



# **Visual Design**

## **Content Endorsed Course**

### **Stage 6**

## **Syllabus**

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# 1 The Higher School Certificate Program of Study

The purpose of the Higher School Certificate program of study is to:

- provide a curriculum structure which encourages students to complete secondary education;
- foster the intellectual, social and moral development of students, in particular developing their:
  - knowledge, skills, understanding and attitudes in the fields of study they choose
  - capacity to manage their own learning
  - desire to continue learning in formal or informal settings after school
  - capacity to work together with others
  - respect for the cultural diversity of Australian society;
- provide a flexible structure within which students can prepare for:
  - further education and training
  - employment
  - full and active participation as citizens;
- provide formal assessment and certification of students' achievements;
- provide a context within which schools also have the opportunity to foster students' physical and spiritual development.

## 2 Rationale for Visual Design in the Stage 6 Curriculum

Designed images and objects such as ceramics, jewellery, clothing, furniture, posters, publications and built environments are closely related to the works produced by artists. Both can communicate ideas about our world and ourselves. Both use visual conventions to define and build social identity. Both may have aesthetic and spiritual dimensions and employ the same materials and technologies.

The difference lies in the utilitarian functions of these design works: we sit in them, wear them and drink out of them — functions which designers must take into account. This difference is implicit in such terms as crafts and applied arts that have been used to discriminate between the images and objects designed in response to these needs and those produced by artists.

This boundary, which has never been clearly defined, has become even more blurred as a result of the exchange and circulation of ideas between art and design brought about by technological developments and social change. Art styles, concepts and interpretations of the world are widely used in designed products and advertising, while the works of artists celebrate the designed world and employ media and techniques developed for commercial purposes.

This course provides students with opportunities to exploit the links between art and design by designing and making images and objects in which aesthetic qualities and symbolic meanings are as important as utilitarian function. It encourages students to explore the practices of graphic, wearable, product and interior/exterior designers in contemporary societies and promotes imaginative and innovative approaches to design within the context of the Australian environment and culture.

The course encourages students to explore and investigate their natural and made world and to use the perceptions gained through these experiences as a basis for developing and giving form to their ideas in the different fields of graphic design, wearable design, product design and interior/exterior design. It enables students to pursue their interests in the products, materials, techniques and technologies that have a personal and social relevance and provides course modules that challenge and extend their intellectual and technical skills. These modules also provide for design projects that promote collaboration among students.

Through the critical and historical study of designed images and objects students are able to analyse and make informed judgements about the designed works that surround them — works which reflect and construct the image they have of themselves, others and their world. They develop an understanding of how the conventions of particular design forms significantly affect their meaning and value. They learn to appreciate the designed works which have been important in other societies and which continue to shape approaches to contemporary design. They also learn how design may recontextualise other images and objects in novel and innovative ways.

Visual Design provides opportunities for students to pursue their abilities and interests in design fields that offer a wide range of tertiary courses and work opportunities. At a more general level it enables students to make design decisions related to their own lives.

### **3 Continuum of Learning for Students of Visual Design Stage 6**

Visual Design Stage 6 builds on related studies in Visual Arts Years 7–10. This course provides for a more extensive and in-depth study in keeping with the central role of design applications in the community. As a 1 or 2 unit course in Year 11 or 12, it provides a basic introduction to visual design which can complement study in the visual arts and other learning areas and develop knowledge and skills which can be applied in a wide range of situations. As a 2 unit course in Years 11 and 12 it provides a more rigorous learning experience which can lead to related tertiary or vocational studies and employment. Visual Design also allows students to enhance their study of the Higher School Certificate courses in Visual Arts and Design and Technology.

Students enrolling in Visual Design Stage 6 bring to the course a range of experiences gained in their studies in Stage 4 and/or Stage 5. Courses such as Visual Arts, Drama, Design and Technology, Technical Drawing, Technics, Textiles and Design, and Computing Studies, as well as a large number of relevant school-developed Board Endorsed Courses, give students varying degrees of background knowledge and skills that may be further developed through their study of Visual Design. The extent to which the knowledge and skills may be developed is closely related to the fields and modules as well as the number of hours (60, 120 or 240) undertaken in the course.

The study of Visual Design Stage 6 will support students in developing a commitment to and capacity for lifelong learning in this area. This may lead to further post-school study at university or TAFE or vocational training in the context of the workplace. Learning may also continue through ongoing life experiences as an area of personal interest.

## **4 Aim**

Visual Design Stage 6 is designed to enable students to gain an increasing accomplishment and independence in their representation of ideas in different fields of design and to understand and value how graphic, wearable, product, and interior/exterior design invite different interpretations and explanations.

## **5 Objectives**

Students will develop knowledge, skills and understanding through the making of works in design that lead to and demonstrate conceptual and technical accomplishment.

Students will develop knowledge, skills and understanding that lead to increasingly accomplished critical and historical investigations of design.

## 6 Course Structure

The time allocated is flexible within the range of 20-40 hours. When deciding on the duration of modules consideration should be given to:

- the time required to achieve outcomes
- the level to which outcomes will be achieved
- the extent to which content in modules will be explored
- the requirements of TAFE courses, for which there may be potential for credit transfer.

### Possible course options:

Course	Units	Hours	Structure
1 year (Year 11 or Year 12)	1	60	2–3 modules
1 year (Year 11 or Year 12)	2	120	3–6 modules
2 year (Year 11 and Year 12)	1	120	3–6 modules
2 year (Year 11 and Year 12)	2	240	6–12 modules

### Fields and Modules

The Occupational, Health and Safety Module is mandatory in any course offered and should be delivered as an integrated module.

Each of the other modules, with the exception of the Individual/Collaborative Design Project, is situated within a field of practice — graphic design, wearable design, product design, and interior/exterior design. There are three modules in each field. The additional module Individual/Collaborative Project extends students’ learning experiences and may reflect students’ increasing interests and desire to specialise in one or more of these fields or explore the connections further between the fields.

Modules may be selected from any of the fields (as well as the Individual/Collaborative Project) to construct a 60-hour, 120-hour or 240-hour course. The course must also include the Occupational Health and Safety Module. The diagram on the next page provides further detail.

<b>Graphic Design</b>	<b>Modules: 20-40 hours</b>	
	GD1	Publications and Information
	GD2	Illustration and Cartooning
	GD3	Interactive and Multimedia

**and/or**

<b>Wearable Design</b>	<b>Modules: 20-40 hours</b>	
	WD1	Clothing and Image
	WD2	Jewellery and Accessories
	WD3	Textiles

**and/or**

<b>Product Design</b>	<b>Modules: 20-40 hours</b>	
	PD1	Packaging
	PD2	Furniture
	PD3	Industrial

**and/or**

<b>Interior/Exterior Design</b>	<b>Modules: 20-40 hours</b>	
	IED1	Structures and Environments
	IED2	Stage Sets and Props
	IED3	Interiors

**and/or**

<b>General</b>	<b>Module: 20-40 hours</b>	
	GM	Individual/Collaborative Design Project

**and**

<b>Mandatory (any Field(s))</b>	<b>Module: 3-6* hours</b>	
	MM	Occupational Health and Safety

\*depending on length of course selected

## 7 Objectives and Outcomes

### 7.1 Table of Objectives and Outcomes

Objectives	Outcomes	Modules
<b>Students will develop:</b>	<b>A student:</b>	
<ul style="list-style-type: none"> <li>knowledge, skills and understanding through the making of works in design that lead to and demonstrate conceptual and technical accomplishment</li> </ul>	DM1 generates a characteristic style that is increasingly self-reflective in their design practice DM2 explores concepts of artist/designer, kinds of designed works, interpretations of the world and audience/consumer response in their making of designed works DM3 investigates different points of view in the making of designed works DM4 generates images and ideas as representations/simulations DM5 develops different techniques suited to artistic and design intentions in the making of a range of works DM6 takes into account issues of occupational health and safety in the making of a range of works	All
<ul style="list-style-type: none"> <li>knowledge, skills and understanding that lead to increasingly accomplished critical and historical investigations of design</li> </ul>	CH1 generates in their critical and historical practice ways to interpret and explain design CH2 investigates the roles and relationships among the concepts of artist/designer, work, world and audience/consumer in critical and historical investigations CH3 distinguishes between different points of view, using the frames in their critical and historical investigations CH4 explores ways in which histories, narratives and other accounts can be built to explain practices and interests in the fields of design	All

Note: DM – Designing and Making

CH – Critical and Historical Studies

## Values and Attitudes Outcomes

Students should be encouraged to:

- appreciate the characteristics of practice in the different fields of design and in critical and historical investigations of these fields
- appreciate the role and contribution of the artist/designer in different cultures
- appreciate the different meanings designed images and works can sustain
- appreciate the material and virtual properties of design
- appreciate the different ways the world can be interpreted in design
- value the role of an audience as a body of critical consumers and appreciate opportunities to view and use designed objects, products and images.

## 7.2 Key Competencies

The Content Endorsed Course Stage 6, Visual Design, provides a context within which to develop general competencies considered essential for the acquisition of effective, higher-order thinking skills necessary for further education, work and everyday life.

In ***collecting, analysing and organising information***, students learn to research selected information that is adapted and shaped in their own investigations of practice, concepts and works. Students consider how information can be analysed and used to represent new interpretations of ideas. In ***communicating ideas and information***, students develop understanding about how they can represent their ideas and explore different ways of communicating these ideas to audiences. Throughout the course students consider such things as how they may employ codes, symbols and conventions or use materials expressively to convey certain meanings. Students regularly participate in activities that involve ***planning and organising*** in their designing and making, and in their critical and historical studies. Students learn to plan courses of action in the development of their works, eg they develop a sequence for scanning and overlaying selected images, experiment with the use of different media before employing selected types in their work, or prepare a storyboard to plan for the sequence of the action in promotional material. Planning and organising also plays a role in how students go about their critical and historical investigations.

In Visual Design students are provided with many opportunities to ***work with others and in teams*** through group work, discussions, research, debates and in the making of collaborative works. Students learn to work cooperatively and consider the work of others in sharing resources, eg in their work-spaces. Students learn to use ***mathematical ideas and techniques*** to estimate and measure such things as distance, focus, proportion, size, weight and spatial relationships. ***Solving problems*** is evident in the ways that students conceptualise and negotiate the parameters of design briefs, experiment with different techniques and forms, synthesise their ideas and work towards resolving their works. Students make ongoing evaluations and judgements about the appropriateness of actions and procedures to solve problems in their designing and making and in critical and historical studies. In Visual Design students develop skills in ***using a range of technologies*** involving traditional and more contemporary technologies associated with, for example, paints, clays, photography, fibres, and metals through to technologies associated with video, digital and multimedia applications.

## **8 Modules**

### **Approaches to the modules**

The modules include reference to concepts associated with design briefs, and the exploration of expressive forms. They also acknowledge different points of view as represented in the content frames that can focus inquiries in designing and making, and in critical and historical studies. Each of these aspects of content should be considered in selected modules.

### **Practice**

Practice refers to the actions and sequences that affect choices, directions, and ways of working in the different fields of design. It involves the inculcation of beliefs and values over time. A notion of practice will affect such things as students' intentions and exercise of critical reflection and judgement. Practice also affects the development of students' interpretations of the world, how they consider the designer's function, the audiences/consumers for their works and the kinds of works they produce. It has both conceptual and material dimensions within the works produced and takes into account the importance of innovation, experimentation, and research. Practice relates to learning opportunities offered in designing and making, and in critical and historical studies.

### **Design briefs**

Each module offers suggestions for design briefs. Teachers and students will develop these further within the classroom context. In developing these briefs consideration can be given to the scope and parameters of the brief and negotiation of these parameters through discussion and clarification.

### **Expressive Forms**

Each module suggests a range of expressive forms that can be investigated within each module leading to the development and refinement of concepts and material properties of images and objects produced as, for example, models, plans, diagrams, maquettes, digital images, prototypes and other works. The expressive forms range from drawing to film and video and computer-based applications. Students should be encouraged to develop and experiment with a range of techniques, using selected expressive forms that contribute to the meaning and significance of their works in any of the fields of graphic design, wearable design, product design, and interior/exterior design.

### **Frames**

Students learn about and learn to understand graphic design, wearable design, product design, and interior/exterior design as fields of practice, which are related to interests in the visual arts. The frames orientate investigations in designing and making, in critical and historical studies, and represent different beliefs, values and philosophical views.

**The subjective frame — *personal experience*.** Through this frame in designing and making, critical and historical study, design may be thought to be about deeply felt and sensory experience, intuition and imagination. Meaning is understood in relation to the inter-subjective experiences afforded to the designer/maker and audience/consumer.

**The cultural frame — *cultural and social meaning*.** Through this frame in designing and making, critical and historical study, design may be thought to be about and represent the collective interests of cultural groups, ideology, class, politics, gender, and the celebration of spiritual and secular beliefs, events and objects. From this view meaning is understood in relation to the social perspective of the community out of which it grows.

**The structural frame — *communication and the systems of signs*.** Through this frame in designing and making, critical and historical study, design may be thought to be about and represent a visual language as a symbolic system, a system of relationships between signs and symbols that are read and understood by designers and audiences or consumers who are able to decode texts. From this view meaning is understood to derive from the relationships of symbols used to refer to the world. Through this system ideas are circulated and exchanged.

**The postmodern frame — *ideas that challenge mainstream values of histories and ideas*.** Through this frame, in designing and making, critical and historical study, design may be thought to be about and represent ‘texts’ that reconfigure and question previous texts and current narratives. These are woven together through such things as irony, parody and quotation. From this view meaning is attained through critique, exposing the patterns of authority and assumptions of mainstream values, revealing inconsistencies, uncertainties and ironies.

Note: ‘Learn to’ includes ‘learn about’ in the introduction to the content in the following modules.

## **Field: Graphic Design**

### **Module GD1: *Publications and Information***

**Indicative Hours:** 20 – 40

**Outcomes:** *DM1, DM2, DM3, DM4, DM5, DM6, CH1, CH2, CH3, CH4*

#### **Description**

This module provides students with opportunities to design and make publications, promotional material and information, informed by the critical and historical study of the work of designers, particularly those with an interest in graphic design.

#### **Content**

In this module students will learn to:

- recognise the importance of intentions, research, experimentation and innovation within their design practices
- develop and refine the conceptual and material aspects of their practice through the exercise of critical reflection and judgement
- explore the parameters and work within the specifications of design briefs related to the production of publications such as:
  - a magazine or yearbook
  - a special interest magazine dealing with, for example, fashion, sport or hobbies
  - a record of a special event or occasion, for example, a school musical or dramatic performance, art exhibition or excursion
  - posters, pamphlets, CD covers, leaflets, programs, tickets, and labels of particular genres
  - signage for a specific location or business, for example, a hospital, take-away food stall or railway station
  - monograms and font designs using different fonts, typefaces, lettering styles
  - identity designs, logos and symbols
- use various expressive forms including drawing, painting, photography, computer graphics, film, printmaking and lettering/fonts, and to combine these with text to illustrate stories, add visual interest and document situations and events

- use one or more of the frames to focus investigations in making, and the critical and historical study of design. For example, teachers and students could consider:
  - **structural** elements and conventions used in the layout of graphic material, the role of typography, the transformation of words and images into symbols, and the use of colour to convey particular feelings, associations, and ideas
  - **subjective** approaches conveying particular ideas, moods or feelings suggested by image, story and text
  - **cultural** traditions in publication, design and production, eg William Morris and the Arts and Crafts movement; the impact of significant design movements, eg Bauhaus, Constructivism and De Stijl; April Greiman and her use of computers in publication design; comic book design, eg the work of Neville Brody
  - **postmodern** approaches which challenge traditional typographical conventions, and the use of electronic technologies to generate, appropriate and transform images and text, eg Grunge typefaces.

## Field: Graphic Design

### Module GD2: *Illustration and Cartooning*

**Indicative Hours:** 20 – 40

**Outcomes:** *DM1, DM2, DM3, DM4, DM5, DM6, CH1, CH2, CH3, CH4*

#### Description

This module provides students with opportunities to produce illustrations and cartoons with different purposes and for different audiences, informed by the critical and historical study of the work of designers, particularly those with an interest in graphic design.

#### Content

In this module students will learn to:

- recognise the importance of intentions, research, experimentation and innovation within their design practices
- develop and refine the conceptual and material aspects of their practice through the exercise of critical reflection and judgement
- explore the parameters and work within the specifications of design briefs related to the illustration of texts and cartooning such as:
  - illustrations for story, pop-up and interactive books for children
  - information books, brochures and exhibits
  - science fiction, fantasy stories, song lyrics and poetry
  - editorial illustration for newspapers and magazines
  - political or social commentary
  - caricatures
  - comic strips and books
  - animated cartoons
  - scientific/technical illustration
- use various expressive forms including drawing, painting, computer graphics, film/video, photography and lettering/fonts to design illustrations which aesthetically enrich the text and convey meaning in the text through visual images
- use one or more of the frames to focus investigations in making, and the critical and historical study of design. For example, teachers and students could consider:
  - **structural** elements and conventions such as the relationships between image and text, visual styles and their interaction, different techniques (close-ups, distortion and exaggeration, substitution, juxtaposition and changed context of familiar objects, situations and events), the use of symbolic associations
  - **subjective** approaches which exploit the designer's and the reader's imagination and personal experience
  - **cultural** influences of a diverse range of illustrators and cartoonists such as Briggs, Sendak, van Calcar, da Vinci, Leunig and Bancks
  - **postmodern** approaches such as the parody of cultural icons in the work of Steadman, Swain, and Monty Python.

## Field: Graphic Design

### Module GD3: *Interactive and Multimedia*

**Indicative Hours:** 20 – 40

**Outcomes:** *DM1, DM2, DM3, DM4, DM5, DM6, CH1, CH2, CH3, CH4*

#### Description

This module provides students with opportunities to design and make interactive and multimedia works, informed by the critical and historical study of the work of designers, particularly those with an interest in graphic and web design and multimedia.

#### Content

In this module students will learn to:

- recognise the importance of intentions, research, experimentation and innovation within their design practices
- develop and refine the conceptual and material aspects of their practice through the exercise of critical reflection and judgement
- explore the parameters and work within the specifications of design briefs related to the production of interactive and multimedia works such as:
  - storyboarding a film or developing a computer animation
  - multimedia design incorporating film/video, stills
  - sound and graphic design material
  - walk-through design incorporating time and space
  - touch-panel design
  - web-page design
  - video/computer game design
- use various expressive forms including drawing, photography, film/video and computer graphics to produce interactive and multimedia presentations
- use one or more of the frames to focus investigations in making, and the critical and historical study of design. For example, teachers and students could consider:
  - **structural** conventions used in interactive and multimedia such as the role of the audience, time, and the nature of interaction, or forms of software, presentation and translation media
  - **subjective** approaches which emphasise the informality and non-linear nature of the media, and the emotive role of memory and time
  - **cultural** contexts and issues that deal with the constructed traditions and limitations of media, and the broader impact on society and design culture
  - **postmodern** approaches which appropriate and rework traditional imagery and sources, or the notion of novelty and overexposure.

## Field: Wearable Design

### Module WD1: *Clothing and Image*

**Indicative Hours:** 20 – 40

**Outcomes:** *DM1, DM2, DM3, DM4, DM5, DM6, CH1, CH2, CH3, CH4*

#### Description

This module provides students with opportunities to explore ways in which personal or social images can be generated through clothing, informed by the critical and historical study of the work of designers, particularly those with an interest in wearable design.

#### Content

In this module students will learn to:

- recognise the importance of intentions, research, experimentation and innovation within their design practices
- develop and refine the conceptual and material aspects of their practice through the exercise of critical reflection and judgement
- explore the parameters and work within the specifications of design briefs based on such things as:
  - clothing as an identity statement expressing power, fantasy or rebelliousness
  - a costume for a special event or ceremony
  - clothes interpreting conventions of clothing style
  - theatrical costumes
- use various expressive forms including drawing, painting, 3D, photography, fibre, computer graphics, film/video and printmaking to produce one-off garment product samples, sample boards, photographs, drawings and illustrations, or multi-media presentations
- use one or more of the frames to focus investigations in making, and the critical and historical study of design. For example, teachers and students could consider:
  - **structural** elements and conventions used in fashion such as the symbolic use of shape, colour and texture in relation to the line, cut and function of a fabric
  - **subjective** considerations such as the expressive power of fashion to transform and create a particular identity and image for the wearer
  - **cultural** traditions in fashion and production such as issues of social acceptability, gender identification, and stereotyping, or comparative studies of designers such as Linda Jackson, Christian Dior, Bronwyn Bancroft, Mambo, Yves St Laurent, and the consumers of their works
  - **postmodern** issues such as the popularisation and marketing of fashion and image in the work of designers such as Jean Paul Gaultier, Calvin Klein and Benetton.

## Field: Wearable Design

### Module WD2: Jewellery and Accessories

**Indicative Hours:** 20 – 40

**Outcomes:** *DM1, DM2, DM3, DM4, DM5, DM6, CH1, CH2, CH3, CH4*

#### Description

This module provides students with opportunities to design and make various types of body adornments and accessories, informed by the critical and historical study of the work of designers, particularly those with an interest in wearable and object design.

#### Content

In this module students will learn to:

- recognise the importance of intentions, research, experimentation and innovation within their design practices
- develop and refine the conceptual and material aspects of their practice through the exercise of critical reflection and judgement
- explore the parameters and work within the specifications of design briefs based on such things as:
  - jewellery that investigates the physical qualities of the human body and concepts such as suspension, support, surprise, power, fragility
  - thematic jewellery pieces related to a special place or event
  - accessory designs linked to climate or environment
  - transformation of accessories to suggest flight, invisibility, power, mystique or surprise
  - jewellery or accessories that interpret other artists' work
- use various expressive forms including drawing, painting, fibre, photography, ceramic and 3D forms to create jewellery and accessories
- use one or more of the frames to focus investigations in making, and the critical and historical study of design. For example, teachers and students could consider:
  - **structural** elements and conventions used in jewellery and accessories such as the manipulation of mass, space, surface treatment, scale and colour, and the repetition of shapes and forms, as well as the suitability of materials and construction methods
  - **subjective** considerations in which jewellery and accessories can be used to express a variety of personal images and associations such as power, desire, fantasy and individuality
  - **cultural** contexts and issues and their impact on the materials and techniques used by jewellery and accessory designers; the links between this design and cultural traditions of gender, history and the environment
  - **postmodern** use of appropriation, non-traditional materials and the limits of the interactions of the body and design.

## Field: Wearable Design

### Module WD3: *Textiles*

**Indicative Hours:** 20 – 40

**Outcomes:** *DM1, DM2, DM3, DM4, DM5, DM6, CH1, CH2, CH3, CH4*

#### Description

This module provides students with opportunities to explore the possibilities of textile construction and surface treatment, informed by critical and historical study of the work of designers, particularly those with an interest in wearable design.

#### Content

In this module students will learn to:

- recognise the importance of intentions, research, experimentation and innovation within their design practices
- develop and refine the conceptual and material aspects of their practice through the exercise of critical reflection and judgement
- explore the parameters and work within the specifications of design briefs based on such things as textiles:
  - for special occasions such as ceremonies
  - as a corporate identity, eg an airline
  - for a scarf, tie or belt
  - inspired by the beach, bush, snow or desert
- use various expressive forms including drawing, painting, photography, computer graphics, fibre and printmaking to construct and decorate fabrics
- use one or more of the frames to focus investigations in making, and the critical and historical study of design. For example, teachers and students could consider:
  - **structural** elements and conventions such as motif making and repeat patterns using square and non-square grids, counterchange, rotation, half and full drops, texture, translucency and other practical physical qualities of fibres
  - **subjective** approaches such as the manipulation of colour, shape and texture to evoke particular feelings for the designer and audience
  - **cultural** traditions which employ particular media, techniques and construction methods such as batik, knitting, weaving, embroidery and appliqué, and historical, gender and environmental concerns
  - **postmodern** approaches such as the use of classical motifs in witty, unexpected or shocking ways, contemporary fabric design, uses of non-traditional materials and imagery, and the reinterpretation of the functions of textiles.

## Field: Product Design

### Module PD1: *Packaging*

**Indicative Hours:** 20 – 40

**Outcomes:** *DM1, DM2, DM3, DM4, DM5, DM6, CH1, CH2, CH3, CH4*

#### Description

This module provides students with opportunities to design and make packaging for specific purposes, informed by the critical and historical study of the work of designers, particularly those with an interest in product and object design.

#### Content

In this module students will learn to:

- recognise the importance of intentions, research, experimentation and innovation within their design practices
- develop and refine the conceptual and material aspects of their practice through the exercise of critical reflection and judgement
- explore the parameters and work within the specifications of design briefs related to the design and making of products such as:
  - safe and convenient containers and packages for foods and products
  - packages and containers that have particular structural qualities, eg they are stackable, disposable or can be recycled and re-used in a different manner
  - packages and containers that have magical, mystical or ritual significance
  - packages and containers to protect or display valuable or personal items such as jewellery or letters
  - packages and containers that reflect or disguise their content
  - packages and containers that are enhanced by graphics and surface qualities
- use various expressive forms including 3D, photography, drawing, ceramic, fibre and computer graphics to design and make packaging and containers
- use one or more of the frames to focus investigations in making, and the critical and historical study of design. For example, teachers and students could consider:
  - **structural** elements and conventions used in packaging and containers, such as the materials and techniques of construction, the object contained or packaged, the outside form and graphic and tactile qualities of the container or package
  - **subjective** approaches to the shapes and decoration of packages and containers to express or manipulate personal feelings and ideas about the significance of the container or package and the objects contained
  - **cultural** traditions formed by the use of mass-produced packaging materials such as tin, card, foil, plastic and glass, and the historical use of clay, paper, wood, cane and ceramics
  - **postmodern** approaches which highlight the disparity between form and function and parody the use of traditional forms and materials.

## Field: Product Design

### Module PD2: Furniture

Indicative Hours: 20 – 40

Outcomes: *DM1, DM2, DM3, DM4, DM5, DM6, CH1, CH2, CH3, CH4*

### Description

This module provides students with opportunities to design and make furniture for a range of purposes, informed by the critical and historical study of the work of designers, particularly those with an interest in product, furniture and object design.

### Content

In this module students will learn to:

- recognise the importance of intentions, research, experimentation and innovation within their design practices
- develop and refine the conceptual and material aspects of their practice through the exercise of critical reflection and judgement
- explore the parameters and work within the specifications of design briefs based on such furniture as:
  - chairs to meet ergonomic or special needs
  - furniture celebrating a specific theme/occasion
  - tables exploring the structural limits of a particular material
  - furniture addressing a given need — comfort, simplicity, portability, collapsibility
  - symbolic furniture — throne, podium, rostrum, ottoman
  - a mirror frame based on an art style or movement
  - furniture adapting found materials
  - a candlestick or pedestal
- use various expressive forms including drawing, painting, 3D, photography, fibre, ceramic, computer graphics and printmaking to produce prototypes, plans and models
- use one or more of the frames to focus investigations in making, and the critical and historical study of design. For example, teachers and students could consider:
  - **structural** elements and conventions in furniture such as the relationship of form to function and the influence brought about by available materials and technologies such as bentwood and mouldable products
  - **subjective** approaches which use imagination, humour or intuition as a basis for furniture design, eg the ‘G’day chair’ by Brian Sayer and Christopher Connell
  - **cultural** traditions in furniture design and production or styles such as Art Nouveau and Bauhaus, studies of individual designers such as Mies van der Rohe, Eero Saarinen and Charles Eames, and links to architectural context
  - **postmodern** considerations such as the ways in which Memphis and other furniture designers challenge traditional boundaries between art, function and design.

## Field: Product Design

### Module PD3: *Industrial*

**Indicative Hours:** 20 – 40

**Outcomes:** *DM1, DM2, DM3, DM4, DM5, DM6, CH1, CH2, CH3, CH4*

### Description

This module provides students with opportunities to design and make prototypes for various consumer products and machines, informed by the critical and historical study of the work of designers, particularly those with an interest in product and industrial design.

### Content

In this module students will learn to:

- recognise the importance of intentions, research, experimentation and innovation within their design practices
- develop and refine the conceptual and material aspects of their practice through the exercise of critical reflection and judgement
- explore the parameters and work within the specifications of design briefs related to the production of prototypes such as:
  - clay or card models of cars and other transport vehicles
  - integrated white goods or electrical product designs
  - table lamps or kettles related to furniture or interior design
  - recycled product designs
  - children’s games or toys or the redesign of traditional games
  - designs exploring technological advances — computers, multimedia, television, video
  - designs exploring wind, space and flight
  - the redesign of simple utensils/tools
- use various expressive forms including drawing, 3D, photography, ceramic, computer graphics, film/video, printmaking and lettering to produce prototypes, plans and models
- use one or more of the frames to focus investigations in making, and the critical and historical study of design. For example, teachers and students could consider:
  - **structural** conventions used in a chosen industrial design area and, more broadly, the relationships of scale, proportion, volume and surface, and suitability of form to function
  - **subjective** approaches which consider metaphorical qualities, the suggestion of function, and relationships to emotional and intellectual associations
  - **cultural** traditions which predetermine the form of industrial design, historical influences, and gender and social contexts that affect design decisions
  - **postmodern** approaches that challenge traditional forms and materials, and designs which question the power relations within functional notions of industrial design.

## Field: Interior/Exterior Design

### Module IED1: *Structures and Environments*

**Indicative Hours:** 20 – 40

**Outcomes:** *DM1, DM2, DM3, DM4, DM5, DM6, CH1, CH2, CH3, CH4*

#### Description

This module provides students with opportunities to design buildings, shelters and the spaces around them, informed by the critical and historical study of the work of designers, particularly those with an interest in interior design, built environment and architecture.

#### Content

In this module students will learn to:

- recognise the importance of intentions, research, experimentation and innovation within their design practices
- develop and refine the conceptual and material aspects of their practice through the exercise of critical reflection and judgement
- explore the parameters and work within the specifications of design briefs related to:
  - the planning and construction of a temporary shelter
  - the redesign of an existing building or environment
  - designing an environment for a particular group, eg a children’s playground
  - designing a house or shelter for a specific geographic context
  - the transformation of a given space to a new purpose, eg a car park to a park
  - gateways and fountains, street furniture, or lighting for a given environment
  - design of topography, surfaces and gardens for a park
  - design of mural and sculptural reliefs for specific environments
  - exploration/research of a building or environment using time-based media such as video/film
- use various expressive forms including drawing, painting, photography, 3D and computer graphics to produce plans, elevations, storyboards, architectural renderings and models in order to explore and present ideas for the design of environments and shelters
- use one or more of the frames to focus investigations in making, and the critical and historical study of design. For example, teachers and students could consider:
  - **structural** elements and conventions used in architectural forms such as the use of space, mass, volume, scale, pattern, texture and colour, and the relationship of structure to site
  - **subjective** qualities of architecture, such as the effect of sculptural and other design qualities on our emotional response to architecture
  - **cultural** traditions in architecture influenced by materials, technologies and forms, modernist and historical traditions of architecture and environmental design; vernacular traditions in Australia
  - **postmodern** design in the built environment, significant local examples, the shifting ground of deconstruction, virtual architecture and the interdependence of theory, design and building.

## Field: Interior/Exterior Design

### Module IED2: *Stage Sets and Props*

**Indicative Hours:** 20 – 40

**Outcomes:** *DM1, DM2, DM3, DM4, DM5, DM6, CH1, CH2, CH3, CH4*

#### Description

This module provides students with the opportunities to design and make stage sets and props, informed by the critical and historical study of the work of designers, particularly those with an interest in object, stage and architectural design.

#### Content

In this module students will learn to:

- recognise the importance of intentions, research, experimentation and innovation within their design practices
- develop and refine the conceptual and material aspects of their practice through the exercise of critical reflection and judgement
- explore the parameters and work within the specifications of design briefs related to stage sets and props for dramatic productions such as:
  - a drama, musical or dance performance
  - a community parade, light show or spiritual event
  - performance art
  - a sporting, religious, military or civic ceremony
  - a video clip of a school or local rock group
- use various expressive forms including drawing, painting, 3D, photography, film/video and computer graphics to produce plans, elevations, models, sensory environments and multimedia presentations which evoke a particular place, time, mood or atmosphere
- use one or more of the frames to focus investigations in making, and the critical and historical study of design. For example, teachers and students could consider:
  - **structural** elements and conventions used in theatre and event design (such as painting techniques to create illusions of space, materials and objects), stage flats and wings, projected images, action set in real situations and places, timing and movement, facial expressions suggested by masks and make-up
  - **subjective** approaches that convey particular ideas, moods or feelings suggested by the nature of the theatrical production
  - **cultural** traditions in theatre and event design such as Aboriginal dance/rituals, Kabuki and Noh theatre, contemporary video clips, community-based arts, Olympic spectacles and dramatisation, Dadaism and the theatre of the absurd, and performance art
  - **postmodern** approaches which question the role of theatrical and event performances in society and blur the distinction between these and other design and art forms.

## Field: Interior/Exterior Design

### Module IED3: *Interiors*

**Indicative Hours:** 20 – 40

**Outcomes:** *DM1, DM2, DM3, DM4, DM5, DM6, CH1, CH2, CH3, CH4*

### Description

This module provides students with opportunities to design domestic and commercial interiors, informed by the critical and historical study of the work of designers, particularly those with an interest in interior design and the built environment.

### Content

In this module students will learn to:

- recognise the importance of intentions, research, experimentation and innovation within their design practices
- develop and refine the conceptual and material aspects of their practice through the exercise of critical reflection and judgement
- explore the parameters and work within the specifications of design briefs related to interior design such as:
  - a design for an exhibition or display
  - an interior design for a particular person or activity
  - redesigning an existing space to improve its functions and alter its character
  - a design for the conservation or restoration of the interior of a local building
  - a visual study of the spaces of an interior using video or 3D graphics walk-through
- use various expressive forms including drawing, painting, photography, film, 3D and computer graphics to produce plans, elevations, storyboards, architectural renderings, sample boards and multimedia presentations
- use one or more of the frames to focus investigations in making, and the critical and historical study of design. For example, teachers and students could consider:
  - **structural** elements and conventions used in interior design such as lighting, spatial relationships, ornamentation and surface qualities and decoration
  - **subjective** interpretations of interior design to evoke feelings of power, status and individuality from interiors, and the manipulation of light and space to impact on our emotions
  - **cultural** traditions and context relating to domestic, commercial and corporate interests in interior design, modernism and historical approaches to interiors, and the growth of mall culture and interior streetscapes
  - **postmodern** approaches used in contemporary interior designs, such as the ambiguity of interior and exterior constructions, the breaking up of solid walls, and ambiguous and changing spaces.

## General Module GM: *Individual/Collaborative Design Project*

**Indicative Hours:** 20 – 40

**Outcomes:** *DM1, DM2, DM3, DM4, DM5, DM6, CH1, CH2, CH3, CH4*

### Description

This module provides students with opportunities to construct their own design module, in consultation with their teacher, which extends the learning undertaken in previous modules. Students' design work might encompass more than one field, eg Graphic Design and Product Design. It should entail researching the development of the brief (including its constraints and identification of purpose), focus on at least one frame and include some related critical and historical studies.

### Content

In this module students will learn to:

- recognise the importance of intentions, research, experimentation and innovation within their design practices
- develop and refine the conceptual and material aspects of their practice through the exercise of critical reflection and judgement
- explore the parameters and work within the specifications of design briefs related to individual design such as:
  - a redesign for a ticket booth or shop integrating both exterior and graphic design
  - a uniform design incorporating an understanding of wearable and graphic design and occupational health and safety
  - containers for demanding industrial purposes but needing ergonomic and graphic design qualities
  - adjustable furniture involving functionality and the signification of an identity, mood or location
  - integrated and manoeuvrable luggage for a particular item or mode of transport
  - a bike storage wall at a transport link
- use various expressive forms including drawing, painting, photography, film/video, 3D and computer graphics to produce plans, elevations, storyboards, architectural renderings, sample boards and multimedia presentations
- use one or more of the frames to focus investigations in making, and the critical and historical study of design. For example, teachers and students could consider:
  - **structural** elements and conventions used as a formal basis for any design, and the interaction and limits of chosen materials and techniques
  - **subjective** and emotional responses to design (eg the role of sight, touch, sound, smell and lighting), the interaction of different design elements, and passive and active design
  - **cultural** traditions in design, how precedent and conventions play a role in design and attitudes to designing, cultural models of design such as evolution, imposition, analysis and problem-solving, and design for design's sake
  - **postmodern** approaches used in new design and the effect of postmodernism on how designers use designs of the past, questioning the need for a designer in design and the notion of originality in design.

## **Mandatory Module MM: *Occupational Health and Safety***

**Indicative Hours:** 3 – 6 hours (depending on length of course selected)

**Outcome:** *DM6*

### **Description**

This module provides students with the opportunity to develop a positive attitude towards a safe and professional practice in any of the fields of graphic design, wearable design, product design and interior/exterior design. It is suggested that the module could be delivered as an integrated module during the course as is appropriate to the content of other modules.

### **Content**

In this module students will learn to:

- identify, assess, and adopt strategies to reduce or eliminate chemical, psychological and physical problems and hazards associated with working environments
- explain the importance of Occupational Health and Safety and the characteristics of a safe working environment in their developing practice
- describe appropriate strategies and utilise these in the management of hazards in studio, computer and design situations. Students should seek to create and maintain a safe working environment and recognise ways to solve specific issues, eg ensure the safe handling and disposal of chemicals, ensure the work space has adequate exhaust ventilation, and use personal protection equipment such as gloves and tongs when using chemicals
- differentiate the categories of hazards, which can affect their own practice and the practices of designers or others. Chemical hazards could include fumes, vapours, gases, mists and dusts. Physical hazards could involve manual handling and ergonomics, light, overuse injuries, electricity, machinery and fire
- identify the major risks associated in working with different media such as cutting instruments, photographic and silk-screen chemicals, computers, cameras and photographic and video equipment.

## 9 Course Requirements

### Course structure and the selection of fields and modules

Modules may be selected from one or more of the fields of Graphic Design, Wearable Design, Product Design and Interior/Exterior Design to construct a 60-hour, 120-hour or 240-hour course. Modules may be revisited over the course to a maximum time of 40 hours, eg a module such as Graphic Design: Interactive and Multimedia studied for 20 hours may be supplemented by further study and a different focus later in the course, for say, another 20 hours.

### Module *Occupational Health and Safety*

This module must be undertaken in any course offered. It is recommended that this occur in an integrated way within other modules studied from any of the fields.

### Student diary and portfolio of work

Students are required to keep a diary over the duration of the course. The diary may include a sketch book, folder, notepads, computer disks, CDs, videotapes (analogue and/or digital) and combinations of these. The diary can be used to store sketches, notes, plans, annotated diagrams, prints, videos and digital works over the course and indicates various aspects of the learning that have occurred within the modules. The diary, in conjunction with other work produced, should be used within the assessment program developed by the school.

Students should document the technical aspects of their work in any of the fields and should note the development of concepts and ideas, points of departure and changes in direction in their diaries. The diary should provide some evidence of the critical reflection and the exercise of judgement undertaken by students in any of the fields.

The diary provides a useful point of discussion and negotiation between teachers and students about students' developing understanding of practice in one or more of the fields. The diary, in relation to the sketches, notes, plans, annotated diagrams, prints, videos, CDs and digital works produced, provides the opportunity for the exchange of views about ideas and concepts, techniques, interpretation and meaning of work produced.

Students are encouraged to develop a portfolio of their work over the course. The portfolio could contain works that are accomplished, conceptually strong and well-resolved and that demonstrate students' learning in the selected modules. In preparing this portfolio attention should be given to such things as finish, intended audience and the mounting of flat works, appropriate credits and acknowledgment of copyrighted material, etc.

### Exclusions

When selecting modules from the Visual Design Content Endorsed Course, duplication with other Stage 6 syllabuses that students are studying should be avoided.

In addition there may be specific exclusions that apply to students of this course. Reference should be made to the appropriate section of the Assessment Certification and Examination (ACE) Manual to identify the current list of exclusions.

## 10 Post-school Opportunities

The study of Visual Design Stage 6 provides students with knowledge, understanding and skills that form a valuable foundation for a range of courses at university and other tertiary institutions.

In addition, the study of Visual Design Stage 6 assists students to prepare for employment and full and active participation as citizens. In particular, there are opportunities for students to gain recognition in vocational education and training. Teachers and students should be aware of these opportunities.

### **Recognition of Student Achievement in Vocational Education and Training (VET)**

Wherever appropriate, the skills and knowledge acquired by students in their study of HSC courses should be recognised by industry and training organisations. Recognition of student achievement means that students who have satisfactorily completed HSC courses will not be required to repeat their learning in courses in TAFE NSW or other Registered Training Organisations (RTOs).

RTOs, such as TAFE NSW, provide industry training and issue qualifications within the Australian Qualifications Framework (AQF).

The degree of recognition available to students in each subject is based on the similarity of outcomes between Higher School Certificate courses and industry training packages endorsed within the AQF. Training packages are documents that link an industry's competency standards to AQF qualifications. More information about industry training packages can be found on the National Training Information Service (NTIS) website [www.ntis.gov.au](http://www.ntis.gov.au).

### **Recognition by TAFE NSW**

TAFE NSW conducts vocational education and training courses in an extensive range of industry areas and in general education for prevocational and foundation purposes. The details of TAFE courses are published annually in the *TAFE NSW Handbook* and are available on the Internet at [www.tafensw.edu.au](http://www.tafensw.edu.au).

Details of HSC/TAFE credit transfer arrangements are updated regularly on the HSC/TAFE Credit Transfer website at ([www.tafensw.edu.au/hsctafe](http://www.tafensw.edu.au/hsctafe)). Details of credit transfer arrangements between HSC Content Endorsed Courses and TAFE NSW are published on the website when the credit transfer arrangements are endorsed by TAFE NSW Educational Services Divisions and the Board of Studies.

Teachers should refer to the HSC/TAFE Credit Transfer website and be aware of recognition available to their students through the study of Visual Design.

### **Recognition by other Registered Training Organisations**

Students may also negotiate recognition into a training package qualification with another Registered Training Organisation. Each student will need to provide the RTO with evidence of satisfactory achievement in Visual Design Stage 6 so that the degree of recognition available can be determined.

## **11 Assessment of Content Endorsed Courses Stage 6**

### **Requirements and Advice**

The information in this section of the syllabus relates to the Board of Studies' requirements for assessing student achievement in the Content Endorsed Courses for the Higher School Certificate.

Assessment is the process of gathering information and making judgements about student achievement for a variety of purposes. Those purposes include:

- assisting student learning
- evaluating and improving teaching and learning programs
- providing evidence of satisfactory achievement and completion in the Preliminary course
- providing the Higher School Certificate results.

### **Assessment of Content Endorsed Courses Stage 6**

There is no external examination of students in Content Endorsed Courses Stage 6.

Assessment provides a measure of a student's achievement based on the range of syllabus content and outcomes. The assessment components, weightings and task requirements to be applied to internal assessment are identified on page 33. They ensure a common focus for internal assessment in the course across schools, while allowing for flexibility in the design of tasks. A variety of tasks should be used to give students the opportunity to demonstrate outcomes in different ways and to improve the validity and reliability of the assessment.

Schools should develop an assessment program that:

- specifies the various assessment tasks and the weightings allocated to each task
- provides a schedule of the tasks designed for the whole course.

The school should also develop and implement procedures to:

- inform students in writing of the assessment requirements for each course before the commencement of the HSC course
- ensure that students are given adequate written notice of the nature and timing of assessment tasks
- provide meaningful feedback on each student's performance in all assessment tasks
- maintain records of marks awarded to each student for all assessment tasks
- address issues relating to illness, misadventure and malpractice in assessment tasks
- address issues relating to late submission and non-completion of assessment tasks
- advise students in writing if they are not meeting the assessment requirements in a course and indicate what is necessary to enable the students to satisfy the requirements
- inform students about their entitlements to school reviews and appeals to the Board
- conduct school reviews of assessments when requested by students.

### Assessment Components, Weightings and Tasks

The components and weightings to be used by schools are detailed below. The allocation of weighting to particular tasks is left to the individual schools, but the percentage allocated to each assessment component must be maintained.

There should be a balance between the assessment of:

- knowledge and understanding outcomes and course content and
- skills outcomes and content as follows:

Component	Weighting (%)
Designing and Making	70
Critical and Historical Studies	30

One task may be used to assess both components. It is suggested that two to three tasks are sufficient to assess the HSC course outcomes for a one-unit course and three to five tasks are sufficient to assess the HSC course outcomes for a two-unit course.

The assessment tasks given to students must:

- be consistent with the objectives and outcomes being assessed
- provide for a range of performances and achievements within the group
- be consistent in number with comparable 1 or 2 unit Board-developed courses
- be appropriate for the outcomes they are designed to measure. A range of assessment instruments is to be included
- include at least one assessment task derived from formal examinations which includes both making and critical/historical studies. (Formal examinations are defined as any form of examination as used in the Higher School Certificate under conditions similar to those in the HSC for comparable tasks and which apply to all students at the school.)
- include reference to work undertaken in the diary.

Strategies and instruments used for assessment purposes may include the following:

- exploration of design briefs and concepts in one or more of the fields
- evidence of critical and historical investigations, eg research assignments, critical reviews of exhibitions and products
- experiments with different forms, techniques and processes used in graphic design, wearable design, product design, and/or interior/exterior design
- class essays
- records of photographs, sketches, notes, models, digital images, plans, diagrams etc and other research documented in process diaries related to designing and making
- short answer and essay tests
- works in progress and resolved works in one or more of the fields
- individual and group presentations and reports
- exhibitions of designed works
- critical reviews of their own and others' work.