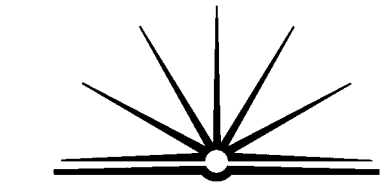

Visual Design
Years 7–10

Advice on Programming and Assessment

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1 Introduction

This support document has been designed to help teachers understand key aspects of the new *Visual Design Years 7–10 Syllabus* and to provide guidance for implementation. The document shows how these aspects can be incorporated in teaching and learning programs, and how these programs are underpinned by the principles of *assessment for learning* (*Visual Design Years 7–10 Syllabus*, p 55).

The document provides advice about constructing a program that will cover the scope of Visual Design for a stage. It sets out a process for planning and sequencing units of work, and developing teaching and learning activities.

The sample stage program plans and the sample units of work in this document demonstrate ways in which teachers can build a teaching and learning program and develop units of work to ensure coverage of the scope of the syllabus.

The document contains two Stage 5 sample units of work:

- Power, Publicity, Propaganda: This unit focuses on an investigation of print forms and how visual designers use typography, image and layout to establish relationships with audiences and communicate ideas about the world. Students make and interpret posters and magazine covers by exploring the structural frame, practice and the conceptual framework.
- Precious: This unit focuses on an investigation of the conventions of object design, how the body can be used as a site for design and how visual designers respond to the world and audiences to make objects for body adornment. Using the postmodern frame and the conceptual framework students make and interpret visual design objects for the body.

These sample units can be used as models for planning units of work. They include:

- relevant outcomes and content
- assessment activities that have been designed and integrated into the units of work
- different types of possible feedback
- a variety of teaching and learning experiences
- opportunities for student reflection.

An assessment activity from each unit has been selected to show how assessment can fit into teaching and learning sequences. They are described in some detail to illustrate the process of *assessment for learning*. Teachers would not provide this level of detail in day-to-day classroom situations. The units of work and activities may be modified or amended to suit the needs, interests and abilities of students.

For a small percentage of students with special education needs who are undertaking Life Skills outcomes and content, support materials will be provided which will assist in the development of a meaningful and relevant program of study related to the *Visual Design Years 7–10 Syllabus*. Units of work adapted for students undertaking Visual Design Life Skills will be included in a consolidated document that will be distributed to schools later in 2004.

2 Establishing a Scope and Sequence Plan

When planning teaching, learning and assessment activities it is important to consider how content and key concepts can be introduced and built on within and across stages.

The following examples of scope and sequence plans provide ways in which teachers may consider content and key concepts. The frames are used to position investigations of content and to provide a focus for the investigation of meaning and significance in the field of visual design.

Practice
Students are provided with opportunities to build on their knowledge and understanding of practice, the conceptual framework and the frames established in the Visual Arts mandatory course. They undertake a more specialised investigation of the conventions, strategies and procedures of making visual design artworks in at least one of the areas of print, object and space–time forms.

Students may have been introduced to some of the conventions and traditions of practice in visual design in the Visual Arts mandatory course. In this course these students begin to undertake more sustained and autonomous investigations of particular visual design conventions, strategies and procedures through a broad or specialised investigation of print, object and space–time forms and work towards a folio of work.

For other students, this course will introduce the traditions and conventions of practice in visual design through a broad or specialised investigation of print, object and space–time forms. Students can investigate how practice in the field of visual design is shaped by values and beliefs about the individual, social structures, the artworld and power. Students begin to make decisions about how to apply aspects of practice to making visual design artworks to represent their intentions and communicate meanings.

In critical and historical interpretations students are provided with opportunities to investigate how and why artists as web designers, architects, commercial and industrial designers, space, light and sound designers, graphic designers and fashion, accessory and textile designers make visual design artworks, and how and why historians and critics write about visual design artworks.

Students learn to construct written interpretations, explanations and judgements about web designers, architects, commercial and industrial designers, space, light and sound designers, graphic designers and fashion, accessory and textile designers and the meaning of visual design artworks from different points of view.

They investigate what shapes or conditions different artists' and visual design practices, and learn to explain their significance by referencing different critical and historical accounts.

Conceptual Framework
In making and critical and historical interpretations of visual design artworks students explore aspects of the conceptual framework to understand the relationships between the artist as web designer, architect, commercial and industrial designer, space, light and sound designer,

graphic designer and fashion, accessory and textile designer, artworks, the world and audiences. Across the stage students can explore different relationships between the agencies of the artworld such as artists and the world; artists, the world and artworks; audiences and artworks.

In this course students can develop their understanding of relationships in the artworld by investigating particular visual design artworks as a reflection of the time and place in which they were made. Intentions of the artist as web designer, architect, commercial and industrial designer, space, light and sound designer, graphic designer and fashion, accessory and textile designer, the changing nature and function of audiences, the physical properties of visual design artworks and how artists provoke responses can be investigated through different practices, and critical and historical accounts of visual design artworks.

Students can build an understanding about how they and other artists investigate various ideas and issues in and about the world and represent their intentions in their visual design artworks. These investigations of relationships in the artworld can be used to formulate intentions in order to develop and exhibit a folio of work, and to develop more complex written critical and historical accounts about visual design artworks.

Frames

The subjective, structural, cultural and postmodern frames generate different understandings and provide a focus for different investigations about practice and the agencies of the conceptual framework in making and critical and historical interpretations of visual design artworks. The frames underpin how content is investigated in teaching, learning and assessment activities.

Particular frames may be the focus of one or more units of work across a stage. A frame may be revisited in different units of work, and more complex concepts, different approaches and a broader range of examples can be used to generate a deeper understanding of practice and the conceptual framework from a particular viewpoint in making and critical and historical interpretations of visual design artworks.

In this course an investigation of one or more frames over one term or a semester provides for a deeper investigation and alternative ways for interpreting and explaining how the frames affect meaning and significance in making, and critical and historical interpretations of visual design artworks. Practice and the agencies of the conceptual framework are investigated in more complex and interrelated ways as students broaden their understanding of how different points of view can be represented in visual design artworks, and in critical and historical accounts of visual design.

In making visual design artworks the structures of practice and agencies of the artworld may be interpreted and investigated through a particular frame. For example, in visual design making practice a structural frame focus can investigate the conventions and communicative value and meaning of visual design as text and systemic schemes of communication through a visual language.

In critical and historical interpretations students are introduced to the language of the frames as a way of explaining and interpreting visual design artworks. They learn to use the specific language of a frame to focus investigations and to write and make judgements about artworks which become increasingly more complex and multi-layered over time.

Scope and sequence models
The following scope and sequence models, are not prescriptive, and are intended to provide different examples of how content in this course can be delivered.

These models provide examples of how a teacher may select specialised or broader investigations of content for this course based on the resources available at school, as well as teacher expertise and student interests.

The first 100-hour model provides an example of how to plan learning activities within four terms with a specialised and in-depth study of one form, object, and a range of visual design practices. The second 100-hour model provides a more broadly based investigation of print, object and space–time forms. In the 200-hour model these learning activities in making and critical and historical interpretations of visual design are extended and deepened with further investigations of print, object and space–time forms, the frames and the conceptual framework.

All units of work include making and critical and historical interpretations of visual design artworks. The shaded areas indicate the frames and agencies of the conceptual framework that are the focus of the unit.

2.1 Sample Stage 5 Scope and Sequence Plans

Sample Stage 5 Scope and Sequence Plan 100 hours (1)

	Term 1	Term 2	Term 3	Term 4
Practice Making, Critical and Historical Interpretations	**Object of Desire** A subjective and cultural investigation of the conventions and traditions of the practice of designing objects and how different cultures and individuals assign value and meaning to objects. Students investigate the conceptual framework and establish the emotional, symbolic, sentimental and nostalgic significance of a range of objects. They construct a desirable object for an identified audience and function. In critical and historical interpretations students investigate, interpret and explain the practice of designers who make objects for mass and individual appeal. They explore the changing significance of objects when viewed and used in different contexts.	**Precious** A postmodern investigation of the conventions of body adornment and contemporary jewellery practices focusing on combining and transforming new and recycled materials. Students investigate the conceptual framework to develop meanings, identify an audience and transform materials to make visual design artworks for the body. In critical and historical interpretations students investigate a range of jewellery traditions and conventions. They interpret and explain how artists and visual designers represent ideas about social and cultural identity through visual design artworks for body adornment.	**Finders Keepers** A structural and postmodern investigation of design practices in recycling, modifying and manipulating materials to create new objects with a new function. Students investigate the conceptual framework to recontextualise found materials, challenge audience interpretations and responses, and explore concepts of wit, parody and humour. In critical and historical interpretations students investigate and explain how visual designers in different times and places represent ideas and meanings about their world, establish relationships with audiences and seek to challenge conventions and approaches to making visual design objects.	**Receptacles and Repositories** A postmodern and cultural investigation of the traditions and conventions of the design of objects as vessels for rituals, everyday and personal use. Students investigate the conceptual framework, the function and appeal of a range of vessels and intended audiences, to make objects that borrow and parody past traditions and reference other cultures. In critical and historical interpretations students investigate, interpret and explain the design and use of vessels in different cultural and social contexts. They explore how visual designers represent aspects of their world, audience needs and cultural beliefs in the vessels they design and make for mass production and individual collections.
Forms	Object – iconic symbols, habitat design, the body as a site for visual design	Object – the body as a site for visual design – 3D drawing, sculpture	Object – habitat design, the body as a site for visual design, ceramic ware, sculpture, assemblage, drawing	Object – containers as a site for visual design
Frames	**Subjective** / Structural / **Cultural** / Postmodern	Subjective / Structural / Cultural / **Postmodern**	Subjective / **Structural** / Cultural / **Postmodern**	Subjective / Structural / **Cultural** / **Postmodern**
Conceptual Framework	Artist / **Artwork** / **World** / **Audience**	**Artist** / **Artwork** / **World** / **Audience**	**Artist** / **Artwork** / **World** / **Audience**	**Artist** / **Artwork** / **World** / **Audience**
Key Artists/ Examples	Charles Eames's chairs, Philippe Stark's *Juicy Salif*, Marc Newson's *Qantas Skybed*, Frank Nuovo's *Nokia mobile phone*, Manolo Blahnik's shoes, Jonathon Ive's *iMac,* Alessi designers, contemporary fashion designers, accessories, sports memorabilia, artworks	'Fruits' exhibition - Contemporary Japanese counter fashion, Otto Kunzli, Andrew Goss, Helge Larson, Darani Lewers, Peter Tully, Sabine Pagan, Caz Guiney, Jason Wade, Deborah Crowe, contemporary jewellery designers, Gallery onefivesix, Object gallery	Alessi designers such as Michael Graves, Aldo Rossi, Richard Sapper, Marc Newson, Memphis, Nicole Lister, Arthur Boon's *Cotton Reel Chair,* Bar + Knell group	Robert Baines's *Box*, Gerry King's *Glory Box 2*, Brian Hirst, Erik Magnussen, Mark Thiele, Beverly Saito, Alessi, Memphis Milano, Ettore Sottsass, contemporary ceramists, Indigenous vessels, ancient Chinese and Mexican ritual vessels, Fabergé
Outcomes	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10

Sample Stage 5 Scope and Sequence Plan 100 hours (2)

	Term 1	Term 2	Term 3	Term 4
Practice Making, Critical and Historical Interpretations	**Power, Publicity, Propaganda** A structural investigation of print and advertising conventions to make visual design artworks that explore the power of publications and represent relationships between the print media, audiences and the world. Students investigate the artist, artwork, world and audience relationships to design and make a cover for a magazine by manipulating text and image. In critical and historical interpretations students investigate and explain how artists and visual designers represent ideas about the world and issues such as war, the environment, politics and social justice in print forms.	**Precious** A postmodern investigation of the conventions of body adornment and contemporary jewellery practices focusing on combining and transforming new and recycled materials. Students investigate the conceptual framework to develop meanings, identify an audience and transform materials to make visual design artworks for the body. In critical and historical interpretations students investigate a range of jewellery traditions and conventions. They interpret and explain how artists and visual designers represent ideas about social and cultural identity through visual design artworks for body adornment.	**WWW dot** A postmodern investigation of the conventions of web page design and interactive visual design practices. Students investigate the conceptual framework to design and make a website, with links, to represent their research and ideas about an artist or visual designer's practice. In critical and historical interpretations they investigate, interpret and explain the development of web page design, the conventions of layout, typography, importing of images and the practice of a range of contemporary web designers. They investigate how websites represent the different needs of an audience, and relationships between visual designers, the audience and the world.	**Metropolis** A cultural and subjective investigation of the procedures and conventions of claymation and animation to make a video representing ideas about the city. Students investigate the conceptual framework to develop meanings to represent a point of view about the city, its architecture, inhabitants, light and colour in a 60-second video. In critical and historical interpretations students investigate, interpret and explain how artists, visual designers, photographers and filmmakers in different times and places have represented their ideas and aspects of the city using signs and symbols.
Forms	Print – the visual image in advertising, typographic forms – 2D computer-generated images, drawing, painting	Object – the body as a site for design – 3D drawing, sculpture	Space-Time – the conventions of interactive visual design artworks – computer-generated graphics, digital photography, a range of computer software to support web design	Space-Time – the conventions of video/animation – claymation, computer generated animation, hand-drawn animation
Frames	Subjective / **Structural** / Cultural / Postmodern	Subjective / Structural / **Cultural** / **Postmodern**	Subjective / **Structural** / Cultural / **Postmodern**	**Subjective** / Structural / **Cultural** / Postmodern
Conceptual Framework	**Artist** / **Artwork** / **World** / **Audience**	**Artist** / **Artwork** / **World** / **Audience**	**Artist** / **Artwork** / **World** / **Audience**	**Artist** / **Artwork** / **World** / **Audience**
Key Artists/ Examples	Earthworks Poster Collective, Matilda Graphics, Redback Graphix, Tin Sheds, Garage Graphix, Francisco Goya, Marie McMahon, Toni Robertson, Chips Mackinolty, Norman Lindsay, Harold Freeman, Francisco Goya, David Carson, Neville Brody	'Fruits' exhibition – contemporary Japanese counter fashion, Otto Kunzli, Andrew Goss, Helge Larson, Darani Lewers, Peter Tully, Sabine Pagan, Caz Guiney, Jason Wade, Deborah Crowe, contemporary jewellery designers, Gallery onefivesix, Object gallery	Jeffrey Shaw, Joshua Davies (Praystation), Karen Casey, Linda Dement, Nerve Inc, www.fakepilot (flash), Adwave, www.yellowsoda (flash), The Designory, Duffy Design, Twenty2Product, David Siegel, Sommerer and Mignonneau, Olia Lialina, Thomas and Craighead, David Blair, I/O/D	Escher, Jeffrey Smart, Delaunay, Amor, Boccioni's *The City Rises*, Severini, Balla, Futurist manifesto and performances, Dickerson, Trevor Nickolls, John Brack, 20th and 21st century cinema – Fritz Lang's *Metropolis*, Chaplin's *Great Dictator*, *The Cabinet of Dr Caligari*, *Blade Runner*, *Batman*, *The Matrix, Harvie Krumpet*
Outcomes	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10

Sample Stage 5 Scope and Sequence Plan 200 hours

Year 9	Semester 1				Semester 2			
Practice Making, Critical and Historical Interpretations	**Power, Publicity, Propaganda** A structural and cultural investigation of print and advertising conventions to make visual design artworks that explore the power of publications and corporate identity and represent relationships between the print media, audiences and the world. Students investigate the artist, artwork, world and audience relationships to design and make a range of identity designs and promotional material such as logos, symbols, brochures, font designs, posters, and a print publication/magazine by manipulating layout, text and image. In critical and historical interpretations students investigate and explain how artists and visual designers in different times and places represent ideas about the world, the traditions and conventions of print forms, the use of type face, and how signs and symbols are read and understood by different audiences.				**Metropolis** A cultural and subjective investigation of the procedures and conventions of claymation and/or animation to make a video representing ideas about the city. Students investigate the conceptual framework and appropriate and/or modify artworks to develop meanings and represent a point of view about the city – its architecture, inhabitants, light and colour. They make a range of promotional materials for the screening of the video. In critical and historical interpretations students investigate, interpret and explain how artists, visual designers, photographers and filmmakers in different times and places have represented their ideas about the city using signs, symbols. They investigate print form practices used to promote a film – posters, tickets, post cards, media releases, billboards.			
Forms	Print – the visual image in advertising, typographic forms, individual and group identity – 2D computer generated images, drawing, painting, printmaking				Space-Time – the conventions of video/animation – claymation, computer generated animation, hand drawn animation; Print – visual semiotics, the application of visual images in print			
Frames	Subjective	**Structural**	**Cultural**	Postmodern	**Subjective**	Structural	**Cultural**	Postmodern
Conceptual Framework	**Artist**	**Artwork**	**World**	**Audience**	**Artist**	**Artwork**	**World**	**Audience**
Key Artists/ Examples	Earthworks Poster Collective, Matilda Graphics, Redback Graphix, Tin Sheds, Garage Graphix, Francisco Goya, Marie McMahon, Toni Robertson, Chips Mackinolty, Norman Lindsay, Harold Freeman, Chris O'Doherty (Reg Mombassa) and Mambo designs and posters, Francisco Goya, David Carson, Neville Brody, type face and font designs websites, youth magazines				Escher, Jeffrey Smart, Delaunay, Amor, Boccioni's *The City Rises*, Severini, Balla, Futurist manifesto and performances, Dickerson, Trevor Nickolls, John Brack, 20th and 21st century cinema - Fritz Lang's *Metropolis*, Chaplin's *Great Dictator*, *The Cabinet of Dr Caligarias*, *Blade Runner*, *Batman*, *The Matrix, Chicken Run, Harvie Krumpet, Wallace and Gromit,* Peter Lord, David Sproxton, Nick Park, Aardman Animations			
Outcomes	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10				5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10			

Year 10	Semester 1				Semester 2			
Practice Making, Critical and Historical Interpretations	**Finders Keepers** A structural and postmodern investigation of design practices in recycling, modifying and manipulating materials to create new objects with a new function. Students investigate the conceptual framework to recontextualise found materials, challenge audience interpretations and responses, and explore concepts of wit, parody and humour. In critical and historical interpretations students investigate and explain how visual designers in different times and places represent ideas and meanings about their world, establish relationships with audiences and seek to challenge conventions and approaches to making visual design objects.				**WWW dot** A postmodern investigation of the conventions of web page design and interactive visual design practices. Students investigate the conceptual framework to design and make a website, with links, to represent their research and ideas about an artist or visual designer's practice. In critical and historical interpretations they investigate, interpret and explain the development of web page design, the conventions of layout, typography, importing of images and the practice of a range of contemporary web designers. They investigate how web page designs represent the different needs of an audience, as well as relationships between visual designers, the website, audiences and the world.			
Forms	Object – habitat design, the body as a site for design, ceramic ware, containers as a site for design – sculpture, assemblage, drawing				Space-Time – the conventions of interactive visual design artworks, the creation of virtual worlds			
Frames	Subjective	**Structural**	Cultural	**Postmodern**	Subjective	Structural	Cultural	**Postmodern**
Conceptual Framework	**Artist**	**Artwork**	**World**	**Audience**	**Artist**	**Artwork**	**World**	**Audience**
Key Artists/ Examples	Alessi designers such as Michael Graves, Aldo Rossi, Richard Sapper; Marc Newson, Memphis, Nicole Lister, Arthur Boon's *Cotton Reel Chair,* Bar + Knell group				Jeffrey Shaw, Joshua Davies (Praystation), Karen Casey, Linda Dement, Nerve Inc, www.fakepilot (flash), Adwave, www.yellowsoda (flash), The Designory, Duffy Design, Twenty2Product, David Siegel, Sommerer and Mignonneau, Olia Lialina, Thomas and Craighead, David Blair, I/O/D			
Outcomes	5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10				5.1, 5.2, 5.3, 5.4, 5.5, 5.6, 5.7, 5.8, 5.9, 5.10			

3 Advice on Assessment

3.1 Assessment for Learning

The Board's revised syllabuses advocate *assessment for learning*. Assessment that enhances learning recognises that learners use their current understanding to discover, develop and incorporate new knowledge, understanding and skills. *Assessment for learning* helps teachers and students to know if that current understanding is a suitable basis for future learning.

Assessment occurs as an integral part of teaching and learning. Teacher instruction and assessment influence student learning and learning processes. This involves using assessment activities to clarify student understanding of concepts, and planning ways to remedy misconceptions and promote deeper understanding.

Assessment for learning encourages self-assessment and peer assessment. Students can develop and use a range of strategies to actively monitor and evaluate their own learning and the learning strategies they use.

The feedback that students receive from completing assessment activities will help teachers and students decide whether they are ready for the next phase of learning or whether they need further learning experiences to consolidate their knowledge, understanding and skills. Teachers should consider the effect that assessment and feedback have on student motivation and self-esteem, and the importance of the active involvement of students in their own learning.

By integrating learning and assessment, the teacher can choose which aspects of a student's performance to record. These records can be used to monitor the student's progress, determine what to teach next and decide the level of detail to be covered. At key points, such as the end of the year, this information is also available for the teacher to use to form a judgement of the student's performance against levels of achievement. This judgement can be used to inform parents, the next teacher and especially the student, of the student's progress. Consequently, teachers using their professional judgement in a standards-referenced framework are able to extend the process of *assessment for learning* into the assessment of learning.

Principles of assessment for learning
Assessment for learning:

AP1 emphasises the interactions between learning and manageable assessment strategies that promote learning

AP2 clearly expresses for the student and teacher the goals of the learning activity

AP3 reflects a view of learning in which assessment helps students learn better, rather than just achieve a better mark

AP4 provides ways for students to use feedback from assessment

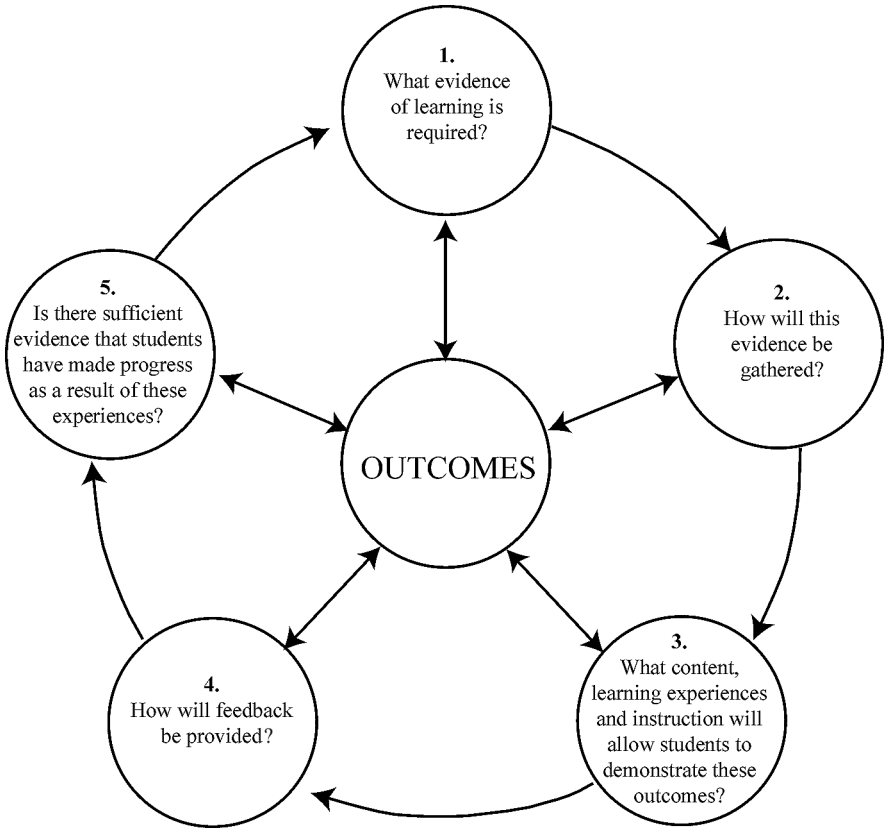
AP5 helps students take responsibility for their own learning

AP6 is inclusive of all learners.

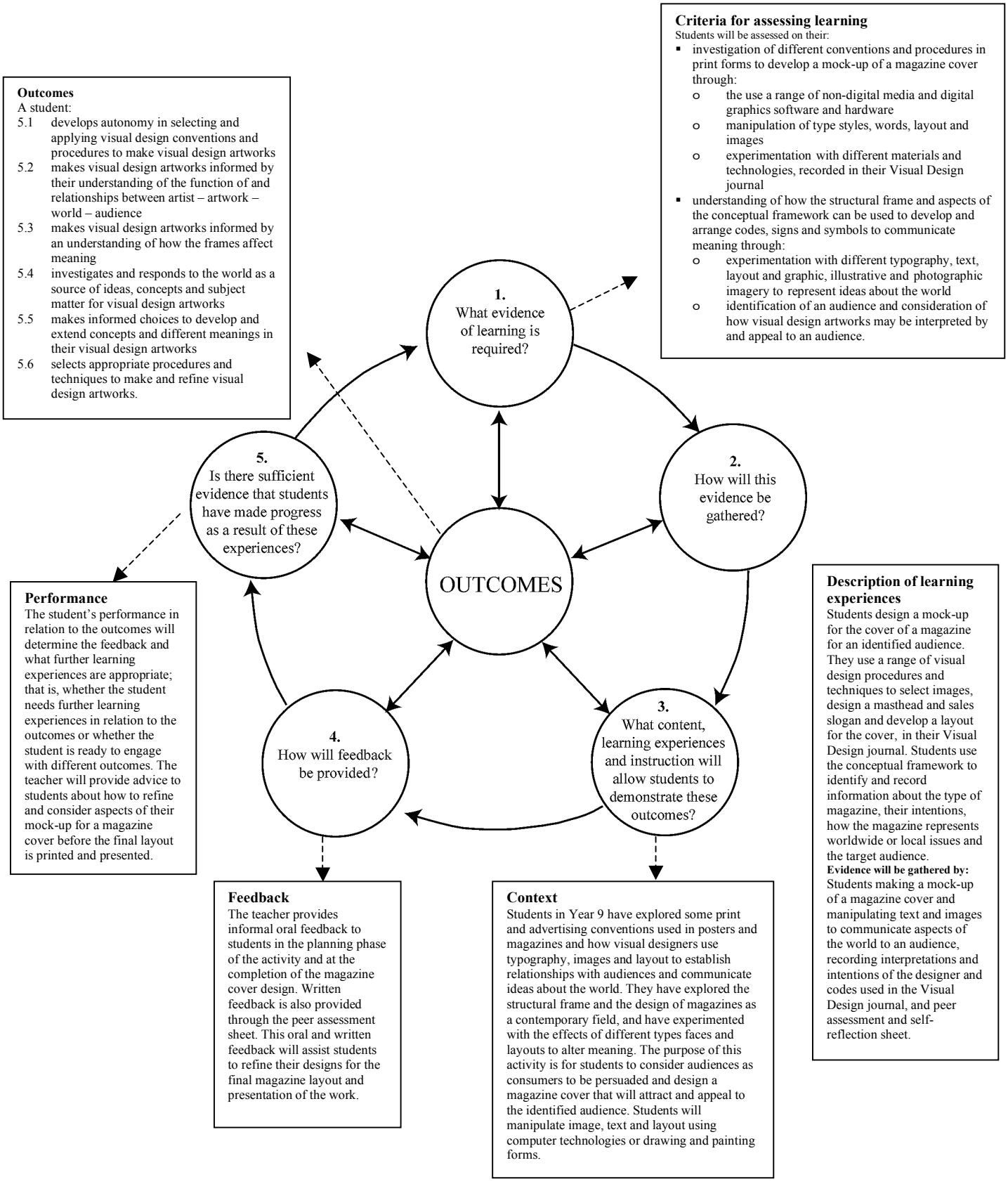
Details on how these principles translate in practice can be found on page 55 of the *Visual Design Years 7–10 Syllabus.* One activity in this document has been annotated to show how the principles of *assessment for learning* feature in that activity. It can be found on pages 16–18.

3.2 Planning for Effective Learning and Assessment

The diagram below summarises a model for integrating learning and assessment. It emphasises that outcomes are central to the decisions teachers make about the learning to be undertaken and the evidence of learning that needs to be collected. This evidence enables teachers to determine how well students are achieving in relation to the outcomes and to provide students with feedback on their learning. Evidence of learning assists teachers and students to decide if students are ready for the next phase of learning or if teachers need to adapt programs to provide further learning experiences to consolidate students' knowledge, understanding and skills.



The diagram below shows how this process has been applied in the design of the sample unit Power, Publicity, Propaganda (pages 24–32).



3.3 Designing Effective Learning and Assessment

Designing effective learning experiences requires the selection of activities that develop students' knowledge, understanding and skills and that allow evidence of learning to be gathered. Methods of gathering evidence could include informal teacher observation, questioning, peer evaluation and self-evaluation, as well as more structured assessment activities. Assessment should be an integral part of each unit of work and should support student learning.

When designing assessment activities, teachers should consider whether the activity:

- has explicitly stated purposes that address the outcomes
- is integral to the teaching and learning program
- shows a clear relationship between the outcomes and content being assessed
- allows students to demonstrate the extent of their knowledge, understanding and skills
- focuses on what was taught in class and what students were informed would be assessed
- provides opportunities to gather information about what further teaching and learning is required for students to succeed
- provides valid and reliable evidence of student learning and is fair.

3.4 Annotated Assessment for Learning Activity

The *Assessment for Learning Principles* provide the criteria for judging the quality of assessment materials and practices. The sample assessment activity, Power, Publicity, Propaganda – Design for Magazine Cover, has been annotated (pp 16–18) to show these principles.

Teachers should not provide this level of detail in day-to-day classroom situations.

Sample assessment for learning activity: Power, Publicity, Propaganda – Design for Magazine Cover

The activity forms an integral part of the learning process and builds on previous experiences
AP 1, AP2, AP3

The activity has a clear purpose
AP1

Context

Students in Year 9 have explored some print and advertising conventions used in posters and magazines and how visual designers use typography, images and layout to establish relationships with audiences and communicate ideas about the world. They have explored the structural frame and the design of magazines as a contemporary field, and have experimented with the effects of different typefaces and layouts to alter meaning. The purpose of this activity is for students to consider audiences as consumers to be persuaded, and to design a magazine cover that will attract and appeal to the identified audience. Students will manipulate image, text and layout using computer technologies or drawing and painting forms.

Syllabus outcomes are identified, with both understanding and skills targeted
AP1. AP3

Outcomes

A student:

5.1 develops autonomy in selecting and applying visual design conventions and procedures to make visual design artworks
5.2 makes visual design artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience
5.3 makes visual design artworks informed by an understanding of how the frames affect meaning
5.4 investigates and responds to the world as a source of ideas, concepts and subject matter for visual design artworks
5.5 makes informed choices to develop and extend concepts and different meanings in their visual design artworks
5.6 selects appropriate procedures and techniques to make and refine visual design artworks.

This activity is appropriate for the outcomes, is inclusive of all students and engages the learner.
AP1. AP3. AP6

Description of activity

Students design a mock-up for the cover of a magazine for an identified audience. They use a range of visual design procedures and techniques to select images, design a masthead and sales slogan and develop a layout for the cover in their Visual Design journal. Students use the conceptual framework to identify and record information about the type of magazine, their intentions, how the magazine represents worldwide or local issues and the target audience. The suggested duration of this assessment for learning activity is 2–3 lessons (80 minutes each).

The goals for this learning activity are clearly expressed and linked to the outcomes
AP2

Criteria for assessing learning

(These criteria would normally be communicated to the students with the task or activity.)
Students will be assessed on their:

- investigation of different conventions and procedures in print forms to develop a mock-up of a magazine cover through:
  - the use of a range of non-digital media and digital graphics software and hardware
  - the manipulation of type styles, words, layout and images
  - experimentation with different materials and technologies, recorded in their Visual Design journal
- understanding of how the structural frame and aspects of the conceptual framework can be used to develop and arrange codes, signs and symbols to communicate meaning through:
  - experimentation with different typography, text, layout and graphic, illustrative and photographic imagery to represent ideas about the world
  - identification of an audience and consideration of how visual design artworks may be interpreted by and appeal to an audience.

The language of the assessment guidelines is clear and explicit and reflects the nature and intention of the activity
AP2, AP4

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student's work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
High	• investigates different digital and non-digital processes and techniques and confidently manipulates and arranges text, words and images • demonstrates a good understanding of how the structural frame can be used to develop visual codes to communicate meaning • explores the conceptual framework to identify an audience and represent ideas and interests about the world
Satisfactory	• investigates some digital and non-digital processes and techniques and manipulates and arranges text, words and images • demonstrates an understanding of how the structural frame can be used to develop visual codes to communicate meaning • explores some aspects of the conceptual framework to identify an audience and represent ideas and interests about the world
Progressing	• investigates a limited range of digital and non-digital processes and techniques to arrange text, words and images • demonstrates a limited understanding of how the structural frame can be used to develop visual codes to communicate meaning • explores some aspects of the conceptual framework in limited ways to represent simple ideas and interests about the world to an audience

The activity models self-assessment and peer assessment and provides meaningful and useful assessment information relative to the outcomes
AP4, AP5

Feedback

The teacher provides informal oral feedback to students in the planning phase of the activity and at the completion of the magazine cover design. Written feedback is also provided through the peer assessment sheet. This oral and written feedback will assist students to refine their designs for the final magazine layout and presentation of the work.

Future directions

As a result of this activity students have developed an understanding about how visual designers use image and text to develop their intentions and communicate ideas about the world to identified audiences. They have investigated the structural frame and a range of print forms to develop visual codes to represent ideas and interests to an audience. This learning can be further developed through participation in designing a class magazine, targeting the school audience, or in identifying a specific social issue and designing printed material to raise awareness of this in the school and local community.

The activity links to learning goals
AP1

Power, Publicity, Propaganda: Peer assessment and self-reflection sheet

Name: _____

Peer Assessment

Exchange your magazine cover mock-up with another visual designer in the class. Answer the following questions about the work.

Name of visual designer: _____

What would make you buy this magazine? Why? Consider the layout and the text and images used.

…….
…….
…….
…….

Identify the audience for this type of magazine. What are their interests and age group?

…….
…….
…….

Write a general comment about the magazine cover for the visual designer, including successful parts of the mock-up and how the visual designer could improve the appeal of the magazine cover.

…….
…….
…….

Students use information gathered from assessment to improve performance
AP3, AP4, AP5

Self-reflection

What are your intentions in designing this magazine cover? Who is your audience and what are you trying to persuade them to do?

…….
…….
…….

What materials, techniques and technologies (including software) did you use to make your magazine cover mock-up?

…….
…….

Explain how you have used text, images and layout to make your magazine cover appealing to your intended audience.

…….
…….
…….

How did this activity help you to understand the structural frame?

…….
…….
…….

The areas of my magazine cover that are most successful are:

…….
…….
…….

My magazine cover can be improved and developed further by:

…….
…….
…….

3.5 Sharing Learning and Assessment Intentions

Students must be aware of what they need to do to demonstrate evidence of learning. This information could be conveyed informally or formally by the teacher, as appropriate for the learning activity. Students should be informed of the criteria that will be used to assess their learning. They should be clear about the meaning of the language used, and the subject-specific terminology. They also need to be clear about any sources or stimulus material that are appropriate to the activity.

It may be helpful to give students models of good responses and templates, or procedures to help them demonstrate the extent of their knowledge, understanding and skills.

3.6 Effective Feedback to Students

The aim of feedback is to communicate to students how well their knowledge, understanding and skills are developing in relation to the outcomes. Feedback enables students to recognise their strengths and areas for development, and to plan with their teacher the next steps in their learning. They are then given opportunities to improve and further develop their knowledge, understanding and skills.

Teacher feedback about student work is essential for students and is integral to the teaching and learning process. Student self-reflection and peer evaluation can also provide valuable feedback to students. Students should be provided with regular opportunities to reflect on their learning.

Feedback should:
- focus on the activity and what was expected
- be constructive, providing meaningful information to students about their learning
- correct misunderstandings
- identify and reinforce students' strengths and state clearly how students can improve.

Forms of feedback include:
- oral discussion with class, groups or individual students
- written annotations
- general comments to the class about those aspects of the activity in which students excelled and those aspects that still need addressing
- examples of good responses
- peer evaluation and self-evaluation.

3.7 Recording Evidence for Assessment

Recording student performance needs to be manageable. Teachers should make decisions about which aspects of student performance on an activity should be recorded, and in what format. The teacher can use this information to ascertain students' progress, what needs to be taught next and to what level of detail, and to form a judgement of student achievement at key points.

Record-keeping should reflect the reporting processes of the school and may take the form of individual comments or notations, marks, grades or visual representations for the activities.

A scale such as the one below may be a useful way to summarise the extent of students' learning. This example shows how individual students performed on the same assessment activity.

Student	Activity – Design for magazine cover		
A			x
B		x	
C			x
D		x	
E		x	
F	x		
	Progressing	Satisfactory	High

This method can be adapted to capture evidence of an individual student's strengths and weaknesses on various elements of one activity, or the performance of a particular student, class, group or cohort of students, across a range of assessment activities.

4 Programming Units of Work

The sample units of work have been developed using the following process:

1 identify the outcomes that will be addressed in the unit
2 decide on the focus of the unit of work
3 decide on the evidence of learning that will be required, how students will demonstrate learning in relation to the outcomes and how this evidence will be gathered and recorded
4 select the relevant syllabus content for the identified outcomes relating to the knowledge, understanding and skills that students will develop
5 plan the learning experiences and instruction, and identify the *assessment for learning* strategies that will provide the evidence of learning, checking that:
   - a range of assessment strategies is used
   - meaningful feedback in a variety of forms can be given to students
   - opportunities are provided to reflect on student progress and modify future learning experiences accordingly.

The sample units of work that follow are designed to assist teachers as they plan for the implementation of the *Visual Design Years 7–10 Syllabus.* The units provide programming ideas for selected syllabus content. Each unit of work relates to a particular area of the syllabus.

Step 1 Select outcomes

Outcomes in the *Visual Design Years 7–10 Syllabus* are organised around the areas of content. A manageable number of outcomes should be selected to form the focus of the unit of work. Typically, some outcomes will play a more important role in each unit. Teachers should map the units across the stage to ensure an adequate coverage of all syllabus outcomes.

Step 2 Decide on the subject matter or focus of the unit of work

Once the outcomes have been selected the focus of the unit of work should be selected. For example, is this a unit that foregrounds the structural frame and relationships between the artist and the audience, or does the unit foreground an artist's practice and the postmodern frame? It is important to consider how this unit relates to past and future learning experiences to ensure that teaching and learning activities build on and deepen students' understanding of syllabus content. This will guide the anticipated evidence of learning and the selection of relevant syllabus content.

Step 3 Decide on the evidence of learning

As the outcomes form the focus of the unit, it is necessary to identify the specific evidence of learning to be observed through the teaching, learning and assessment activities. This evidence will enable judgements to be made on student achievement in relation to the outcomes and identified content.

Step 4 Selecting the relevant syllabus content

Identify what students will 'learn about'.

Specific content from the 'learn about' sections of the syllabus should be selected as a focus for the unit. This will be further enhanced by referring to the specific details supplied in the syllabus that unpack these statements in terms of practice, the conceptual framework and the frames.

Identify what students will 'learn to' do.
In the *Visual Design Years 7–10 Syllabus* the 'learn to' statements have a direct relationship with corresponding 'learn about' statements.

Step 5 Plan the teaching, learning and assessment activities
Assessment for learning activities occur as a normal part of the teaching process. Teachers plan the most suitable teaching, learning and assessment activities for the selected content, ensuring that they will provide the desired evidence of learning determined in Step 3. Teaching, learning and assessment activities should reflect students' needs, experiences and interests, and should be student-centred and promote the development of knowledge, understanding and skills. Teachers are encouraged to include a variety of teaching approaches across a range of forms, artists and artworks. Concepts may be strengthened and deepened over time, and may be revisited over one or more stages to build on previous knowledge, understanding and skills.

Step 6 Feedback
Feedback provides students with necessary information and direction to progress their learning and occurs normally through good teaching practice, mostly in an informal manner. However, when planning units of work, teachers should consider how to maximise feedback in the context of the teaching, learning and assessment activities and how the feedback contributes to students' learning.

Step 7 Reflection and evaluation
As teachers progress through the programming process, it is important to reflect on previous steps and evaluate the degree to which the unit has remained focused on the outcomes. Identifying the evidence of learning early in the process will assist in this. After the unit has been implemented, it is also necessary to evaluate the degree to which students have progressed as a result of the experiences and what should be done next to assist them in their learning.

5 Sample Units of Work

The sample units of work that follow are designed to assist teachers in planning for the implementation of the *Visual Design Years 7–10 Syllabus*. The units provide programming ideas for selected syllabus content.

The sample units show ways in which teachers can meet the needs, interests and abilities of their students, while assessing their progress towards a demonstration of outcomes. The sample units also illustrate ways in which assessment activities may be integrated into the teaching and learning sequence. They will assist teachers to understand the importance of:

- being explicit about the outcomes and content they are addressing
- being explicit about the evidence required to demonstrate student learning
- providing meaningful feedback to students
- adapting teaching and learning programs to students' demonstrated needs
- having a sound basis for modifying future teaching and learning programs (in light of students' demonstrated needs).

The sample units provide opportunities for students to engage in questioning and dialogue, self-assessment, peer assessment and reflection. Through these activities students can become clear about their own learning, understanding and needs.

Note that the assessment activities are described here in some detail to illustrate the process of *assessment for learning*. Teachers would not provide this level of detail in day-to-day classroom situations.

5.1 Sample Unit 1: Power, Publicity, Propaganda

Year: **9 or 10**

Duration: This unit is intended to be taught over 10 weeks with approximately two 80-minute lessons per week.

Unit description
This unit introduces students to the manipulation of image and text in designs that seek to directly persuade and influence targeted audiences through the structural frame. Students are introduced to basic typography and simple digital imaging processes. The cultural frame is used to encourage responses and to refine design intentions in relation to specific social and cultural issues and for specific audiences. The conceptual framework is used as an explicit device to ensure that visual design artworks are targeted for maximum effectiveness and persuasiveness. This requires students to identify the operations and interests of the visual designer, the world and the audience in relation to the visual design artworks they make or study.

Students explore the design of magazine covers as a contemporary field in which power, publicity and propaganda are prevalent. The use of traditional layout techniques is followed by an introduction to the use of digital techniques. There is an emphasis on students considering audiences as both consumers to be persuaded and as participants in communities with shared social values and ideals. The students fulfil the role of designers whose work must engage with these values and ideals.

Note about this sample unit
Teachers may select and sequence activities to make the unit more appropriate to student levels. The conceptual framework agencies have been used as a structuring device for making and interpreting activities. This provides a template within which the teacher can simplify, modify or extend requirements between years or within the same class.

Year 9 students may make simpler and more speculative responses to the conceptual requirements of the design. They may concentrate on layout proposals rather than finished artwork.

Year 10 students may be encouraged to make more researched and informed responses to conceptual demands and to concentrate on more refined and complex artwork.

Critical and historical interpretations focus on the cultural frame. Students study the persuasive power of images through Australian political posters. The meaning of the posters is explored in relation to contemporary social issues and audiences. One of the critical activities allows students to participate as both audience and artist and thus gain a deeper experience of the relationships between artist, audience and world informed by the cultural frame.

Some integral aspects of the making activities involve critical interpretation and should be seen as contributing to the time allocation for critical and historical interpretations in this unit.

Outcomes	**Specific content focus for this unit**	
A student: 5.1 develops autonomy in selecting and applying visual design conventions and procedures to make visual design artworks 5.2 makes visual design artworks informed by their understanding of the function of and relationships between the artist – artwork – world – audience 5.3 makes visual design artworks informed by an understanding of how the frames affect meaning 5.4 investigates and responds to the world as a source of ideas, concepts and subject matter for visual design artworks 5.5 makes informed choices to develop and extend concepts and different meanings in their visual design artworks 5.6 selects appropriate procedures and techniques to make and refine visual design artworks	**Students learn about:** **Making** • the field of visual design in terms of design traditions, conventions, activities and customs	**Students learn to:** **Making** • investigate and apply selected conventions, activities, traditions and customs of the field to make photographic and digital works
	• how visual designers have responded to particular or predetermined criteria, social structures, audiences, resources and technological change	• develop and investigate different approaches to visual design which explore concepts, meanings and functions in the world • explore effective/innovative strategies to make visual design artworks such as experimentation, written, digital and oral inquiry and reflection
	• the visual design journal as a site for documentation of personal developmental, evaluative, critical and reflective practice	• document and reflect on their visual design actions and choices, procedures and strategies in their visual design journal
	• OHS practices and a safe working environment	• identify, assess and adopt strategies to create and maintain a safe working environment and practices in making visual design artworks
	• the practice, conventions and procedures of making visual design artworks in print	• develop and make visual design artworks in print which explore and experiment with ideas, concepts and 2D graphic elements • identify and use conventional and expressive typography, graphic and illustrative and photographic imagery • recognise the relationship between type styles, words and images in relation to graphic qualities and meanings • explore and manipulate digital graphics software and hardware such as digital cameras, graphic tablets and scanners to communicate visual design intentions
	• visual designers who make visual design artworks conditioned by subjective, cultural, structural and postmodern values and beliefs	• make visual design artworks which reflect particular interpretations and viewpoints such as personal, local, global and postmodern
	• the world as a source of ideas and relationships to make visual design artworks	• build and develop a folio of work as documentation of their resolved visual design artworks • use their visual design journal to explore and record their immediate and wider environment as a rich source of visual design ideas
	• the ways in which particular visual design artworks relate to their own desires and experience of the world	• explore and develop features in visual design artworks which reflect personal desires and experiences
5.7 applies their understanding of aspects of practice to	**Students learn about:** **Making (continued)** • the audience as ongoing yet changeable as visual design artworks inhabit subjective, structural, cultural and	**Students learn to:** **Making (continued)** • consider the role of the audience or viewer in interacting with visual design artworks

Outcomes	**Specific content focus for this unit**	
critically and historically interpret visual design artworks 5.8 uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of visual design artworks 5.9 uses the frames to make different interpretations of visual design artworks 5.10 constructs different critical and historical accounts of visual design artworks	postmodern viewing contexts	• adapt information from audience identification and targeting to shape the development of their visual designs and provide stimulus for new visual designs
	• belief, value and meaning inherent in visual design informed by the cultural frame • visual design as a means for defining social, economic and political identity	• focus on specific social issues in developing visual design artworks • design print, object and space-time artworks which have been informed or shaped by social and cultural experiences
	• belief, value and meaning inherent in visual design informed by the structural frame • visual design as a system of symbolic communication through which particular forms of aesthetic, social, kinetic, mechanical and ergonomic information are transmitted	• investigate and employ a range of codes, signs and symbols to develop and make visual design artworks to communicate meaning
	Critical and Historical Interpretations • how visual design practice, in different times and places, is conditioned by a range of interests, theories, geography, economics and social issues	**Critical and Historical Interpretations** • investigate a range of visual design practices within the fields of print, object and space-time design in different times and places, such as the development of visual design practice related to the invention of the printing press, team/collaborative visual design practice or individual visual design practice
	• visual design practice, conventions and procedures that have informed different visual designers, design groups and movements	• identify and explain the different types of visual design practice evidenced in movements, groups and the work of individuals, eg comparison of a range of Asian, Pacific, American and European visual design practices
	• individual and groups of visual designers in Australia and internationally, working across a range of fields including print, object and space-time with a focus on : – contemporary and modern visual designers – visual designers from different cultures – Aboriginal and Indigenous visual designers – female and male visual designers – the use of conventional and/or more contemporary technologies	• investigate how different visual designers in different times and places develop and express their intentions in visual design artworks
	• how the world can be interpreted and the ways in which ideas and concepts are represented and utilised in visual design	• explain the different ways visual designers approach their work and understand practice to interpret their world
	Students learn about: • different audiences and consumers of visual design artworks	**Students learn to:** • recognise how audience views and interpretations of visual design artworks may alter in different contexts and times

Outcomes	**Specific content focus for this unit**	
	• belief, value and meaning from the cultural frame • conventions of visual design as contributing to the construction of social identity	• identify and seek to explain how visual designers and audiences use cultural and community identities, social perspectives and functions in making and responding to visual design artworks
	• belief, value and meaning from the structural frame • concepts of visual design as a system of symbolic communication through which particular forms of information are transmitted	• identify and seek to explain how visual designers and audiences can read visual design artworks and their interaction with them as images, forms or texts, and objects by understanding conventions including codes, symbols and signs • recognise how these codes, symbols and signs are embedded in the material and conceptual organisation of visual design artworks

<table>
<tr><th colspan="2">Teaching, learning and assessment activities</th></tr>
<tr><th>Making</th><th>Critical and Historical Interpretations</th></tr>
<tr><td>2
• Students are introduced to the conventions and techniques of print forms and typography and layout as a technique of enhancing the communication of powerful messages. They study posters and magazine covers to familiarise themselves with a range of examples.
• The teacher provides photocopies, cut-outs or scans of provocative photojournalistic images from a range of sources, eg Time and Life magazines, National Geographic, daily newspapers. These images are chosen for their emotionally strong or provocative coverage of social issues.
• Students identify their own emotional response to the image and are set the task of communicating this experience to a wider audience. They experiment with the effects of different typefaces and layouts and select words or phrases to do with concepts of anger, pity, sorrow or outrage. The students experiment with altering the meaning of the image through typography and layout.
• Students complete mock-ups of two versions of the image using collage and hand lettering or printing onto acetate overlays. The website http://abc.planet-typography.com will be useful to students in accessing and understanding different typefaces as well as references to David Carson and Neville Brody and their use of typography.
4
• Students investigate Photoshop or similar digital imaging software. They are introduced to basic operations of opening documents, importing images and using cropping tools, copying and pasting and the manipulation of text. They practise these skills by manipulating and enhancing one of their mock-ups by scanning and using different tools and present it in a digital format.</td><td>1
• Students are introduced to the power of images through the study of the phenomenon of Australian poster collectives in the 1970s and 1980s with particular attention to Earthworks Poster Collective, Matilda Graphics and Redback Graphix. They compare these to examples of posters by Norman Lindsay from the First World War and Harold Freedman from the Second World War. Emphasis is placed on the audiences addressed and the world-view represented in the images.
• Selected posters by Marie McMahon, Toni Robertson and Chips Mackinolty are analysed. Students identify the particular social issues and audience/s that the posters address and identify how choice and manipulation of imagery, text and typography are combined to produce effective and persuasive forms of communication. Their responses are recorded in their Visual Design journal. Students view a range of contemporary posters including bill posters and advertising media, and discuss how they persuade, communicate and appeal to an audience.
3
• For homework students analyse two magazine covers using the agencies of the conceptual framework as a scaffold. This activity reinforces the concepts introduced in activity 2 and is recorded in the Visual Design journal.
Focus questions can include:
Describe the type of magazine, what makes it appealing?
Who is the intended audience for the publication?
What are their interests and age group?
What issues in the world does the publication focus on or target?
How does this publication differ from others? What is the publishers' intention in producing this magazine?
• One magazine must be a mainstream publication such as Who and one magazine must be an alternative publication such as The Big Issue.</td></tr>
<tr><td colspan="2">Evidence of learning
1 and 3 Student participation in discussion demonstrates an understanding about the power of images and conceptual framework relationships. Analysis of magazine covers demonstrates student's ability to identify and explain relationships between the agencies of the conceptual framework.
2 Mock-ups demonstrate student's ability to manipulate text and image to communicate emotion.
4 Manipulated images demonstrate student's ability to use the digital imaging software program using selected tools and to enhance and communicate meaning.</td></tr>
<tr><td colspan="2">Feedback
1 and 3 Teacher provides oral feedback during class discussion. Teacher provides written feedback in Visual Design journal.
2 Teacher provides oral feedback.
4 Teacher observation and oral feedback during digital manipulation of images.</td></tr>
</table>

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in making and critical and historical interpretations.

<table>
<tr><th colspan="2">Teaching, learning and assessment activities</th></tr>
<tr><th>Making</th><th>Critical and Historical Interpretations</th></tr>
<tr><td>6
• Students are instructed to design and make a magazine cover using the conceptual framework as an organising scaffold to plan and communicate their intentions.
• They develop their artistic and design intentions through identifying a target audience as a distinct community with cultural, social and political aspirations and characteristics and others with particular needs and interests. This understanding of a distinct world-view leads to the choice of the type of magazine. The selection of a name must be guided by the need to capture consumer attention and interest.
• Students select images, design masthead and sales slogan, and experiment with layouts, text, scale, typography, colour and print finishes for their magazine cover in their Visual Design journal.
• They present one or two mock-ups of possible covers to the class for discussion and feedback and submit a summary identifying relationships within the conceptual framework to the teacher.
• Using a digital imaging program such as Photoshop, or non-digital media such as drawing and painting, students produce the final mock-up for their magazine cover.
• Further investigations of print conventions can be undertaken by students with the design of an advertising insert or poster to accompany the magazine.</td><td>5
• Teacher presents examples of the power of images from art and design history.
• Students study the structure and power of the image Francisco Goya’s The Third of May, 1808 (1814). They are given a timeline of the incident represented in the painting in relation to the Napoleonic invasion of Spain. Class discussion establishes the significance of the painting and students complete a worksheet which identifies the contemporary significance and the symbolism of the painting. Other examples include Dada posters and montages, propaganda posters of WWII, and images from political campaigns in different times and places.
7
• Students research meanings for the concepts of power, publicity and propaganda and record these in their Visual Design journal. For homework they search for images that represent each of these concepts and using the structural frame students write a short analysis of each image explaining how signs, symbols and codes have been used to communicate and persuade an audience. They also identify the audience that is most likely to be susceptible and have the strongest response to these images.</td></tr>
<tr><td colspan="2">Evidence of learning
5 Student understanding that the cultural frame is evidenced in class discussion and completion of worksheet focusing on the specific historical meanings of images in relation to contemporary audiences.
6 Student’s magazine mock-ups demonstrate an understanding of how to manipulate text, layout, typography and scale to capture audience interest and communicate meaning.
7 The selection and analysis of images demonstrates student understanding of key concepts of power, publicity and propaganda.</td></tr>
<tr><td colspan="2">Feedback
5 Participation in class discussion of image and teacher oral feedback.
6 Teacher discussion with students during the design and production of the magazine covers and written feedback in Visual Design journal. Peer assessment and self-reflection sheet.
7 Oral feedback from teacher.</td></tr>
</table>

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in making and critical and historical interpretations.

<table>
<tr><th colspan="2">Teaching, learning and assessment activities</th></tr>
<tr><th>Making</th><th>Critical and Historical Interpretations</th></tr>
<tr><td>9
Rescue the Star
• Students are asked to assume the role of a visual spin-doctor/image consultant working on behalf of a client whose reputation has been severely compromised. They create a hypothetical client, such as a movie star who has split up from a partner in a very public way, a footballer charged with dangerous behaviour, a politician perceived to be dangerously dull.
• Students will write an analysis of the client's image problems, identify the most significant audience to target in resuscitating their client's reputation. They will identify the most significant media spaces that address this audience. The proposal must include one popular magazine that they aim to get their client on the cover of.
• Students design the cover of the magazine that features an image of their celebrity and forms an important part of their rescue campaign. Students design mock-ups of the magazine cover including masthead, text and images. They take digital photographs of the actual or invented 'client', and produce the magazine cover using digital or non-digital media.
• Final artwork and designs are exhibited for the class and included in the student's Folio of Work.</td><td>8
Social Issues Campaign
• Working in groups students negotiate and select an image (from previous individual selections) to represent power, publicity or propaganda. They are asked to test the effectiveness of their image for use in a nominated social issues campaign. The group plans the campaign and how the image will be used, eg a poster communicating the effects of smoking, an advertisement about medical research, drink driving etc.
• The group tests the effectiveness of these images and explores different audience responses. They prepare a survey about the image which is completed by other groups in the class. Students record the discussion and feedback from other groups and compare this to their original analysis of the effectiveness of the image. They write a final summary of the suitability of the image for their chosen campaign.
• This report on the image can then be presented to the class for discussion and feedback.</td></tr>
<tr><td colspan="2">Evidence of learning
8 Student's understanding of the relationship between the audience's experience of the world and responses to images and how this can inform design intentions is evident in reports.
9 Rescue strategies demonstrate student's understanding of manipulation and application of design conventions for a specific purpose.</td></tr>
<tr><td colspan="2">Feedback
8 Peer responses during consultation process. Peer assessment sheet and teacher oral feedback.
9 Teacher feedback during design and production. Written feedback on completed submission.</td></tr>
</table>

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in making and critical and historical interpretations.

5.1.1 Sample assessment for learning activity: Power, Publicity, Propaganda – Design for Magazine Cover

Context

Students in Year 9 have explored some print and advertising conventions used in posters and magazines and how visual designers use typography, images and layout to establish relationships with audiences and communicate ideas about the world. They have explored the structural frame and the design of magazines as a contemporary field, and have experimented with the effects of different typefaces and layouts to alter meaning. The purpose of this activity is for students to consider audiences as consumers to be persuaded, and to design a magazine cover that will attract and appeal to the identified audience. Students will manipulate image, text and layout using computer technologies or drawing and painting forms.

Outcomes

A student:

5.1 develops autonomy in selecting and applying visual design conventions and procedures to make visual design artworks

5.2 makes visual design artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience

5.3 makes visual design artworks informed by an understanding of how the frames affect meaning

5.4 investigates and responds to the world as a source of ideas, concepts and subject matter for visual design artworks

5.5 makes informed choices to develop and extend concepts and different meanings in their visual design artworks

5.6 selects appropriate procedures and techniques to make and refine visual design artworks.

Description of activity

Students design a mock-up for the cover of a magazine for an identified audience. They use a range of visual design procedures and techniques to select images, design a masthead and sales slogan and develop a layout for the cover in their Visual Design journal. Students use the conceptual framework to identify and record information about the type of magazine, their intentions, how the magazine represents worldwide or local issues and the target audience. The suggested duration of this assessment for learning activity is 2–3 lessons (80 minutes each).

Criteria for assessing learning

(These criteria would normally be communicated to the students with the task or activity.)
Students will be assessed on their:

- investigation of different conventions and procedures in print forms to develop a mock-up of a magazine cover through:
  - the use a range of non-digital media and digital graphics software and hardware
  - the manipulation of type styles, words, layout and images
  - experimentation with different materials and technologies, recorded in their Visual Design journal
- understanding of how the structural frame and aspects of the conceptual framework can be used to develop and arrange codes, signs and symbols to communicate meaning through:
  - experimentation with different typography, text, layout and graphic, illustrative and photographic imagery to represent ideas about the world
  - identification of an audience and consideration of how visual design artworks may be interpreted by and appeal to an audience.

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student's work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
High	• investigates different non-digital and digital processes and techniques and confidently manipulates and arranges text, words and images • demonstrates a good understanding of how the structural frame can be used to develop visual codes to communicate meaning • explores the conceptual framework to identify an audience and represent ideas and interests about the world
Satisfactory	• investigates some non-digital and digital processes and techniques and manipulates and arranges text, words and images • demonstrates an understanding of how the structural frame can be used to develop visual codes to communicate meaning • explores some aspects of the conceptual framework to identify an audience and represent ideas and interests about the world
Progressing	• investigates a limited range of non-digital and digital processes and techniques to arrange text, words and images • demonstrates a limited understanding of how the structural frame can be used to develop visual codes to communicate meaning • explores some aspects of the conceptual framework in limited ways to represent simple ideas and interests about the world to an audience.

Feedback

The teacher provides informal oral feedback to students in the planning phase of the activity and at the completion of the magazine cover design. Written feedback is also provided through the peer assessment sheet. This oral and written feedback will assist students to refine their designs for the final magazine layout and presentation of the work.

Future directions

As a result of this activity students have developed an understanding about how visual designers use image and text to develop their intentions and communicate ideas about the world to identified audiences. They have investigated the structural frame and a range of print forms to develop visual codes to represent ideas and interests to an audience. This learning can be further developed through participation in designing a class magazine, targeting the school audience, or in identifying a specific social issue and designing printed material to raise awareness of this in the school and local community.

5.2 Sample Unit 2: Precious

Year: **9 or 10**

Duration: This unit is intended to be taught over 10 weeks with approximately two 80-minute lessons per week.

Unit description
This unit introduces students to visual design practice that is intuitive in its response to unconventional and eclectic materials and adaptive in finding appropriate methods of construction. At the same time it encourages a practice that is conceptually complex and critically aware of contemporary visual design developments. The postmodern frame provides an ironic position from which students can question conventional notions of the preciousness of jewellery and respond to a fluid and ambiguous sense of playing with appearance and body adornment. The conceptual framework guides students in thinking about the relationships between the artist/visual designer and the audience/consumer and how these can reference and critique complex codes in representing interests in the world.

Students are introduced to conventional notions of the social, cultural and personal codification of meaning in jewellery design and consumption, and to traditional materials and disciplines of manufacturing jewellery. Through research into jewellers and through play using collage and/or digital imagery they explore, critique and disrupt these conventions. These explorations lead to the refining of students' visual design practices in making a visual design artwork that requires them to mediate between their own intentions and critical responses to the conventions of body adornment and an unconventional audience/consumer's sense of the possibilities of his or her appearance in and relationship to the world.

Note about this sample unit
Teachers may select and sequence activities to make the unit more appropriate to student levels. Students are assumed to have experience of the frames but the direct teaching of postmodernism may be more tightly structured to provide an introduction to this frame.

Year 9 students may explore simpler forms of jewellery as body adornment in an approach that favours conceptual proposal and imagination over formal refinement and disciplined fabrication. Teachers can set up workshops in which students are presented with a range of found materials and tools and allowed to experiment with simple neckpieces, brooches or cuffs. The teacher may present a range of audience/client profiles for students to respond to.

Critical and historical interpretations focus on the postmodern frame and the practice of contemporary jewellers in responding to the world and to tradition as a complex field of signs that can be negotiated with irony and playfulness. Central to this is the notion of jewellery as a self-referential field in which both the production and consumption of adornment can critique traditional codes and values of adornment.

This unit calls upon student's awareness of the structural frame in analysing visual codes in jewellery and in understanding designed objects as representations that signify ideas and interests in the world. Year 9 students can be offered a greater focus on this aspect of critical and historical studies.

Some integral aspects of the making activities involve critical interpretation and should be seen as contributing to the time allocation for critical and historical interpretations in this unit.

Outcomes	**Specific content focus for this unit**	
A student: 5.1 develops autonomy in selecting and applying visual design conventions and procedures to make visual design artworks 5.2 makes visual design artworks informed by their understanding of the function of and relationships between the artist – artwork – world – audience 5.3 makes visual design artworks informed by an understanding of how the frames affect meaning 5.4 investigates and responds to the world as a source of ideas, concepts and subject matter for visual design artworks 5.5 makes informed choices to develop and extend concepts and different meanings in their visual design artworks 5.6 selects appropriate procedures and techniques to make and refine visual design artworks	**Students learn about:** **Making** • the field of visual design in terms of design traditions, conventions, activities and customs	**Students learn to:** **Making** • investigate and apply selected conventions, activities, traditions and customs of the field to make photographic and digital works
	• how visual designers have responded to particular or predetermined criteria, social structures, audiences, resources and technological change	• develop and investigate different approaches to visual design which explore concepts, meanings and functions in the world • explore effective/innovative strategies to make visual design artworks such as experimentation, written, digital and oral inquiry and reflection
	• the individual and collaborative practices of visual designers in the field of visual design	• explore and value the different practices of visual designers to inform their own practice
	• the visual design journal as a site for documentation of personal developmental, evaluative, critical and reflective practice	• document and reflect on their visual design actions and choices, procedures and strategies in their visual design journal
	• OHS practices and a safe working environment	• identify, assess and adopt strategies to create and maintain a safe working environment and practices in making visual design artworks
	• the practice, conventions and procedures of object design	• develop and make designed objects which explore and experiment with 2D and 3D qualities which may represent and reflect upon their visual design intentions • consider object design as a network of ideas, concepts and technologies which shape the nature of the object • consider the qualities of different techniques, technologies and materials in communicating specific meanings and associations in objects to inform their own practice
	• visual designers who make visual design artworks conditioned by subjective, cultural, structural and postmodern values and beliefs	• develop subjective, cultural, structural and postmodern approaches to making visual design artworks
	• the world as a source of ideas and relationships to make visual design artworks	• build and develop a folio of work as documentation of their resolved visual design artworks • use their visual design journal to explore and record their immediate and wider environment as a rich source of visual design ideas
	• visual design artworks that use a range of materials and technologies informed by research and investigations of the world	• explore, experiment with and employ different and innovative materials and technologies such as combining traditional print techniques with emerging print technology in completing visual design artworks

Outcomes	**Specific content focus for this unit**	
5.7 applies their understanding of aspects of practice to critically and historically interpret visual design artworks 5.8 uses their understanding of the function of and relationships between artist – artwork – world – audience in critical and historical interpretations of visual design artworks 5.9 uses the frames to make different interpretations of visual design artworks 5.10 constructs different critical and historical accounts of visual design artworks	**Students learn about:** **Making (cont)** • how visual designers invent, adapt, appropriate and develop strategies and procedures to investigate the world and make visual design artworks	**Students learn to:** **Making (cont)** • use their visual design journal to document their inquiries into ideas, materials, techniques and experiments they have used to develop visual design works in print, object and space-time
	• the audience as ongoing yet changeable as visual design artworks inhabit subjective, structural, cultural and postmodern viewing contexts	• consider the role of the audience or viewer in interacting with visual design artworks • adapt information from audience identification and targeting to shape the development of their visual designs and provide stimulus for new visual designs • make visual design artworks which provoke audience reaction because of their challenging and ambiguous nature
	• belief, value and meaning inherent in visual design informed by the cultural frame • visual design as a means for defining social, economic and political identity	• design print, object and space-time artworks which have been informed or shaped by social and cultural experiences
	• belief, value and meaning inherent in visual design informed by the postmodern frame • visual design as intertextual and as a way of recontextualising other visual designs	• modify, manipulate and appropriate existing ideas and images to make visual design artworks • develop visual design artworks that challenge traditional visual design practice and question inherent power and value systems, eg reverse or lampoon the meaning of advertisements through manipulating images and/or lettering; redesign the colours, shapes or materials of a ‘dangerous’ object to make it benign • select and use recycled or non-traditional materials to make visual design artworks that generate alternative interpretations and responses from an audience
	Critical and Historical Interpretations • how visual design practice, in different times and places, is conditioned by a range of interests, theories, geography, economics and social issues	**Critical and Historical Interpretations** • investigate a range of visual design practices within the fields of print, object and space-time design in different times and places, such as the development of visual design practice related to the invention of the printing press, team/collaborative visual design practice or individual visual design practice
	• various traditional and non traditional ways of organising ideas, information and arguments in relation to visual design practice	• discuss and write about their understanding of critical and historical practices in the field of visual design
	Students learn about: **Critical and Historical Interpretations (cont)**	**Students learn to:** **Critical and Historical Interpretations (cont)**

Outcomes	**Specific content focus for this unit**	
	• visual design practice, conventions and procedures that have informed different visual designers, design groups and movements	• investigate contemporary visual design practice such as the nature of a 'house style' in shaping the practice of visual designers working collaboratively • investigate and document visual and other evidence reflecting particular cultural, theoretical and philosophical influences on the practice of visual designers, eg compare works in a number of visual design forms from a single period or cultural group; understand the influence of historic events in the evolution of visual design, examine the nature of visual design within a particular society or cultural group
	• developing an understanding of relationships between artist, artwork, world and audience by investigating a range of visual designers	• investigate the role of the visual designer, including visual design groups in different times and places and in a range of contexts
	• individual and groups of visual designers in Australia and internationally, working across a range of fields including print, object and space-time with a focus on: – contemporary and modern visual designers – visual designers from different cultures – Aboriginal and Indigenous visual designers – female and male visual designers – the use of conventional and/or more contemporary technologies	• investigate how different visual designers in different times and places develop and express their intentions in visual design artworks • consider how different visual designers work individually and collaboratively in different contexts including individual visual design commissions, team visual design artworks, competition visual design submissions, community visual design and collaborative visual design projects, and personal visual design artworks
	• the broad range of works defined by visual design in the areas of print, object and space-time design	• compare different types of print, object and space-time design and assess the nature and effect of the conceptual, symbolic, material and technological choices made by the visual designer
	• different audiences and consumers of visual design artworks	• recognise how audience views and interpretations of visual design artworks may alter in different contexts and times • recognise how audience views and interpretations of visual design artworks may alter in different contexts and times
	• belief, value and meaning from the postmodern frame • concepts of postmodern visual design as being intertextual, meaning becomes layered and contextual, and forms become recontextualised	• identify how contemporary and historical visual design artworks may be explained and interpreted as intertextual • recognise and understand appropriation and the recontextualisation of ideas, materials and forms in visual design • identify and account for postmodern orientations to visual design

<table>
<tr><td colspan="2">Teaching, learning and assessment activities</td></tr>
<tr><td>Making</td><td>Critical and Historical Interpretations</td></tr>
<tr><td>2
• Students explore the notion of body adornment as a coded language that can be subtly altered and played with.
• They take digital portraits of each other and print three copies of each portrait.
• Using collage they adorn the portraits to present three alternative selves. Students are encouraged to experiment with possible selves, improbable selves and fantasy selves by using a range of collage materials ranging from luxury magazines, specialty magazines such as travel, wildlife and car, and catalogues such as machinery, food and stationery.
• These adorned selves collages are displayed in the classroom for reference in the discussion of postmodernism and are then documented in the Visual Design journal.</td><td>1
• Students are introduced to the concept of body adornment as a social, cultural and personal language.
• They begin by brainstorming traditional assumptions about the social and personal functions of jewellery and its significance in different cultures, times and places, eg contemporary trends, Egyptian, Celtic, American Indian, Art Nouveau.
• They are presented with categories: conspicuous display of wealth and status, sentimental talismans, group allegiance and reinforcements of self-worth. Using their own knowledge and experience they record examples of jewellery under these categories in their Visual Design journal.
• Teacher broadens the discussion to recognise different forms of body adornment such as tattooing, hairstyling and clothing and how different groups have different traditions of body adornment.</td></tr>
<tr><td colspan="2">Evidence of learning
1 Classroom discussion, oral responses and Visual Design journal indicate student’s understanding of the structural significance of adornment in communicating social and personal meanings.
2 Collages demonstrate an understanding of social codes and the ability to work with and manipulate these codes.</td></tr>
<tr><td colspan="2">Feedback
1 Oral feedback from teacher during discussion. Written feedback from teacher in Visual Design journal.
2 Oral feedback from teacher during development of collages. Teacher and peer feedback during class exhibition.</td></tr>
</table>

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in making and critical and historical interpretations.

<table>
<tr><th colspan="2">Teaching, learning and assessment activities</th></tr>
<tr><th>Making</th><th>Critical and Historical Interpretations</th></tr>
<tr><td>4
• Students are introduced to traditional jewellery construction practice through a demonstration and workshop.
• The teacher demonstrates a range of selected traditional methods and tools for measuring, manipulating and cutting wires and plastics, and for manipulating found, natural, manufactured and recycled objects. Students are introduced to techniques and commercially available jewellery findings for mounting, linking and securing forms such as neckpieces, bracelets, brooches and earrings.
• Students have the opportunity to experiment with these techniques and a variety of materials. They explore and experiment with different binding, joining and finishing techniques to modify, manipulate and combine a range of materials such as plastics, paper, wire, twigs, shells, glass, aluminium, packaging.
• Students discuss the use of unconventional materials in jewellery. They look at works by Otto Kunzli and concrete and metal works by Andrew Goss (http://www.makersgallery.com/concrete/index.html). The aesthetic and formal control of the work is explored, as well as a questioning of the notions of preciousness, wealth and status communicated in jewellery design.</td><td>3
• Students are introduced to postmodernism as a body of cultural and social theories that have had an impact on art and design through teacher presentation and handouts.
• Students consider the impact of postmodernism on design through comparing a modernist aesthetic of form follows function with a postmodernist sensibility of decorative eclecticism, playful conflicts between form and function, and the use of ironic reference.
• These understandings are broadened and reinforced by a survey of postmodern trends in design. This emphasises understandings of eclecticism, quotation and disruption of codes such as classicism. Examples are drawn from architectural practices such as Johnson, Venturi, ARM (Ashton, Raggatt, Mcdougall), design practices such as Memphis and Alessi, and the landscape design of Charles Jencks. Students study the jewellery of Otto Kunzli and Andrew Goss (see making point 4)
• Students select an image from the FRUiTS: Tokyo Street Style, photographs by Shoichi Aoki exhibition of contemporary Japanese youth counter-fashion. They discuss dressing up and combinations of everyday wear, such as jeans, with luxury designer items. The codes individuals and designers, such as Vivienne Westwood, Zandra Rhodes and Easton and Pearson, and Gothic and Punk traditions, promote in what they design and what they wear are discussed. Students decode the references and contradictions in the presentation of self and annotate a photocopy of the selected image, recording observations in their Visual Design journal.</td></tr>
<tr><td colspan="2">Evidence of learning
3 Annotated photocopies demonstrate student’s ability to read and explain the references to and social significance of codes of adornment.
4 Experiments with the manipulation and construction of found, natural and manufactured materials demonstrate student’s ability to modify and manipulate non-traditional materials. Class discussion demonstrates student understanding of how these materials challenge conventional notions of the preciousness of jewellery.</td></tr>
<tr><td colspan="2">Feedback
3 Oral feedback for teacher during discussion. Written feedback from teacher in Visual Design journal.
4 Teacher observation and oral feedback about experiments with combining materials and construction techniques.</td></tr>
</table>

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in making and critical and historical interpretations.

<table>
<tr><th colspan="2">Teaching, learning and assessment activities</th></tr>
<tr><th>Making</th><th>Critical and Historical Interpretations</th></tr>
<tr><td>6
• Students are instructed to begin designing and making one or more pieces of jewellery for a specific audience/client. These pieces should pose an ironic questioning of the conventional notion of the preciousness of jewellery.
• Students are provided with a simple profile of the audience/client as someone who is unconventional in his or her tastes and is seeking an adventurous form of body adornment using non-traditional materials. The students are to create both the audience for the visual design artwork and the artwork itself.
• This visual design concept engages with the postmodern frame in the necessity to employ an ironic and unexpected approach to eclectic and unconventional materials and fabrication to represent an aspect of the audience/client's interests or ways of appearing and acting in the world.
• The designed objects may reference or include found aspects of the real world such as natural and manufactured materials, references to art and design history and other cultures, or they may be abstract and non-literal. The visual design artworks must seek resolution as objects of beauty or power.
• The following stages/requirements will be used to monitor and guide student work:
– Students prepare a profile of their client including interests, profession and personality.
– Students undertake individual library and internet research into the interests of the audience/client and any further research into materials and techniques of avant-garde jewellery.
– Students present the profile for their audience/client, and initial sketches for jewellery pieces annotated with reference to influences, research, experimentation, reflection and decision-making about the use of non-traditional materials and construction techniques and links to a postmodern point of view in their Visual Design journal.</td><td>5
• Students form groups of up to four members to investigate the design practice of selected Australian jewellers. They are shown a brief presentation of the work of jewellers such as Helge Larsen, Darani Lewers, Peter Tully, Sabine Pagan and Caz Guiney. They read a range of critical writing about contemporary jewellery practice, exhibitions and collections. Students also view a range of contemporary jewellery works from various websites and design studios such as the website http://www.mschon.com/50604.html (contemporary jewellery 1960 – today)
• Groups negotiate the selection of designers so as to avoid duplication.
• Students negotiate responsibilities within the group and research the practice of their chosen visual designer in relation to the world of jewellery manufacture and consumption and the body as a site for design.
• Students use the structural frame to analyse two examples of designed objects by the jeweller in relation to the use of materials and methods of construction and meanings communicated through signs, symbols and codes.
• Using the postmodern frame they analyse the play of material, construction, reference, allusion and signification of ideas and relationships to the world, implicit in the wearing of the body adornments.
• Each group member keeps a record of individual research and collaborative participation in their Visual Design journal.
• Group research is presented through seminars (maximum 8 minutes) and each member of the group participates in the presentation. The delivery of the presentation is in the form of a power-point, data-projection and/or overheads.
• Students prepare and distribute an illustrated hand-out on their chosen visual designer/group/movement/visual design practice for the class.</td></tr>
<tr><td colspan="2">Evidence of learning
5 Oral/seminar presentation and Visual Design journal demonstrate student's ability to explain a visual designer's practice from a structural and postmodern point of view. Class handout reflects student's understanding of the conventions of critical writing to inform an audience about a visual designer's practice.
6 Visual Design journal demonstrates an understanding of the conventions of jewellery and body adornment design. Experiments with techniques and materials demonstrate the students' skills in construction techniques and selecting and combining appropriate materials. Statements in the Visual Design journal reflect student understanding of relationships between the audience/client and visual designer, an understanding of practice and an ability to relate intentions to the signification of ideas. An understanding of the postmodern frame is demonstrated in the choice of materials, construction techniques and play with conventions and references to art and design history and different cultures.</td></tr>
<tr><td colspan="2">Feedback
5 Teacher provides written feedback. Peer assessment sheet and oral feedback for group seminar/presentation.
6 Teacher observation and oral feedback during planning of jewellery pieces. Written feedback in Visual Design journal.</td></tr>
</table>

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in making and critical and historical interpretations

<table>
<tr><td colspan="2">Teaching, learning and assessment activities</td></tr>
<tr><td>Making</td><td>Critical and Historical Interpretations</td></tr>
<tr><td>7
• Students make their jewellery pieces for body adornment using non-traditional materials and construction methods appropriate to the requirements of the materials and the intentions of the visual designer and audience/client.
• Students model the visual design artworks and they are documented photographically and evaluated while being worn. The teacher and others in the class act as the audience/client and comment on the resolution of the design concept and intended meanings.
8
• Research, sketches and designs, explorations, photographic documentation and self-evaluation in the Visual Design journal are submitted with the final visual design artworks for assessment.
• The completed works and photographs are included in the student’s Folio of Work which is exhibited.</td><td></td></tr>
<tr><td colspan="2">Evidence of learning
7 and 8 Jewellery artworks demonstrate student knowledge and understanding of the conventions of object design and the body as a site for design and skills in combining, joining and manipulating a range of materials. The exhibited Folio of Work demonstrates student understanding of sustained visual design practice from a postmodern point of view and an understanding of relationships between the audience, visual design artworks and visual designers.</td></tr>
<tr><td colspan="2">Feedback
7 and 8 Teacher observes and provides oral feedback during the making of the jewellery works. Written feedback is provided in the Visual Design journal. Teacher feedback about the selection and display of works for the Folio of Work exhibition. Student self-reflection and peer assessment sheets.</td></tr>
</table>

Numbers in the teaching, learning and assessment activities indicate the sequence of activities in making and critical and historical interpretations

5.2.1 Sample assessment for learning activity: Precious – Design for Body Adornment

Context

Students in Year 10 have explored object design conventions and the body as a site for design. They have used the postmodern frame to investigate the practice of visual designers who make artworks for the body using traditional and innovative materials, techniques and technologies. The students have explored how artists establish relationships with audiences, challenge conventions and communicate meaning in making visual design artworks. They have experimented with ways in which different construction techniques and the material qualities of a range of media alter meaning. The purpose of this activity is for students to consider and identify an audience and design a jewellery piece for body adornment for the identified audience.

Outcomes

A student:

5.1 develops autonomy in selecting and applying visual design conventions and procedures to make visual design artworks

5.2 makes visual design artworks informed by their understanding of the function of and relationships between artist – artwork – world – audience

5.3 makes visual design artworks informed by an understanding of how the frames affect meaning

5.4 investigates and responds to the world as a source of ideas, concepts and subject matter for visual design artworks

5.5 makes informed choices to develop and extend concepts and different meanings in their visual design artworks

5.6 selects appropriate procedures and techniques to make and refine visual design artworks.

Description of activity

Students design a jewellery piece for body adornment for an identified audience/client. They use the postmodern frame and a range of visual design procedures and techniques to reference and appropriate forms, cultural motifs, images and objects from the past and select and combine traditional and non-traditional materials in innovative ways. Students use the conceptual framework to identify and record information about the audience, their intentions, and their interests in the world. Students annotate their design(s) and document their choices and decisions in their Visual Design journal. The suggested duration of this assessment for learning activity is 3–4 lessons (80 minutes each).

Criteria for assessing learning

(These criteria would normally be communicated to the students with the task or activity.)
Students will be assessed on their:

- investigation of different conventions, innovations and techniques in jewellery design demonstrated through:
  - the planning and design of a visual design artwork that can be worn as body adornment
  - experimentation with and manipulation of different materials and a range of construction techniques, recorded in the Visual Design journal
- understanding of how the postmodern frame and aspects of the conceptual framework can represent ideas and interests about the world through:
  - the use of annotated sketches which illustrate the recontextualisation of forms, motifs, images or objects from the past and/or the proposed use of non-traditional materials in innovative ways
  - the design of a visual design artwork that reveals investigation and reference to different aspects of design and/or art history
  - identification of an audience and consideration of how visual design artworks may be interpreted by and appeal to an audience.

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student's work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
High	• demonstrates a sound understanding of the conventions and techniques of jewellery design in designing an artwork for body adornment • confidently investigates the postmodern frame to recontextualise and reference aspects of art and design history, experiments with and selects appropriate non-traditional materials, objects and construction techniques • explores the conceptual framework to identify an audience and represent ideas and interests about the world
Satisfactory	• demonstrates an understanding of the conventions and techniques of jewellery design in designing an artwork for body adornment • investigates the postmodern frame to recontextualise and reference aspects of art and design history, experiments with and selects non-traditional materials, objects and construction techniques • explores some aspects of the conceptual framework to identify an audience and represent ideas and interests about the world
Progressing	• demonstrates a limited understanding of the conventions and techniques of jewellery design in designing an artwork for body adornment • investigates the postmodern frame in a limited way to recontextualise aspects of art and design history, and experiments with some non-traditional materials, objects and construction techniques • explores some aspects of conceptual framework in limited ways to identify an audience and represent simple ideas and interests about the world.

Feedback

The teacher provides informal oral feedback to students in the planning phase of the activity, during construction and at the completion of the jewellery piece for body adornment. This feedback will inform students about the appropriateness of selections of materials, objects and construction techniques and references to art and design history. Written feedback will also be provided in the student's Visual Design journal.

This oral and written feedback will assist students to refine their designs for the making of their jewellery piece. Further feedback may take place when the jewellery works are worn, photographed and exhibited as part of the student's Folio of Work - The Body as a Site for Design – jewellery for body adornment.

Future directions

As a result of this activity students have developed an understanding about how contemporary jewellery designers use a range of materials, techniques and technologies to develop their intentions, represent aspects of the world and establish relationships with their audiences. Their investigation of practice in object design can be further developed through investigations of wearable art, clothing and fabric design that reference past practices and use unconventional materials to challenge traditional views about fashion and clothing and the body as a site for design.