<ul style="list-style-type: none">Recognises and names a relevant traditional textile production method and describes how it has changed as a result of technological developments	2
<ul style="list-style-type: none">Recognises and names a traditional textile production method OR <ul style="list-style-type: none">Recognises and names a technological development	1

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

Criteria	Marks
<ul style="list-style-type: none">Indicates the main features of how two traditional textile production methods reflect the workers' skills or status	2
<ul style="list-style-type: none">Indicates the main features of how one traditional textile production method reflects the workers' skills or status	1

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

Criteria	Marks
<ul style="list-style-type: none">Describes the design of traditional textile art forms of that culture, giving relevant examples	2
<ul style="list-style-type: none">Recognises and names the design of traditional textile art forms of that culture OR <ul style="list-style-type: none">Gives ONE example	1

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

Criteria	Marks
<ul style="list-style-type: none">Draws out and relates the influence of traditional textile art forms on contemporary design	3–4
<ul style="list-style-type: none">Sketches in general terms the influence of traditional textile art forms on contemporary design	2
<ul style="list-style-type: none">Provides a link between traditional textile art forms and contemporary design	1

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

Criteria	Marks
• Lists THREE textile properties suitable for a fabric used for theatre seating and outlines why they are desirable	3
• Lists TWO textile properties suitable for a fabric used for theatre seating and outlines why they are desirable	2
• Lists ONE textile property suitable for fabric used for theatre seating and outlines why it is desirable OR • Lists TWO or THREE suitable properties	1

Question 13 (b)*Outcomes assessed: H4.1***MARKING GUIDELINES**

Criteria	Marks
• Recognises and names and gives reasons for TWO characteristics of yarn structure suitable for the seating fabric	3
• Recognises and names and gives reasons for ONE characteristic of yarn structure suitable for the seating fabric	2
• Names TWO characteristics of yarn structure suitable for the seating fabric	1

Question 13 (c)*Outcomes assessed: H4.1***MARKING GUIDELINES**

Criteria	Marks
• Identifies and justifies a suitable fibre content and fabric structure for the curtain fabric	3–4
• Identifies and justifies either a fibre content or fabric structure for the curtain fabric	2
• Identifies a suitable fibre content and fabric structure for the curtain fabric with no justification	1

Section III

Question 14 (a)

Outcomes assessed: H1.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Identifies a printing method and sketches in general terms the method of application in reproducing this as a print, on 100% cotton fabric	4–5
<ul style="list-style-type: none">Identifies a printing method and briefly sketches in general terms the method of application in reproducing this as a print, on 100% cotton fabric	2–3
<ul style="list-style-type: none">Identifies a printing method OR <ul style="list-style-type: none">Briefly sketches in general terms the method of application	1

Question 14 (b)

Outcomes assessed: H1.3

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Identifies issues and provides reasons for the use of a combination of appropriate fabric decoration methods, including printing to achieve a textured design	8–10
<ul style="list-style-type: none">Identifies and outlines the use of a combination of appropriate fabric decoration methods including printing to achieve a textured design	5–7
<ul style="list-style-type: none">Describes the use of an appropriate fabric decoration method and/or printing to achieve a textured design	2–4
<ul style="list-style-type: none">Names a suitable fabric decoration and/or outlines the method	1

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

Criteria	Marks
<ul style="list-style-type: none">• Selects TWO innovations in fabric finishing techniques and for each one provides characteristics and features for their application to fabric	4–5
<ul style="list-style-type: none">• Selects ONE innovation in fabric finishing technique and describes its application or features <p>OR</p> <ul style="list-style-type: none">• Selects TWO innovations in fabric finishing techniques and outlines their application to fabric	2–3
<ul style="list-style-type: none">• Names ONE and/or TWO innovations in fabric finishing	1

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

Criteria	Marks
<ul style="list-style-type: none">• Discusses and evaluates the impact of fabric finishes on the performance of fabric for special purposes	8–10
<ul style="list-style-type: none">• Identifies and outlines the impact of fabric finishes on the performance of fabric for specific special purposes	5–7
<ul style="list-style-type: none">• Describes the impact of fabric finishes on the performance of fabric for specific special purposes	2–4
<ul style="list-style-type: none">• Names a suitable fabric finish and/or outlines the use of the finish	1