

**2007 HSC Notes from
the Marking Centre
Textiles and Design**

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2007 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 contains comments on candidate responses to the 2007 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 2007 Higher School Certificate examination, the marking guidelines and other support documents which 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 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. They included contemporary trends, cultural influences, notions of self and personal identity, and comment on the natural environment. Better responses identified a strong link between their inspiration and the end product that was explored in depth through an historical/cultural or contemporary perspective.

A number of projects had pins holding incomplete sections. It is recommended that these be tacked and dressmaking pins 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. Supervising teachers should refer to the list specified in the Assessment Certification and Examination (ACE) Manual, pages 153–4, Section 9.3.15.

Works should not be framed under glass or rigid plastic sheeting as specified in the ACE Manual, page 154, Section 9.3.15. 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. A small number of projects were too heavy and/or oversize.

Projects need to reflect the number of hours allocated by the syllabus. Weaker projects clearly did not have the required time spent on the project, and some better projects had far more time spent than required. A number of students completed excellent items but their portfolios were of a poor standard or incomplete. Manufacturing techniques that are outsourced for the textile item/s, such as quilting, pleating and printing, 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, photo pages, evaluation and 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 appropriateness for the intended purpose. Functional and aesthetic features were successfully incorporated
- 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
- a 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 for the purpose. Some items consisted entirely of non-textile materials such as beads and feathers or were glued rather than sewn. Careful consideration needs to be given to the selection of design features and the choice of textile materials to ensure they are appropriate for the end use
- 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 gluing, 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

Many outstanding 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.

Consideration should be given to the font size, text style and the background paper/colour of the support documentation. Some candidates' work was difficult to read. Many candidates spent time decorating boxes and folders. These areas do not contribute to the mark of the project.

Presentation of the supporting 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
- included presentation that was 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

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 relating 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 design ideas with one being the final design. This showed no evidence of how the final design was developed
- used poor quality sketches with little or no labelling
- listed some aesthetic or functional requirements
- used digital images that showed no development of the original ideas. The marking guidelines state 'drawings/sketches'.

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
- included production drawings that were of a limited standard and often neglected to show pattern pieces with grain lines, pattern markings and dimensions
- did not include a key to explain pattern markings or refer to the scale of the pattern shapes or production drawings.

Investigation, Experimentation and Evaluation

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
- included documentation that 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
- included samples rather than experiments. 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 textbook-type responses on fabric structure such as twill weave or fibre content such as properties of cotton without reference to their project and its intended use.

Written Examination

General Comments

Section I

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

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

Section II

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

- (a) (i) and (ii) Better responses demonstrated knowledge of a used or waste material that could be recycled, and clearly linked it to a specific new textile product. Although weaker responses named a used or waste material, they did not identify a specific end product made from the waste material listed in part (i). Some weaker responses did not link part (i) to part (ii) and some identified a new product that was not a textile product. Appropriate answers included PET bottles to ecospun/fleece jumpers, fabric scraps and used apparel to non-wovens/washable webs/car insulation, and fabric off-cuts to patchwork quilts.
- (b) (i) Better responses identified a distribution channel as a point of sale.
Weaker responses provided non-specific terminology or related their response to marketing and promotion rather than sales.
Appropriate answers included e-commerce, mail order or retail stores.
- (ii) Better responses clearly identified two separate factors which determine price structure. Appropriate answers included: manufacturing costs, including the cost of raw materials, machinery and wages; quality and complexity of design; quantity of production run (mass produced or niche market); competition; demographic information; target market; method of distribution; economic issues.

Question 12 – Design

- (a) Better responses provided specific examples from traditional textiles describing both self-expression and communication.
Weaker responses reiterated the question and provided a general example of textile use by the culture for either self-expression or communication. Weaker responses often struggled to provide enough information due to inappropriate choice of culture or gave examples from contemporary society.

- (b) Better responses provided a comprehensive explanation of influences from both geographic location and resource availability and linked each to specific design features in the textile products of that culture.

Weaker responses restated the question, limiting themselves to climate and its influence on the availability of resources with very little reference to design features.

- (c) Better responses used accurate terminology and explained the cause and effect behind each principle.

Weaker responses tried to link these principles to their culture or listed the steps of a dyeing process rather than explaining the principles. The principles of dyeing were confused with the principles of design.

Appropriate answers included the migration, diffusion and anchoring of dye molecules with reference to fibre structure, dye bath concentration, temperature, time and agitation. Terminology used included amorphous regions, mordants, exhaustion and anchoring.

Question 13 – Properties and Performance of Textiles

- (a) Better responses clearly identified a suitable fibre and fabric structure using appropriate terminology.

Weaker responses identified a fibre or fabric structure. These responses did not use appropriate terminology for fabric structures or did not identify fabric structures.

Appropriate answers included 100% cotton or cotton/polyester, and plain weave.

- (b) Better responses included an explanation of the suitability of the fabric structure showing a clear link between the fibre yarn and fabric structures and the desirable properties of the thermal underwear.

Weaker responses gave a general description of the desirable properties of thermal underwear but with little or no link to how fibre, yarn and fabric structures contributed to these. There was a misunderstanding of conductivity of heat, and weaker responses were unable to identify the properties of spun yarn.

- (c) Better responses identified a recent decorative innovation and provided a comprehensive explanation of the process of applying this technique to textiles, supported by a detailed description of product/s that use this technique.

Weaker responses chose decorative textile techniques that were not recent innovations, for example screen printing, or provided a limited description of a recent decorative innovation or answered the question on an innovation such as Cool Max which is not a decorative technique. Final textile products were not always provided.

Section III

Question 14 – Design

- (a) Better responses named and provided characteristics and features of two historical design developments.

Weaker responses showed a lack of understanding and identified historical developments without providing features or characteristics. Often these responses were limited to naming or listing textiles design developments.

- (b) Better responses identified components of historical design developments in a focus area and related their influence to contemporary society in a variety of ways.

Weaker responses only sketched in general terms the influence of historical design developments or described at length one historical design development, such as swimwear or underwear.

Question 15 – Properties and Performance of Textiles

- (a) Better responses named and described recent technological advances in machinery used in the textile industry. These responses gave a detailed description of relevant characteristics and features of the machinery.

Weaker responses only listed names or related the impact of the technology to the industry in more generalised terms. Their choice of the machinery did not demonstrate an understanding of recent advances in technology in the textile industry.

- (b) Better responses made judgements based on relevant criteria that had impacted on the industry and related it to the machinery identified in part (a).

Many weaker responses only sketched the impact of technological advances in machinery on the changing nature of the industry in general terms. These responses provided features of the technology but did not directly link these to the impact on the industry.

Textiles and Design

2007 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I			
1	1	Functional and aesthetic design	H1.2
2	1	Influence of fibre properties on end use	H4.1
3	3	Internal factors influencing success	H6.1
4	1	Current issues	H5.2
5	1	Changing trends in society that influence costume designers	H6.1
6	1	Marketplace	H5.1
7	1	Finishing techniques	H4.1
8	1	End-use applications	H3.1
9	1	Fabric decoration (Printing)	H1.3
10	1	Advantages and disadvantages of innovation	H3.2
Section II			
11 (a) (i)	1	Appropriate and sustainable textile resources (recycling)	H5.2
11 (a) (ii)	1	Appropriate and sustainable textile resources (recycling)	H5.2
11 (b) (i)	1	Marketplace – aspect of marketing of textile products	H5.1
11 (b) (ii)	2	Marketplace – aspect of marketing of textile products	H5.1
12 (a)	2	Influence of culture on design Textile as medium for self-expression	H6.1
12 (b)	3	Cultural influences	H6.1
12 (c)	5	Fabric decoration – dyeing (basic principles)	H1.3
13 (a)	2	End-use applications	H4.1
13 (b)	3	Inter-relationship between fabric, yarn and fibre	H3.1
13 (c)	5	Innovation and emerging textile technologies	H3.2
Section III			
14 (a)	5	Historical design development	H6.1
14 (b)	10	Historical design development and its influence on contemporary society	H6.1
15 (a)	5	Technological advances in machinery	H3.2
15 (b)	10	Impact of technological advances in machinery on the changing nature of the industry	H3.2

2007 HSC Textiles and Design Marking Guidelines

Section II

Question 11 (a) (i)

Outcomes assessed: H5.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Names ONE example of a used or waste material that is capable of being recycled 	1

Question 11 (a) (ii)

Outcomes assessed: H5.2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Names ONE example of a resultant textile product produced from used OR waste material 	1

Question 11 (b) (i)*Outcomes assessed: H5.1***MARKING GUIDELINES**

Criteria	Marks
• Identifies ONE suitable distribution channel	1

Question 11 (b) (ii)*Outcomes assessed: H5.1***MARKING GUIDELINES**

Criteria	Marks
• Identifies at least TWO different factors which determine price structure	2
• Identifies ONE factor which determines price structure	1

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

Criteria	Marks
• Provides a characteristic AND/OR a feature of how the traditional textiles for the chosen culture are a medium for self-expression and communication	2
• Outlines how the traditional textiles are a medium for communication AND/OR self-expression	1

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

Criteria	Marks
• Identifies a resource AND a geographic location AND relates these to a textile design from the chosen culture	3
• Identifies a resource OR a geographic location AND provides some link to a textile design from the chosen culture	2
• Identifies a resource AND/ OR geographic location that is relevant to the chosen culture	1

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

Criteria	Marks
• Provides an explanation of the principles of dyeing from start to finish	4-5
• Provides a general description of the process AND/OR principles of dyeing OR • Lists the steps of the dyeing process	2-3
• Names one dyeing principle	1

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

Criteria	Marks
• Names one suitable fibre AND one suitable fabric structure for bed sheets	2
• Names one suitable fibre OR fabric structure	1

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

Criteria	Marks
• Provides an explanation of why the fibre, yarn and fabric structure would be suitable for thermal underwear	3
• Describes why two of the following (fibre and/or yarn and/or fabric structure) would be suitable for thermal underwear	2
• Outlines why the fibre OR yarn OR fabric structure would be suitable for thermal underwear	1

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

Criteria	Marks
<ul style="list-style-type: none">• Identifies an innovation that produces a decorative technique• Provides an explanation of the processes used and describes the final product	4–5
<ul style="list-style-type: none">• Identifies an innovation that produces a decorative technique• Describes some aspects of the final product or the process used	2–3
<ul style="list-style-type: none">• Identifies an innovation that produces a decorative technique	1

Section III

Question 14 (a)

Outcomes assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Names and provides characteristics and features of TWO historical design developments	4-5
<ul style="list-style-type: none">Describes the characteristics and features of ONE historical design development OR <ul style="list-style-type: none">Outlines the features of TWO historical design developments	3
<ul style="list-style-type: none">Names ONE historical design development	1

Question 14 (b)

Outcomes assessed: H6.1

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Analyses the influence TWO historical design developments have had on textiles in contemporary society	9-10
<ul style="list-style-type: none">Provides an explanation of how the TWO historical design developments influence contemporary society	7-8
<ul style="list-style-type: none">Describes the influence of TWO historical design developments on contemporary society OR <ul style="list-style-type: none">Provides an explanation of how ONE historical design development influences contemporary society	5-6
<ul style="list-style-type: none">Sketches in general terms the influence of ONE historical design development on contemporary society	3-4
<ul style="list-style-type: none">Identifies ONE influence	1-2

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

Criteria	Marks
<ul style="list-style-type: none">Names and provides detailed characteristics and features of recent technological advances in machinery	4–5
<ul style="list-style-type: none">Names and provides characteristics and features of recent technological advances in machinery <p>OR</p> <ul style="list-style-type: none">Outlines the characteristics and features of a technological advance in machinery	2–3
<ul style="list-style-type: none">Names a technological advance in machinery	1

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

Criteria	Marks
<ul style="list-style-type: none">Evaluates how these technological advances have impacted on the changing nature of the industry	9–10
<ul style="list-style-type: none">Provides an explanation of how these technological advances have impacted on the changing nature of the industry	7–8
<ul style="list-style-type: none">Describes the impact of technological advances on the changing nature of the industry	5–6
<ul style="list-style-type: none">Outlines some aspects of technological advances on the changing nature of the industry	3–4
<ul style="list-style-type: none">Identifies one or more aspects of technological advances	1–2