

**2006 HSC Notes from
the Marking Centre
Textiles and Design**

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2006 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 2006 Higher School Certificate Examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section of the examination, including the Major Textiles Project.

It is essential for this document to be read in conjunction with the relevant syllabus, the 2006 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

There was a diverse range of approaches in all of the five focus areas in the Major Textile Projects. 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 was explored across the focus areas and included 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 identified a strong design concept for the textile project that was explored in depth through an historical/cultural or contemporary perspective. Some students nominated their project into a focus area that was not appropriate.

Supervising teachers should refer to the list specified in the ACE Manual p 153, Section 9.3.15 for the rules that apply to the Major Textile Project. Failure to comply with these rules could penalise marks awarded to students. A 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. Some candidates used dangerous materials in the Textile Item.

Works should not be framed under glass or rigid plastic sheeting. 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. The back of the work should also be accessible to markers.

A small number of projects were oversize and an increasing number were over weight limits. These projects do not comply with the rules.

Projects need to reflect an appropriate number of hours indicative of the syllabus and its structure. Weaker candidates clearly did not spend the required time on the project and some better projects spent far more than required.

If any manufacturing techniques such as quilting, pleating and printing are outsourced for the textile item/s, they should be fully acknowledged in the supporting documentation.

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

Textile Item/s

Better Textile Item/s were characterised by

- well-developed designs that clearly demonstrated the appropriateness to the intended purpose. Careful consideration was given to balance 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 feature/ 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 of a high quality, demonstrating proficiency in manufacture. Techniques used in the construction and/or design were appropriate and completed to a high standard.

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 often incomplete.

Supporting Documentation

General Comments

Supporting documentation for the Textile Project varied from a very high standard through to elementary. Some excellent 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.

Most candidates adhered to size and page limit requirements and used a variety of communication techniques. Candidates should be aware of the criteria and the specifications of the supporting documentations as specified in the syllabus.

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. Candidates spent time decorating boxes and folders. It should be noted that 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.

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
- 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
- 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 provided 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
- had product labels.

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
- had production drawings that 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 should address materials, equipment and techniques in this area of the support documentation. Scanned images of *experiment* do not provide markers with clear evidence of their experimentation.

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

- showed how the results of experimentation had 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. Experimentation is suppose to 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
- provided textbook type responses on fabric structure such as twill weave or fibre content such as properties of cotton without reference to the intended use.

Written Examination

General Comments

In 2006, approximately 2100 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 for the short responses.

Section I

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

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

Section II

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

- (a) Correct responses used words such as *specific* and *consumers* in defining target market.
- (b) (i) In better responses, the differences between niche textile products and mass produced products were clearly stated, with examples of the textile products given for both. Weaker responses often only gave examples of either niche textile products or mass produced textile products, but did not state any differences. Weaker responses often also used irrelevant examples which were not textile based.
- (ii) Better responses outlined changing consumer demands, giving relevant examples. Weaker responses often only identified one changing consumer demand. Some weaker responses often used examples only, some of which were irrelevant.

Question 12 – Design

- (a) Better responses described the various steps required to produce an appliquéd sample. Weaker responses only identified the steps involved in appliquéd or described other decorative techniques.
- (b) Better responses linked textile production and textile art forms to the chosen culture and discussed the impact. Better responses chose cultures that have a rich textile heritage and many textile art forms and production methods. Weaker responses often selected cultures that do not have a rich textile heritage. These responses outlined textile production or textile art forms, rather than discussing the impact these have had on the culture.

- (c) Better responses explained the impact of two historical developments on textiles in contemporary society. Weaker responses often outlined design developments rather than historical developments. Some misinterpreted this question and continued to write about the chosen culture. Weaker responses failed to make a link with historical developments.

Question 13 – Properties and Performance of Textiles

- (a) Better responses selected two essential properties for swimwear using correct terminology. Weaker responses either listed one property only or an inappropriate property for swimwear.
- (b) Most responses explained how the fibre, yarn and fabric structure contributed to the desirable properties of swimwear. Better responses clearly indicated how each of the specified structures achieved the required property and used appropriate textiles terminology. They had a clear understanding of the composition of a core spun yarn and its properties. Weaker responses listed the properties without a clear explanation of how these were achieved by the structures mentioned. Weaker candidates were confused about the properties required for swimwear.
- (c) The majority of responses identified two technological advances in machinery and understood that the general impact is more efficient production. Better responses were able to evaluate the impacts of each technology in relation to consumers/ manufacturers/ employees/ environment and related both positive and negative impacts. Weaker responses provided general impacts or described the function of the machine without evaluation.

Section III

Students are required to answer ONE question.

Question 14 – Design

74% of candidates answered this question.

- (a) Better responses selected a designer who had a significant impact on current trends. They gave a description of the contemporary textile designers' work, providing a detailed explanation of the relationship between the work of the designer and their influence on current trends, eg fabric, colour, style features, shapes and construction methods. Weaker responses showed little understanding of contemporary designers or chose a designer who had had little impact on current trends. Some candidates selected a fashion label, eg Seafolly, Tsubi, rather than a designer, or included celebrities as designers, such as Kylie Minogue or Sean Diddy. A significant number of responses included the history of the designer or listed style features rather than how the designer had influenced current trends.
- (b) Better responses had a clear understanding of the three areas detailed in the question. The impact of each area was linked to the success of the designer, with details and examples provided. Weaker responses showed little understanding of the term 'economic' instead referring to 'finances', sometimes confusing 'economic' with 'environmental'. They also often referred to facility as resources or fabrics. Many candidates only provided information on one or two impacts, not the three which were requested. Impacts were often general and not related to the success of the designer.

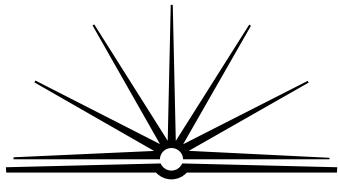
Question 15 – Properties and Performance of Textiles

- (a) Better responses identified one textile innovation and provided a detailed explanation of the character and features of the innovation, and their impact on end-use. They displayed a clear understanding of the physical and/or chemical features of the innovation. Weaker responses identified one textile innovation and provided limited explanation of the character and features without a direct link between these characteristics and the performance of the final product.
- (b) Better responses included a detailed explanation of both positive and negative impacts of the innovation on the environment, consumer and manufacturer. Answers were well structured, providing relevant details, specific to the innovation, in a clear and logical sequence. Weaker responses included answers which were very general including impacts which could relate to any innovation, rather than relating specifically to the innovation in (a), or were only able to identify one impact of the innovation on either the environment, consumer or manufacturer.

Textiles and Design

2006 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I			
1	1	Fabric decoration	H1.3
2	1	Influence of culture on design	H6.1
3	1	Contemporary designers	H6.1
4	1	End-use applications	H4.1
5	1	Marketplace	H5.1
6	1	End-use applications	H4.1
7	1	Finishing techniques for specific end-uses	H4.1
8	1	Current issues	H5.2
9	1	Fabric decoration	H1.3
10	1	Current issues	H5.2
Section II			
11 (a)	1	Marketplace	H5.1
11 (b) (i)	2	Marketplace	H5.1
11 (b) (ii)	2	Current issues	H5.2
12 (a)	3	Fabric decoration	H1.3
12 (b)	3	Influence of culture on design	H6.1
12 (c)	4	Historical design development	H6.1
13 (a)	2	End use applications	H3.1
13 (b)	4	End use applications	H4.1
13 (c)	4	Innovations and emerging textile technologies	H3.2
Section III			
14 (a)	5	Contemporary designers	H6.1
14 (b)	10	Contemporary designers	H6.1
15 (a)	5	Innovations and emerging textile technologies	H3.2
15 (b)	10	Innovations and emerging textile technologies	H3.2



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2006 HSC Textiles and Design Marking Guidelines

Section II

Question 11 (a)

Outcomes assessed: H5.1

MARKING GUIDELINES

Criteria	Marks
• Clearly states the meaning and identifies essential qualities of the term 'target market'	1

Question 11 (b) (i)

Outcomes assessed: H5.1

MARKING GUIDELINES

Criteria	Marks
• Distinguish between a niche textile product and a mass-produced textile product	2
• Provides one difference between a niche textile product or a mass-produced textile product	1

Question 11 (b) (ii)
Outcomes assessed: H5.2
MARKING GUIDELINES

Criteria	Marks
• Indicates the main features of two changing consumer demands that have led to the development of a niche textile product	2
• Indicates the main features of one consumer demand which has led to the development of a niche textile product	1
OR	
• Identifies two consumer demands	

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

Criteria	Marks
• Provides characteristics and features of the steps involved in the technique of appliquéd	3
• Outlines the steps involved in the technique of appliquéd	2
• Identifies the steps involved in the technique of appliquéd	1

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

Criteria	Marks
• Discuss textile art forms AND textile production by identifying the impact on the culture studied	3
• Outlines the impact of textile art forms and textile production on the culture studied	2
• Identifies the impact of textile art forms OR textile production on the culture studied	1

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

Criteria	Marks
• Identifies two historical developments and for each of these developments, shows the effect that these developments have had on textiles in contemporary society	4
• Identifies two historical developments and describes the effect on textiles in contemporary society	3
• Identifies two historical developments and outlines the effect each one has had on textiles in contemporary society	2
OR	
• Identifies one historical development and shows the effect that this development has had on contemporary society	1
• Identifies historical developments	1

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

Criteria	Marks
• Recognises and names two essential fabric properties for swimwear	2
• Recognises and names one essential fabric property for swimwear	1

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

Criteria	Marks
• Provides a detailed explanation of how fibre, yarn and fabric characteristics achieve the resulting properties of swimwear	4
• Describes how the fibre, yarn and fabric characteristics achieve the resulting properties of swimwear	3
• Outlines how the fibre, yarn and fabric characteristics achieve the resulting properties of swimwear	2
• Identifies fibre or yarn or fabric characteristic	1

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

Criteria	Marks
• Determines the value of the impact of TWO technological advances in machinery on the production of textile items	4
• Describes the impact of TWO technological advances in machinery on the production of textile items	3
• Outlines the impact of TWO technological advances in machinery on the production of textile items	2
• Identifies TWO technological advances in machinery on the production of textile items OR • Outlines the impact of ONE technological advance in machinery on the production of textile items	1

Section III

Question 14 (a)

Outcomes assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
• Provides a detailed explanation of the relationship between the work of the designer and their influence on current trends in the textile industry	5
• Provides an explanation of the relationship between the work of the designer and their influence on current trends in the textile industry	4
• Describes the influence of the work of the designer on current trends in the textile industry	3
• Outlines the influence of the work of the designer on current trends in the textile industry	2
• Identifies the work of the designer OR • Identifies current trends in the textile industry	1

Question 14 (b)

Outcomes assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
• Provides a detailed explanation of the impact of current economic issues, designer's expertise and facilities, relating to the designer's success	9–10
• Provides an explanation of the impact of current economic issues, designer's expertise and facilities, relating to the designer's success	7–8
• Describes the impact of current economic issues, designer's expertise and facilities, relating to the designer's success	5–6
• Outlines the impact of current economic issues, designer's expertise and facilities, relating to the designer's success	3–4
• Identifies ONE or more impacts on the designer's success	1–2

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

Criteria	Marks
• Provides detailed characteristics and features of one textile innovation which includes an explanation of the relationship between fibre and/or fabric properties and the final product	5
• Provides characteristics and features of one textile innovation which includes an explanation of the relationship between fibre and/or fabric properties and the final product	4
• Describes characteristics and features of one textile innovation which includes an explanation of the relationship between fibre and/or fabric properties and the final product	3
• Outlines characteristics and features of one textile innovation	
OR	
• Outlines the relationship between fibre and/or fabric properties and the final product	2
• Identifies characteristics or features of one textile innovation	1

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

Criteria	Marks
• Provides a detailed explanation of how the innovation has impacted on the environment, consumer and manufacturer	9–10
• Provides an explanation of how the innovation has impacted on the environment, consumer and manufacturer	7–8
• Describes how the innovation has impacted on the environment, consumer or manufacturer	5–6
• Outlines how the innovation has impacted environment, consumer or manufacturer	3–4
• Identifies ONE impact of the innovation on either the environment, consumer or manufacturer	1–2