

# 2012 HSC Notes from the Marking Centre – Textiles and Design

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## Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in Textiles and Design. It contains comments on candidate responses to the 2012 Higher School Certificate Textiles and Design examination, indicating the quality of the responses and highlighting their relative strengths and weaknesses.

This document should be read along with the relevant syllabus, the 2012 Higher School Certificate examination, the marking guidelines and other support documents developed by the Board of Studies to assist in the teaching and learning of Textiles and Design.

## General comments

Teachers and candidates should be aware that examiners may ask questions that address the syllabus outcomes in a manner that requires candidates to respond by integrating their knowledge, understanding and skills developed through studying the course.

Candidates need to be familiar with the [Board's Glossary of Key Words](#), which contains some terms commonly used in examination questions. However, candidates should also be aware that not all questions will start with or contain one of the key words from the glossary. Questions such as 'how?', 'why?' or 'to what extent?' may be asked, or verbs may be used that are not included in the glossary, such as 'design', 'translate' or 'list'.

Candidates need to be aware that the marks allocated to the question and the answer space (where this is provided on the examination paper) are guides to the length of the required response. A longer response will not in itself lead to higher marks. Writing far beyond the indicated space may reduce the time available for answering other questions.

# Major textiles project

## General comments

Candidates demonstrated a variety of skills and approaches over all five focus areas in the Textiles and Design projects. Apparel and costume were the most popular focus areas, followed by textile arts, furnishings and non-apparel.

Most 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 cultural and historical influences, current issues, personal identity and popular culture. 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.

A number of candidates achieved full or almost full marks by creating simple well-constructed items that demonstrated highly proficient skills and creativity, without extravagance and excessive use of time or budget. These candidates also made direct/obvious links between their design inspiration, the visual design development, manufacturing specifications, investigation, experimentation and evaluation, and the textile item.

An increasing number of candidates used traditional textile techniques, such as smocking, hand embroidery and macramé, in a creative, innovative and contemporary manner. A number of candidates used other traditional techniques, such as origami, and applied them to textiles in a creative, innovative and contemporary manner. The use of knitting and crochet techniques applied in a creative, innovative and contemporary manner, such as free-form scrumbling was increasing popular.

Some candidates need to pay greater attention to detail in the selection of specific seam, facing and hem finishes used to ensure they are appropriate to the fabric. Attention to the technical skill of zipper insertion should be considered to maximise the functionality of the garment. In some major projects, candidates selected a method of zipper insertion that reflected contemporary trends and the choice of application was based on aesthetics and appropriateness to the end-use as well as functionality. Fasteners, such as buttons and buttonholes, hook and loop tape, hooks and eyes or press studs, should be used as appropriate to complete the item(s) to a high standard of manufacture.

Teachers and candidates are reminded that projects should:

- not be framed under glass or rigid plastic sheeting, as the expertise and proficiency of a candidate's skills in manufacture cannot be assessed adequately if the work is inaccessible
- meet the size requirements – items must be able to be safely and reasonably handled by one person
- not incorporate materials considered dangerous – including those that have sharp points or cutting edges, such as glass, mirror fragments, barbed wire, electronic components, pins, hypodermic syringes or needles
- not be submitted on a mannequin for display.

Any packaging surrounding and containing the Major Textiles Projects should be of a lightweight material. Schools may wish to pack several Major Textile Projects in one container/box. All final packaging should be able to be safely lifted and carried by one person.

A few candidates submitted projects that have obviously been worn, are stained and potentially dangerous to health or safety during the marking process. Any HSC item that might be considered dangerous to health or safety may not be marked and will be returned to the relevant school.

All textile items need to be finished and complete. Some projects were submitted with incomplete work and a number of projects had pins fastening incomplete sections. Some projects used recycled materials, aluminium cans, exposed wire ends and electronic components, which are considered non-textile materials and are potentially dangerous during the marking process. Supervising teachers should refer to the list specified in the <http://ace.bos.nsw.edu.au/ace-9016> and <http://ace.bos.nsw.edu.au/ace-9017>

All processes and manufacturing techniques that are outsourced for the Textiles and Design Major Textiles Project, such as scanning, computer-generated images, quilting, pleating or printing, should be fully acknowledged in the supporting documentation. All components of the Major Textiles Project must be certified, on the appropriate form provided by the Board, as the original work of the candidate

[www.boardofstudies.nsw.edu.au/hsc\\_assessment\\_policies/hsc-assessments-works-advice-teachers.html](http://www.boardofstudies.nsw.edu.au/hsc_assessment_policies/hsc-assessments-works-advice-teachers.html)

[www.boardofstudies.nsw.edu.au/hsc\\_assessment\\_policies/hsc-assessments-works-advice-parents.html](http://www.boardofstudies.nsw.edu.au/hsc_assessment_policies/hsc-assessments-works-advice-parents.html)

Supporting documentation must adhere strictly to the page limits and be presented as either of the standard sizes: A3 or A4, as stipulated in *Assessment and Reporting in Textiles and Design Stage 6*, p 10. Many candidates add additional pages for a title, photos, reference material or evaluations that are not required. Some supporting documentation, such as printed text on vellum overlays, metallic paper and other shiny surfaces, was difficult to read. Candidates are reminded that marks are awarded for the quality of the response and not for decorative detail. All pages should be contained in a folder or securely tied together.

Fonts should be clear and easily read in a size equivalent to Times New Roman 12, as stipulated in *Assessment and Reporting in Textiles and Design Stage 6*, p 10.

Candidates may use computer technology to assist them in the communication and presentation of their design work.

### **Textile item(s)**

In better textile items, candidates:

- created a textile item(s) clearly related to the intended end-use, with attention to both aesthetic and functional features
- ensured that all aspects of the item(s) were complete
- demonstrated a high level of proficiency in the techniques and manufacture of the item(s)
- manufactured a quality textile item(s) within a limited budget
- manufactured a quality textile item(s) with a level of creativity/innovation, degree of difficulty and degree of proficiency using a limited number of quality techniques.

In weaker textile items, candidates:

- showed little relevance of the item(s) to end purpose, often with inappropriate design features to the end-use
- showed little or no innovation/creativity in fabric, design or construction methods
- used basic techniques and style features and/or a poor choice of fabrics in the construction of the item(s)

- contained sections of manufactured items with incomplete sections.

## **Supporting documentation**

### **General comments**

Many excellent examples of supporting documentation included well-labelled sketches, drawings (some computer generated), inspiring and relevant annotated collages, and appropriate samples. Candidates used a combination of relevant themes, colour schemes, readable fonts and presentation techniques. Most 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 when developing the supporting documentation. Some candidates' work was very difficult to read due to presentation techniques. Many candidates spent time decorating boxes and folders, which do not contribute to the mark of the project.

Presentation of the support documentation should follow the order and headings outlined in the Major Textiles Project examination criteria in [Assessment and Reporting in Textiles and Design Stage 6](#).

Some candidates did not use the correct number of pages allotted to each section of the supporting documentation. The supporting documentation must be within the page limits as specified in the syllabus and support materials.

Some candidates did not complete the requirements of the Investigation, Experimentation and Evaluation section of the supporting documentation. Candidates should critically reflect and justify experimentation, appropriate to their own major textiles project and the end-use of the project. Many candidates did not fully answer this component of the supporting documentation.

### **Design inspiration**

In better responses, candidates:

- clearly identified and explained the relationship of the design inspiration to one focus area
- clearly linked and showed a thorough understanding of the design inspiration and the visual imagery/collage
- related a direct link to the historical/cultural/contemporary inspiration factors.

In weaker responses, candidates:

- used a table format for their information but did not justify its relationship to the inspiration in detail
- mixed up some aesthetic/functional aspects
- lacked critical analysis of the functional and aesthetic aspects of designs
- presented the visual imagery/collage without a link to the inspiration or textile item
- identified numerous sources of inspiration with insufficient detail to justify.

### **Visual design development**

In better responses, candidates:

- included labelled high-quality sketches/drawings that showed a direct link between their inspiration and their developed design ideas
- described in detail the aesthetic and functional design features of their final design

- identified the strengths and weaknesses of their developed designs
- described the inspiration and showed the development of design ideas for the item(s)
- created a visual flow of the design development that clearly presented the evolution of design ideas and concepts sequentially and in a thorough and logical way.

In weaker responses, candidates:

- presented sketches that were often poorly labelled or not labelled at all
- presented sketches that did not necessarily relate to the focus area selected or reflect the inspiration
- listed aesthetic or functional design features without relating them to the end-use of the intended textile item
- produced sketches that lacked identification of construction techniques appropriate to the design development process
- produced sketches that lacked a visual flow of ideas from initial to final design development.

### **Manufacturing specification**

In better responses, candidates:

- provided a detailed and accurate written description of the textile item
- included high-quality production drawings to scale with front and back views, along with appropriate measurements and labelling
- provided clear pattern pieces to scale with appropriate labelling, such as grain line, number to cut and other relevant markings
- included a key to explain pattern markings or indicate the scale of the pattern shapes or production drawings
- presented clearly labelled fabric swatches
- included a product label with all information relevant to the textile item
- included a sequential and logical order of construction.

In weaker responses, candidates:

- provided limited detail in the written description of the textile item
- did not indicate the use of a commercial pattern or the modifications made, and failed to identify outsourcing
- included production drawings of an elementary standard without relevant labelling or measurements
- included poorly drawn pattern pieces that lacked the required information
- included some fabric swatches, often without any labelling
- included a product label with some basic information
- did not include a key to explain pattern markings or indicate the scale of the pattern shapes or production drawings
- added some decoration to commercially produced items, in some cases without acknowledging their origin.

### **Investigation, experimentation and evaluation**

Documentation was often incomplete, limited or with no justification of the use of materials, equipment and manufacturing processes. Additionally, evidence of experimentation and

evaluation of the properties and performance of fabric, yarn and fibre sometimes lacked detail in each section or did not relate to the end-use of the textile item.

In better responses, candidates:

- provided relevant experiments for the most significant techniques used in the textile item(s)
- provided clear evidence of current and extensive experimentation in materials, equipment and manufacturing processes that led to modifications to design/processes
- provided control samples and evidence samples of appropriate experimentation throughout the manufacturing process to justify the use of materials, equipment and manufacturing processes
- clearly justified the use of fibre, yarn and fabric to the textile item(s).

In weaker responses, candidates:

- included experiments not relevant or of limited importance to the textile item(s)
- lacked evidence of experimentation or included samples of techniques not relevant to the textile item(s)
- often reiterated information from texts and failed to understand or relate the properties of fibre, yarn and fabric to the end-use of their textile item(s)
- often included a personal evaluation of their textile item(s).

## **Written Examination**

### **Section II**

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

- a. In better responses, candidates clearly outlined two features of the maturity stage in a product's life cycle. In some better responses, candidates provided relevant examples.

In weaker responses, candidates outlined one main feature or listed two features. In some responses, candidates provided information related to the end of a product lifecycle.

- b. In better responses, candidates made clear reference to aspects such as recycling, re-using, less landfill and pollution/waste, reduced need for manufacture, reduced production rates of new textiles, extended lifecycle of the product or less energy used for production of new fabrics. In better responses, candidates provided more than one example of how this trend contributes to the sustainable use of textile resources.

In weaker responses, candidates provided limited information on sustainability with no clear link to the demand for original vintage clothes.

#### **Question 12 – Design**

- a. In better responses, candidates provided characteristics of fibre polymer structure and the dyeing process. Relevant terminology such as curing, anchorage, fixation, penetration or colourfast was included.

In weaker responses, candidates identified that heat reduced fading and bleeding, or they may have referred to colour being set.

- b. In better responses, candidates identified an appropriate textile art from the selected culture and provided a detailed explanation of how the textile art had been adapted for contemporary use with appropriate examples.

In weaker responses, candidates provided limited information about how the selected textile art had been adapted for contemporary use. In some responses, candidates wrote about end-uses rather than specific textile arts.

- c. In better responses, candidates identified two historical design developments and clearly explained, with examples, how they have influenced society.

In weaker responses, candidates did not identify a historical design development. In some responses, candidates provided limited information regarding a design development.

### **Question 13 – Properties and Performance of Textiles**

- a. In better responses, candidates correctly outlined advantages of CAD to an apparel designer.

In weaker responses, candidates confused manufacture (CAM) and design (CAD). In some responses, candidates made reference to only one advantage.

- b. In better responses, candidates outlined how fabric finish can influence consumer choice related to a specific end-use. They also correctly identified a fabric finish and provided an appropriate example of the properties of this finish.

In weaker responses, candidates did not demonstrate an understanding of a fabric finish. In some responses, candidates provided limited information about the purpose of the finish or did not specifically name the finish. In many responses, candidates often referred to construction finishes for garments, particularly seam finishes.

- c. In better responses, candidates clearly justified the properties of an appropriate fibre, yarn or fabric that would be suitable for the formal dress.

In weaker responses, candidates provided some information about fibre and/or yarn and/or fabric. Limited justification was provided in some cases. In many responses, candidates listed fibres or fabrics but did not justify why they would be suitable for the formal dress.

## **Section III**

### **Question 14 – Design**

- a. In better responses, candidates identified a number of trends and gave specific examples of how these trends had influenced the work of the named designer. In these responses, candidates included examples from specific ranges of items or specific items or practices of the designer.

- b. In weaker responses, candidates provided biographical information about the designer, information about the inspiration of the designer or listed features of the designer's work without referring to trends.

- c. In better responses, candidates showed a clear and detailed understanding of three factors and explained how these factors influenced the success or failure of the designer. Candidates who chose the economic factor in their response examined a number of aspects such as the impact of interest rates, global financial crisis, cost of labour or economic conditions. These candidates then examined how the designer responded, for example, by introducing a mass-produced cheaper label to broaden the customer base and outsourcing production to reduce costs.

In weaker responses, candidates provided biographical information about the designer or included limited or very general information about the factors and how they influenced the success or failure of the designer. Some responses contained general information not related to a specific designer.

### **Question 15 – Properties and Performance of Textiles**

- a. In better responses, candidates explained that blended fibres and/or yarns enhanced the properties of the fabric. In some responses, candidates identified at least two blends, explained the superior properties that each fibre contributed to the blend and the combined properties of the blended fibre/yarn/fabric in relation to a specific end use.

In weaker responses, candidates gave a general description of blends, but with little explanation of contributing or final properties of the blend. In some responses, candidates suggested end-use examples that were inappropriate or inaccurate. They did not provide information about the relationship between final properties of the blend and the specific end use.

- b. In better responses, candidates clearly identified a fabric innovation and were able to describe a range of end-use applications. In many responses, candidates used the example of washable webs, Gortex and Sportswool. In some better responses, candidates related the innovation of microfibre to cleaning cloths and fabrics, justifying their response with appropriate end-use applications. These candidates gave a detailed explanation of the advantages and disadvantages of the fabric innovation to both the consumer and the environment including well-justified examples.

In weaker responses, candidates gave insufficient detail and provided a list of advantages or disadvantages of the fabric with little reference to the consumer or the environment. In many responses, candidates identified innovations that were not fabric innovations.