



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

Textiles and Design

Stage 6

**Major Textiles Project
Frequently Asked Questions**

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After implementation of the New HSC syllabus in Textiles and Design, the following questions were prepared as a result of a Professional Development Activity on the Major Textiles Project organised by the Technology Educators Association. Responses may assist teachers and students in preparation for future study of the subject.

1 Does the contemporary designer have to be famous? (Syllabus Ref: HSC p 21)

No.

2

a How can you briefly cover the history of one focus area? (Syllabus Ref: HSC p 21)

The keyword in the 'learn to' is *briefly*. The expectation is that only the key events that impacted and were therefore significant in that particular area are recorded.

b Can you do one aspect of the focus area eg *apparel – shoes*? (Syllabus Ref: HSC p 21)

Yes, you can do one aspect of the focus area.

3 What is a contemporary designer? (Syllabus Ref: HSC p 21)

This includes designers who are influencing current trends. The intention of the syllabus is that it is relevant to design today and therefore relevant to, and of interest to students.

4 How old does something have to be before it ceases to be an innovation? (Syllabus Ref: HSC p 24)

The expectation is that teachers look at what is happening now in relation to fabric, yarn or fibre development, and that students may be able to relate this to practices and media articles they see.

5 What is the time-span for 'contemporary'? (Syllabus Ref: HSC p 21)

When the syllabus was written, the intention was that 'contemporary' would mean that students studied content that was relevant to current designs and designers and which would be relevant to them. Examples of definitions are:

'existing or lasting at same time; of same age; present-day' (Collins)

'living or happening in the same period of time' (Webster's)

6 Contemporary designers – can they be dead? (Syllabus Ref: HSC p 21)

Yes, assuming that they are still having an influence, their work relates to present-day design and is 'up-to-date'.

7 If a student changes their Major Textiles Project idea totally but the inspiration remains the same, do you include all of the documentation? (Syllabus Ref: Criteria for Examining the MTP p 36)

No, only submit what relates to the final Major Textiles Project. Projects will be assessed using the marking guidelines.

8 For the two case studies you need to do for marketing, must the companies be Australian? (Syllabus Ref: HSC p 26)

Yes, because the section is within the Australian Textile, Clothing, Footwear and Allied Industries.

9 What is the situation if a student attends extra classes (outside of school) eg patchwork, but still completes all the work him/herself?

This is similar to any student who receives subject tutoring outside normal school hours. This situation is acceptable, assuming that the student completes all practical work themselves.

10 Can Textile Arts be defined as multimedia?

No.

11 Can Textile Arts be defined as ‘sculpture’ which uses fabric and fibre?

This type of project needs to be checked against the examination criteria for the MTP. Assuming that each of the criteria can be addressed in the project, then this example of a Textile Art may be acceptable.

12 Will student MTPs be placed on mannequins at the marking centre?

No.

13 What layout would be appropriate for the order of construction? For example, could layouts include flow charts, diagrams and text? (Syllabus Ref: HSC p 22)

This is up to the student to decide the most appropriate method for communicating all details accurately and clearly. This may involve the student researching how this is done in the industry related to the focus area that they have selected.

14 What scale do students need to use when drawing pattern pieces?

This is up to the student, and will depend on space availability and general layout considerations.

15 If students are producing a range of garments eg six pieces, how much is expected to be included in the manufacturing specifications section?

This is up to the student. For example, the student may decide to include all of the range in the supporting documentation and therefore textile item/s assessment. Or, they may decide to include all of the range up to the end of the visual design development section, then do only the manufacturing specifications and investigation, experimentation and evaluation for one item. In this case, only one textile item in the range would be considered for assessment by the markers.

16 Regarding historical/cultural/contemporary factors, is a written section needed for this? (Syllabus Ref: HSC p 21 and Sample Marking Guidelines)

Yes, information needs to be included about this in the **Design Inspiration** section of the Supporting Documentation and it is up to the student to decide how it will be presented.

17 With regard to the manufacturing specifications, do the drawings need to be rendered?

No, the drawings in this section of the supporting documentation are not rendered since this section is specifically about communication of exactly how the item/s are to be reproduced by the manufacturer.

18 In the sample marking guidelines for the MTP, students are required to critically analyse the functional and aesthetic aspects of the design, considering strengths and weaknesses, with reference to the elements and principles of design.

The elements and principles are not covered in the HSC course, therefore there is no outcome related to this. Yet you say the outcomes must all be related to the assessment criteria.

The elements and principles are assumed knowledge from the Preliminary course. Reference to aesthetics and functional requirements is made in objective one. Outcome P1.1 refers to the elements and principles and the accompanying HSC outcome H1.1 links each of these areas together. Therefore, it is reasonable for students to ‘critically analyse the functional and aesthetic aspects of the design, considering strengths and weaknesses, with reference to the elements and principles of design’, as specified in the *Sample Marking Guidelines* p 5.

19 In the manufacturing specification section, how can proportion be shown?

In this section, dimensioning is used to convey the exact measurements of a textile item. Proportion of an item is conveyed in the visual design development section.

20 Can commercial care labels be used by students? (Syllabus Ref: HSC p 26)

No. In the ‘learn to’ section of the syllabus, students learn to ‘design and produce a label/s suitable for the Major Textiles Project item/s’. This means that students need to develop a prototype label/s and include it either on the item/s or in the supporting documentation. If the label is attached to the item/s (ie it doesn’t appear in the supporting documentation), consideration needs to be given to the security of the label attachment.

21 How should production drawings for a textile art, like a wall hanging, be drawn? (Syllabus Ref: HSC p 22)

Students could do a full-scale drawing on graph paper then reduce it to fit within the supporting documentation page length limits. Students need to ensure that they include detail of the surface decoration so that a manufacturer could reproduce the item accurately.

22 Does the itemised costing include stationery costs as well? (Syllabus Ref: HSC p 37)

No. Itemised costing includes all items that were required to produce the textile item/s.

23 Where do I find information on innovations in fabric, yarn and fibre development? (Syllabus Ref: HSC p 24)

Useful sources of information include current textiles journals and the CSIRO website. (www.csiro.com.au)

24 Is a bibliography required?

No, a bibliography is not listed as part of the examination criteria.

25 Who will judge creativity? What will the specifications be? (Syllabus Ref: HSC p 36)

Assessment of creativity will be based on the marking guidelines that are available on the Board of Studies website. Students need to ensure that they incorporate 'creativity' into their Major Textiles Project.

26 Who determines the degree of difficulty? What is difficult for one may not be for another. (Syllabus Ref: HSC p 36)

The degree of difficulty is up to the student in relation to their Major Textiles Project. Students need to ensure that they have totally explained and justified the inclusion of particular design features and/or specialised fabrics and/or specialised or advanced construction techniques and/or application of decorative techniques.

27 Do students submit their toile if they have made one, or is the photograph explaining extensive alterations adequate?

It is up to the student to decide on the inclusion of a toile in the supporting documentation. Consideration of the impact on page length needs to be given.

28 What are the limiting factors in defining specialised fabrics? (Reference: Syllabus p 36 and Sample Marking Guidelines p 9)

There are no limiting factors. Students need to ensure that they clearly justify the use of this fabric through investigation and experimentation.

29 Can students use recycled clothing for fabric pieces and/or pattern pieces?

Yes. Students need to ensure that they clearly justify the use of recycled fabrics/garment components through investigation and experimentation.

30 Can students include a title page at the beginning of the Supporting Documentation?

One overall title page is acceptable and won't be included in the page length or assessment of presentation.

31 Can students do a combination of both A3 and A4 pages? (Reference: Syllabus p 36)

This is acceptable; however students need to ensure that they don't exceed the maximum page length in a section. At the same time, consideration needs to be given to contemporary presentation and clear communication of all aspects of the Major Textiles Project.

32 Resource availability varies between metropolitan and country schools. How will students not be disadvantaged?

Students need to adapt to the resources available.

33 Are title pages for each section and contents pages counted as part of the page limit for supporting documentation? (Reference: Syllabus p 36)

Yes.

34 Does the pattern-making for the project have to be the student's own work?

No. Students may use a commercial pattern or have the patterns made by someone.

35 What is meant by one A4? Does it mean one side only or do both sides count as one A4?

With regard to the maximum specifications, one A4 or A3 is equal to one side of the page only. If the required number of A4 pages are submitted in a form where they have been presented in an A3 folder (ie pasted onto A3 paper or cardboard), then only the information and presentation techniques such as borders contained on the A4 pages will be considered. Details, borders and presentation techniques applied outside of the limits of each A4 page would not be considered. This principle would similarly apply if the alternative specification relating to A3 pages were presented in an A2 folder.

36 When will there be more training/inservicing of teachers to bring them up to date with current developments in construction techniques, fabrics, equipment, CAD systems etc?

This is the responsibility of the school systems.

37 There is a major concern that teachers are not being trained to teach Textiles and Design as part of teacher training courses at University. Student numbers are increasing so who will end up teaching Textiles and Design?

Teacher qualifications and/or teacher experience are the responsibility of education systems in the implementation of syllabuses. Universities/teacher training institutions commonly seek the advice of systems in relation to teacher qualifications requirements.

38 Who should we contact if we need assistance when teaching the syllabus and the Major Textiles Project?

For clarification of an aspect of the syllabus, contact the Board of Studies. With regard to implementation of the syllabus (eg resources, programs, training and development), contact the relevant education system.

39 Can a student be penalised if they misinterpret the focus area? For example, when does an item of apparel become an item of costume?

Students need to ensure that they reinforce their choice of textile item/s in relation to the focus area in the Design Inspiration section of the Supporting Documentation.

40 For projects that use materials other than textiles, eg metal, will the metal component be considered in the marking process?

Only the textile material will be considered in relation to level of creativity/innovation, degree of difficulty and degree of proficiency in manufacture. Other components will be considered in relation to appropriate design (including functional and aesthetic aspects), inspiration, visual design development and management of item/s to completion.

41 How will MTPs be displayed for marking? Will garments be put on mannequins?

Textile items will not be placed on mannequins or stands for display purposes during the marking process.

42 Can the MTP be vacuum packed?

No. The packaging specifications given are based on normal packaging procedures. It is reasonable to assume that the MTP can be easily placed in the same packaging for return after marking.

43 Will individual students be penalised when choices of the MTP are similar, eg multiple evening dresses in the one class?

No. Each student will prepare their own Supporting Documentation that will relate specifically to their MTP. It would be expected that the various components such as design inspiration, visual design development and contemporary presentation would vary from student to student. The teacher certifies that projects are the students' overall work.

44 When will the MTPs be marked and returned to students?

It is expected that corporate marking of the MTPs will occur toward the end of Term 3. Project return is most likely to occur early Term 4.

45 Do students need to submit a diary with the project? (Reference: Syllabus p 36)

No. Diaries do not form part of the examination criteria for the MTP.

46 Do teachers need to keep a progress diary on each student?

It would be useful to maintain a brief record of student progress so that if evidence is required for some reason, it is available.

47 Will there be markers for specific focus areas?

A decision on this will be made by the Supervisor of Marking at the marking centre.

48 Will projects be marked in groups according to the focus area?

A decision on this will be made by the Supervisor of Marking at the marking centre.

49 What will the time allocation be for the marking of each MTP?

A decision on this will be made by the Supervisor of Marking at the marking centre and after discussion with the Director, Examinations and Certifications Branch at the Office of the Board Of Studies.

50 Is there any intention to do itinerant marking if the subject increases markedly in numbers and will this then need to eliminate the need for size restrictions?

There are no plans for itinerant marking of the MTP. The size restrictions will remain.

51 How many senior markers will there be, and how will they be selected?

The selection of Senior Markers by the Supervisor of Marking is within broad guidelines provided by the Board of Studies and is based on a range of criteria related to the subject.

52 What focus area are hats, shoes and bags?

Generally Apparel, but they could also relate to the Costume focus area.

53 How will exam marker briefing differ this year?

This year each marking centre will receive a set of marking guidelines for each question developed by the examination committee. The Inspector and/or Senior Curriculum Officer and/or Assessment Officer will assist the Supervisor of Marking to work through the Marking Guidelines with the Senior Markers. Senior Markers will then use the guidelines to select some sample scripts to exemplify different mark values. In some cases more specific marking schemes may be developed from the marking schemes. These will be approved by the exam committee Chair. Marking will then proceed using the approved marking guideline, and where necessary schemes, in the usual manner.

54 Based on the HSC being 50% written examination and 50% practical examination, is an internal assessment mark submitted for each student?

For the HSC, an assessment mark is required for all courses (except VET), calculated in accordance with Board requirements. Refer to the syllabus p 34.

55 What happens to a student if they are a Band 6 student in the practical examination but are a Band 3 student in the written examination? Will the two marks be reported as an average or will the marks be reported separately?

The final mark and subsequent band will be a composite that reflects the examination as a whole and the moderated school assessment. The Performance Bands describe 'typical' performance. The majority of students perform consistently within the scope of a band, across different components of a course.

56 At the school level we are told that student rank is still relevant. Is this the case?

Depending on the school's reporting policy, a student's relative position in a course may be reported for the Preliminary course.

The Assessment Certification and Examination Manual (p 131) makes the following statement about the requirement for HSC internal assessment programs:

'Furthermore, the reporting of achievement on assessment tasks should be seen within the context of the school's overall reporting policy. Students should receive clear feedback on their performance. This advice should indicate:

- (i) students' attainments in the task relative to the outcomes*
- (ii) students' relative positions within the school group.'*

For the HSC, schools are required to provide a mark only to the Board of Studies, calculated in accordance with Board requirements. The mark will reflect the rank order and relative differences in student achievement as is currently the case.

57 How is the final HSC examination mark awarded?

The final mark and subsequent band awarded will be an average of the examination mark and moderated school assessment received by the student.