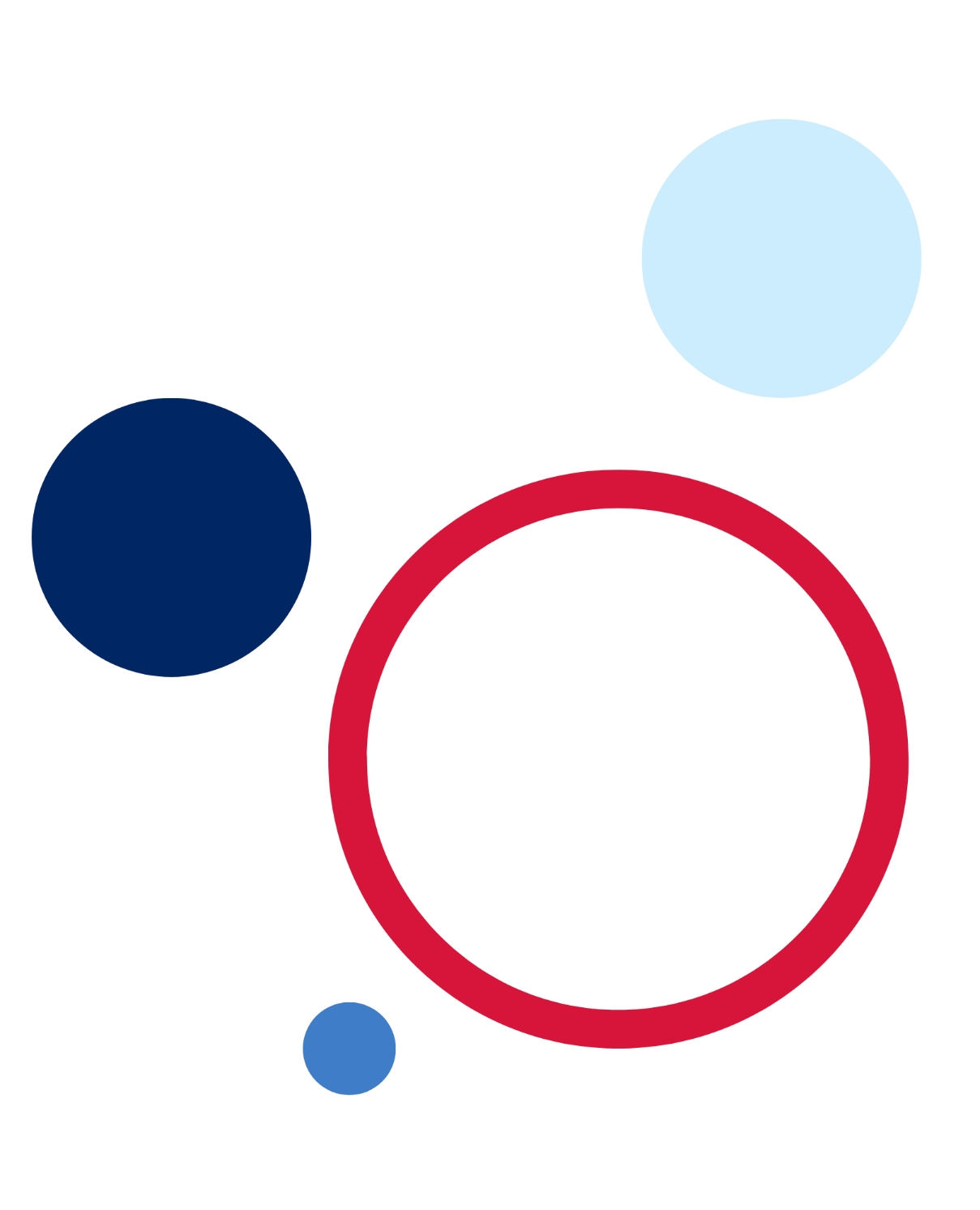
# Visual Design Stage 5 – sample program of learning

# ‘Woven in time and place’



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## Overview

Woven in time and place explores the significance of place and making practices across mediums, including photography, collage, collagraphs and fibre weaving. Students learn about the evolution of textile, and fibre works as forms of representation of time and place. Students move from representational design artworks into abstraction as they produce a series of place inspired design artworks.

**Duration**

Approximately 10 to 13 weeks.

**Explicit teaching**

Suggested learning intentions and success criteria are available for each lesson sequence. Learning intentions and success criteria are most effective when contextualised to meet the needs of students in the class. The examples provided in this document are generalised to demonstrate how learning intentions and success criteria could be created.

**Assessment**

Making – 3 design artworks produced in different mediums over the duration of the learning program.

Critical and historical – analysis of Crossing Thread’s design artwork and written response to 3 short answer questions.

## How to use this resource

This program is supported by a [visual resource guide](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) with sample images of the suggested making activities and tutorial videos for both teachers and students to learn making techniques and processes. The visual resource may be used for teacher professional development and/or as a demonstration and support for students. The visual resource could be placed on a digital platform for students to navigate easily and safely. It can be used according to their needs and rate of progress, enabling teachers to circulate among students and offer additional guidance where needed.

## 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
* **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

[Visual Design 7–10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/visual-design-7-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2004.

## Key competencies

### Collecting, analysing and organising information

Students will work individually and collaboratively to collect, organise and analyse information about a range of practitioner and making processes.

### Communicating ideas and information

Students will demonstrate their knowledge and understanding of communicating to their audience through developing a range of design artworks as well as written and verbal responses.

### Organising and planning activities

Students will work individually with the support and feedback from peers and the teacher to develop and execute a series making projects and critical and historical responses.

### Working with others and in teams

Working collaboratively, students will develop an understanding of design practices and engage in activities designed as collective learning experiences.

### Solving problems

Students will manipulate materials and ideas through experimentation, analysis and reflection to create an engaging series of works with a clear and cohesive meaning.

### Using technology

Students will engage in industry standard software to develop some of their design artworks and use existing online resources to engage with and enhance learning experiences.

## Differentiation

Ideas for differentiation are offered in the learning activities below. Teacher adjustments for Life Skills course content can be found in the [Life Skills](#_Life_Skills_course_1) section of the program. There is also flexibility to allow teachers to adapt and modify the activities to better support all students' learning needs, skills and interests in their class. Teachers may like to explore the [Universal Resources Hub](https://resources.education.nsw.gov.au/home) for further support regarding differentiation.

## Resources

This unit requires the following resources:

* [Woven in time and place visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx)

## Assessment

* Student products in each learning sequence present formative assessment opportunities to provide feedforward.
* This program accompanies a sample assessment task covering making and critical and historical skills, knowledge and outcomes.
* Peer assessment suggestions are provided throughout the learning sequences.

## Learning sequence 1 – introduction

**Duration:** suggested duration – 2 weeks

**Outcomes:** 5.4, 5.7, 5.9, 5.10

This sequence covers how to define design, traditional tapestry practices and the evolution of weaving into contemporary design artworks, as well as an introduction to the principles and elements of design.

**Learning intentions**

* I will be introduced to visual design and the conventions of visual design compared to visual arts.
* I will explore the practice and evolution of tapestry.
* I will build an understanding of the elements and principles of design.

**Success criteria statements**

* I can define the difference between visual design and visual arts.
* **I can describe the main components of a designer’s practice.**
* **I can explain what tapestry is and what it was traditionally used for.**
* **I can recognise and capture specific elements and principles of design in the environment.**

### Activity 1 – introduction to design

**Note:** this activity covers how to define designthrough the **Aboriginal pedagogies** strategies **symbols and images** and **deconstruct/reconstruct.** These strategies immerse students in visual examples that are grouped and categorised to allow students to draw on prior knowledge and construct their own understanding of visual design. This activity requires teachers to access the links provided and collect copies of the artworks suggested prior to the lesson. Teachers could provide students with sentence starters and/or a paragraph structure to support the creation of their statement.

[Life Skills course content](#_LS_Activity_1_5)

1. Work in small groups and sort the provided visual examples of design and fine artworks images into one of 3 groups: design, fine art, or both. See Table 1 for suggested visual examples.

Table – suggested visual examples

|  |  |  |
| --- | --- | --- |
| Design | Both | Fine art |
| * [Baba](https://www.artgallery.nsw.gov.au/collection/works/IA3.1965/) (c.1850) – Abelam people * [Kissing pendants](http://thedesignfiles.blogspot.com/2008/11/interview-trent-jansen.html) (2008) – Trent Jansen * [Catch of the day](https://australiandesigncentre.com/object-150/nicole-robins/) (2021) – Nicole Robins * [P Y Lung Breath Training Game](https://competition.adesignaward.com/design.php?ID=82102) (2019) – YuZhen Lin, YiTing Chang and YuHsiang Hou * [Wiradjuri Tourism Centre](https://nguluway.designinc.com.au/projects/wiradjuritourismcentre) (2022) – Nguluway Design Inc. | * [Untitled design](https://gracelillianlee.com/) (2019) – Grace Lillian (image on far left) * [Imagined landscapes](https://issuu.com/sullivanstrumpf/docs/mayjun_2021/s/12209399) (2021) – Yang Yongliang * [Nespresso art installation](https://www.balarinji.com.au/nespresso-art-installations)s (2021) – Balarinji * [R.E.S.P.E.C.T](https://australiandesigncentre.com/past-exhibitions-and-events/madeworncontemporaryjewellery/liam-benson/) (2019) – Liam Benson | * [Short biography of Murasaki Shikibu](https://www.artgallery.nsw.gov.au/collection/works/408.2008.1.a-c/) (1891) – Adachi/Shôsai Ginkô * [Evolutionaura13: Taihu Rock-1](https://www.artgallery.nsw.gov.au/collection/works/234.2014/) (2011-2013) – Ah Xian * [Gathering flowers](https://www.artgallery.nsw.gov.au/collection/works/5925/) (c.1889) – Helen Allingham |

1. Discuss and describe the common features or functions you can see in the grouping of images you have created.
2. As a class, create a collaborative [Venn diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599) with the group’s observations.
3. Use the observations made by the class to discuss and create a definition for visual design or a list of conventions design works typically adhere to. The list may include:
4. design is functional
5. design is a solution to a problem, question or situation
6. design meets the need/s of the client
7. design is guided by a creative brief
8. design shares a perspective and can inform
9. design can be a designer’s idea, produced by others
10. design can be singular, and mass produced
11. design can be aesthetic.
12. Access Naomi Hobson’s work ‘[The Royal Harvest’](https://www.austapestry.com.au/content/royal-harvest) (2021) and the description of the work. In your groups, write a statement that defines design using this work and text as an example. You can use the scaffold below to help you to structure your response:

**Design is** [include your first point/convention]. **This is conveyed through** [provide evidence of your first point from Hobson’s work]. **Hobson’s design artwork** [title of the design artwork] **also highlights** [include a second point/convention]. **For example,** [provide evidence of your second point from Hobsons work].

### Activity 2 – introduction to tapestry

**Note:** teacher introduces students to 2 broad and interrelated aspects of practice: material and conceptual.

This activity requires equipment to play a video with sound to the class and access to design artwork images. This activity draws from the **Aboriginal pedagogy** of **story sharing** to share in detail the art of making tapestries and unpack the narratives portrayed in the c.1500 Unicorn tapestries.

[Life Skills course content](#_LS_Activity_2)

1. Learn how a designer’s practice consists of material and conceptual choices by reading and summarising the points below.

Material practice can include:

* the materials used in the design artwork
* the actions, processes, techniques, and tools used to make the design artwork.

Conceptual practice can include:

* the ideas conveyed by the subject matter
* the intended meaning of the design work
* ideas communicated to the audience through symbolic choices.

Create a 2-column table with the heading ‘Material practice’ for one column and ‘Conceptual practice’ in the other.

1. In the ‘Material practice’ column, make notes about the tapestry making processes from the video [The Art of Making a Tapestry (9:04)](https://www.youtube.com/watch?v=jIbu-dJuEh0). Make sure your notes link to the material practice as described in step 1 of this activity.
2. Highlight any words that relate to the processes, techniques, tools and practices that relate to tapestry and create a glossary of unknown terms by looking up their definition in the context of tapestries.
3. Access images of [The Unicorn Tapestries](https://www.metmuseum.org/primer/met-cloisters/unicorn-tapestries-story) in groups and place them in an order to communicate a narrative. Groups may share the sequence and narrative they have developed from the tapestries.
4. Watch [The Unicorn Tapestries (9:20)](https://www.youtube.com/watch?v=VQlHpn87owc) and record the conceptual choices of the designer/weavers of this work in the ‘Conceptual practice’ column.

#### Extension

Respond to the question below, using your notes about practice and The Unicorn Tapestries to provide supporting examples.

Explain how the artist’s choice of material and actions creates meaning.

You may respond through:

* class or group discussion
* written response
* annotating images.

### Activity 3 – contemporary tapestry practice

**Note:** teacher introduces the practice of Alexandra Kehayoglou. This lesson requires equipment to play a video with sound to the class and access to the design artwork images. The **Aboriginal pedagogy** of **non-linear processes** has been employed to support students to see the evolution of tapestries over time.

[Life Skills course content](#_LS_activity_3)

Access information about the practice of [Alexandra Kehayoglou](https://alexandrakehayoglou.com/) in this [interview (5:28)](https://www.ngv.vic.gov.au/multimedia/alexandra-kehayoglou/).

1. Closely examine images and gallery text on the [Santa Cruz River](https://alexandrakehayoglou.com/Santa-Cruz-River) (2016–2017) to further explore the artist’s material and conceptual practice. Record your ideas in your journals.
2. Compare *Santa Cruz River* (2016–2017) to *The Unicorn Tapestries* (c.1500) by answering the questions below:
3. How were the design artworks made?
4. What materials have been used?
5. How does the audience interact with each work?
6. What is the purpose or intention behind each of the design works?
7. What ideas are communicated through the works?

#### Extension

Create a presentation to illustrate and explain how the material and conceptual practice of tapestry has changed over time.

### Activity 4 – the elements and principals of design

**Note:** briefly cover the principles and elements of design. This activity focuses on the elements students will consider when designing their own works – shape, colour, texture, and line, drawing from the **Aboriginal pedagogy** of **symbols and images** to illustrate **non-verbal** ways to communicate ideas and meaning. This lesson requires access to multiple images at once via screen or printing. Students will need access to a device if the teacher uses a digital option such as [Jamboard.](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593)

This activity includes a [Jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546) protocol. Students will need to be assigned into groups of 4- 5 students for steps 2 and 3 and reorganised into a different group of 4-5 students for steps 4 to 6. Carefully consider the grouping of students to maximise their learning opportunities.

Students should be provided with a printed or digital copy of all 4 works that can be annotated with their ideas and kept for future reference.

[Life Skills course content](#_LS_activity_4)

1. Review the [elements of design](https://www.masterclass.com/articles/elements-of-design-explained) – shape, colour, tone, texture, line, and space. Share an image of [Santa Cruz River](https://alexandrakehayoglou.com/Santa-Cruz-River) (2016–2017) and, as a class, discuss the use and impact of the shapes, colours, tones, textures and space.
2. Access one of the design artworks listed below.
3. Naomi Hobson – [The Royal Harvest](https://www.austapestry.com.au/content/royal-harvest) (2021)
4. Alexandra Kehayoglou – [What if all is](https://alexandrakehayoglou.com/What-if-all-is) (2018)
5. Crossing Threads – [Two worlds collide](https://images.squarespace-cdn.com/content/v1/55a31f9ae4b0796a90fda1c7/47b82cbd-e08c-488e-905b-1c04bd44eb8e/CrossingThreads_TWO_WORLDS_COLLIDE_LH_03.jpg?format=1500w) (c.2021)
6. Zohara Nguyen – [Bushfire](https://www.zoharanguyen.com/projects/featured-works-bushfire) (2019)
7. In your first assigned groups, you will be given one of the above works to annotate with descriptive words about the use of shapes, colours, textures, and lines. The use of the elements should be discussed as a group and with individuals taking their own notes.
8. You will be reorganised into a second group that consists of members from other student groups. Aim to have 4-5 different groups represented in your second group. Take turns to share and compare the use of the elements of design in the design artwork you were allocated in your first group.
9. Learn about the [principles of design](https://99designs.com.au/blog/tips/principles-of-design/) and how they are a way of organising the elements of design in a teacher-led activity. Use ['The 7 principles of design' video (3:57)](https://99designs.com.au/blog/tips/principles-of-design/) to help you understand and demonstrate what the principles of design are and what they look like in design. Apply this understanding to review any of the works in step 2.
10. Remain in your second group to identify which principles are present in the 4 design artworks and describe how they have been used in comparison to each other.

### Activity 5 – structural scavenger hunt

**Note:** this lesson requires access to cameras or other devices with photography capabilities.

This activity follows on from activity 4 with an initial focus on the principles of design. It is recommended that students explore natural spaces around the school to encourage greater **land links (Aboriginal pedagogy)**. Teachers need to establish boundaries and guidelines for students to work outside of the classroom safely, ensuring consistent active supervision during this activity. Use the [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) to provide examples to your class prior to going on the scavenger hunt. This activity utilises the **non-verbal Aboriginal pedagogy** to deepen student understanding through an embodied learning experience and an opportunity to demonstrate their knowledge through **symbols and images.**

This activity could be set for students to complete in their own time, or on an excursion in a local natural place that they connect with.

[Life Skills course content](#_LS_activity_5)

1. Review your annotations of the elements and principles of design from activity 4.
2. Using the images from activity 4, consider the composition of the design artworks by:
3. drawing arrows to and labelling the focal point/s
4. drawing a broken line that follows the path your eyes take when you look at the work
5. circling components of the image that create balance and annotating how the elements and principles of design have been used to create balance.
6. Access the sample images in the [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) and discuss how each image meets the provided guideline.
7. Following the instructions of your teacher, go on a guided tour through the school or local natural area on a photography scavenger hunt to collect images of different design elements and principles you can find. Use the guidelines below as a checklist of imagery to be found and captured.
8. a focus on the natural environment
9. a focus on features of the landscape
10. leading diagonal lines
11. repetition of shape
12. contrasting textures
13. pattern of lines
14. emphasis of colour
15. a focus on compositional balance
16. a close up
17. a horizon
18. at least 8 different textures.
19. Upload and save your images for future lessons use.

## Learning sequence 2 – distorting the landscape

**Duration:** suggested duration – 2 weeks

**Outcomes:** 5.2, 5.3, 5.6, 5.8, 5.9

This learning sequence introduces the conceptual framework through an exploration of a range of designer practices that are focused on abstracted landscapes. Students learn about image distortion and abstraction to create their own abstract landscape as a digital or manual collage.

**Learning intentions**

* I will explore the differences between representational and abstract design artworks.
* I will examine and compare practice through the conceptual framework.

**Success criteria**

* I can distinguish the difference in features between representational and abstracted designs.
* I can examine and compare practice through the conceptual framework.

### Activity 1 – abstraction and the conceptual framework

**Note:** provide students with a definition and examples of representational/realism and abstraction.

Representational – imagery or objects that aim to depict a close resemblance to the physical/real world.

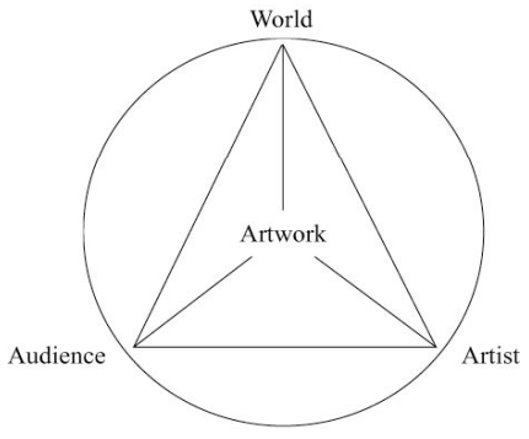
Abstraction – freedom from representational qualities in art and design.

Teachers will need to access the links provided below to collect the images for students as digital or printed copies for step 2. The **Aboriginal pedagogy** of **symbols and images** is used to support students learning core and overarching concepts about abstraction in visual design. Begin step 3 with an introduction to the conceptual framework, its agencies and the relationships between them. More information on the conceptual framework is available on pages 20–22 of the [Visual Design 7–10 syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/visual-design-7-10). Introduce each agency and the topics they cover, provide students with a sample work and/or designer information and get students to find and categorise key information points under the 4 agency headings.

[Life Skills course content](#_LS_activity_1_1)

1. Record and discuss the definitions for representational designs and abstraction.
2. As a class, create a diagram that places a series of artworks on a scale from representational to abstract. This may be done on the board or digitally in [Jamboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593) or [Slides.](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/70) Sort the examples below by deciding which works are the most realistic design artworks for the representational end of the scale and the most abstract work for the abstraction end of the scale, then order the remaining images from most representational to most abstract in between.
3. [In the fibre of her being](https://crossingthreads.co/inthefibreofherbeing) – Crossing Threads (2021–2022)
4. [Return to a loving dream](https://alexandrakehayoglou.com/Return-to-a-loving-dream) – Alexandra Kehayoglou (2019)
5. [The magnificent Moreton Bay fig tree](https://www.zoharanguyen.com/projects/featuredworksmoreton) – Zohara Nguyen (2022)
6. [Hear the plant song](https://www.austapestry.com.au/content/hear-plant-song) – Janet Laurence (2020)
7. [Bush suburbs](https://www.austapestry.com.au/content/bush-suburbs) – Reg Mombassa (2002)
8. [Tapestry with Annunciation](https://www.metmuseum.org/art/collection/search/468106) – Unknown (c.1415)
9. [B A I L](https://hangtough.ie/wp-content/uploads/2021/02/Bail-x-Niall-Staines.jpg) – Niall Staines (2020).
10. Learn about the [conceptual framework](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/stages-4-and-5/visual-arts#tabs1), the function of the 4 agencies and the relationships between them.

Figure 1 – conceptual framework



[Visual Design 7–10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/visual-design-7-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2004.

1. Divide into groups of 4 and allocate one design artwork to each group. In groups, refer to the artwork image and information on the website links provided in step 2. Answer the questions in Table 2 to analyse the design artwork using the conceptual framework.

Table 2 – Conceptual framework questions

|  |  |
| --- | --- |
| Conceptual framework agency | Questions |
| Artist/designer | Who designed the work?  Where are they from? |
| Audience | What ideas are communicated to the audience? Why?  How does the audience experience this work? |
| Design artwork | What is the title of the design artwork?  When was it made?  What materials have been used?  What process and techniques have been used?  What is the intention behind the work?  Describe the qualities of this work that make it representational, semi-abstract or abstract. |
| World | What part/s of the world have influenced the artist?  How has the world been represented in this design work?  What was the purpose of the work at the time it was made?  What purpose or function does this work have now? |

### Activity 2 – conceptual framework

**Note:** this activity requires the work in [Activity 1](#_Activity_1_–) to be completed and for students to have access to their notes. Assign one agency to each student and then divide students into groups ensuring each group has a representative from artist, artwork, audience and world. As the groups present their ideas to the class in step 2, the teacher should support students to compare the different design artworks by questioning the class and encouraging peer questions, connections and feedback. The **Aboriginal pedagogy** of **non-linear processes** in this activity support students’ learning and ability to make connections in a variety of ways across contexts and practices.

Questions may include:

* How have the techniques or processes changed?
* Are the materials similar or different? Why?
* What is the difference in the purpose of these works?
* Why would the artists choose to (x) instead of (y)?
* How has the world changed between (date of sample work 1) to (date of sample work 2)?

[Life Skills course content](#_LS_activity_2_3)

1. Review the information about the design artwork you were allocated in the last activity and the conceptual framework agency you have been assigned in this activity. You can work with your group members from yesterday to clarify your ideas and understandings before moving into the new group for this activity.
2. Each group member shares their allocated artwork and conceptual framework agency. Each student shares their insights from activity 1 through the lens of the conceptual framework agency. For example, a student who is working with the artist agency may talk about the artists’ life experiences and how they have influenced or been represented in their design artworks.
3. Students should record notes about the design artworks discussed by the other groups; points could be categorised according to the conceptual framework agencies. It is a good idea to also consider the commonalities and differences your assigned design artwork has from the others discussed in your group.
4. In a class discussion consider the scale of design artworks holistically and unpack the trends and challenges for artists, artworks, audiences and the world. Guiding questions could include:
5. How has the world changed between each time and place? Consider technology, values and beliefs.
6. How have material and conceptual practices changed over time?
7. What purpose or need do the design artworks meet?
8. Has the way the audience interprets the meaning changed over time? How?

### Activity 3 – distorting images

**Note:** students are introduced to [Adobe Photoshop](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/42) through basic image abstraction and collage activities over the next 2 lessons. Students will need access to Adobe Photoshop on a device and their structural scavenger hunt photographs. The distorted image tutorial can be used to upskill the teacher or as a demonstration of steps students can follow. Teachers should organise a way to collect student work via email, cloud or a digital drive.

[Life Skills course content](#_LS_activity_3_1)

1. Look at the practice of [Niall Staines](http://www.niallstaines.com/) and the conventions he uses to distort images.
2. Access the ‘Distorted image tutorial’ in the [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) and follow the steps to distort one of your photographs from [LS Activity 5 – structural scavenger hunt](#_LS_activity_5).
3. Save your distorted image as a JPEG and follow your teacher’s guidance about where to save or send the image for submission and printing.

### Activity 4 – distorted image collage

**Note:** teachers can approach the collage task as a digital or manual option. They may also choose to offer both options to students if this can be facilitated in the learning space. There is a ‘Digital collage tutorial’ and an annotated sample to explain the activity to the students in the [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx). Making the sample and tutorial video available for students to re-watch, pause and play in line with their process could be useful to students. The steps below are based on the digital collage process and offer an opportunity for **non-verbal** and **deconstruct/reconstruct Aboriginal pedagogies.**

Alternatively, the student photographs from the structural scavenger hunt could be printed for a handmade collage.

The [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) also includes sample collages made with collagraph misprints and tissue paper. Teachers who opt for this style of collage should swap the learning activities to create the collagraph prints first and then use the experiments and misprints in the collage activity. Other mixed media resources such as magazines and natural materials could also be incorporated. The list below outlines a sample sequence that could be followed.

1. [Learning sequence 1](#_Learning_sequence_1_2) – activities 1–5
2. [Learning sequence 2](#_Learning_sequence_2_1) – activities 1–3
3. [Learning sequence 3](#_Learning_sequence_3) – activities 1–3
4. [Learning sequence 2](#_Learning_sequence_2_1) – activity 4 (collage with misprints)
5. [Learning sequence 4](#_Learning_sequence_4_2) – activities 1–5
6. [Learning sequence 5](#_Learning_sequence_5_1) – activities 1–3

[Life Skills course content](#_LS_activity_4_1)

1. Access the ‘Digital collage tutorial’ video in the [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) and note the tools and process used to create a digital collage.
2. Use a range of images taken in [Activity 5 – structural scavenger hunt](#_LS_activity_5) to create a new collaged landscape in Adobe Photoshop by following the steps and processes outlined in the tutorial video.

Figure 2 – sample digital collage

Digital collage of landscape textures, collaged together in organic horizontal rows.


## Learning sequence 3 – build and print the landscape with a collagraph

**Duration:** suggested duration – 2 weeks

This learning sequence continues the exploration of design materials and processes through the development of landscape inspired collagraph plate and prints.

**Outcomes:** 5.1, 5.2, 5.3, 5.6, 5.8, 5.9

**Learning intentions**

* I will explore the structural qualities and processes of Suzie Mackenzie’s natural collagraphs.
* I will create a collagraph of my chosen landscape.

**Success criteria statements**

* I can develop a sequenced process to create a collagraph.
* I can represent the shapes, textures, and lines of a landscape in a collagraph.

### Activity 1 – making a collagraph

**Note:** teachers may visit [Suzie Mackenzie’s website](https://www.mackenziefineart.co.uk/index.html) to select images that will appeal best to their class. In step 3 students should be offered materials to create their collagraph. Resources could include:

* foam core offcuts
* masking tape
* threads, strings, ribbons and/or wool
* magazines
* paper and cardboard offcuts
* tissue paper
* PVA and stick glue
* netting
* recyclables
* natural resources like sticks, leaves, and bark.

The [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) includes images of both a mixed media and foam core sample collagraph plates for teachers and students to refer to.

[Life Skills course content](#_LS_activity_1_2)

1. Consider images of [Suzie Mackenzie’s](https://www.mackenziefineart.co.uk/index.html) landscape prints and answer the questions below.
2. How do you think the image was created?
3. What does it represent?
4. What does it remind you of?
5. What symbols, subject matter and compositions do the images have in common?
6. Review the article ‘[Collagraph print making with Suzie Mackenzie](https://www.jacksonsart.com/blog/2014/04/21/collograph-print-making-suzie-mackenzie/)’ and make a list of materials and sequenced steps to create your own collagraph.
7. Sketch the layout of your collage in your journal and look at the available materials for the collagraphs. Annotate your sketch with a description or samples of the materials for each section.

### Activity 2 – build a collagraph plate

**Note:** this activity may take 2 to 3 lessons and uses the **non-verbal Aboriginal pedagogy**. The steps in this activity are based on a mount board collagraph. Before this lesson is delivered, teachers should photocopy the students’ collages to work on or reference. Each student should be provided with a piece of mount board. The example in the [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) is A4. Students should be offered materials to create their collagraph. Resources could include:

* foam core offcuts
* masking tape
* threads, strings, ribbons and/or wool
* magazines
* paper and cardboard offcuts
* tissue paper
* PVA and stick glue
* netting
* recyclables
* natural resources like sticks, leaves, and bark.

[Life Skills course content](#_LS_activity_1_2)

1. Transfer the photocopy of your collage onto the mount board by gluing it on top or tracing the main features with a sharp pencil to leave an impression on the mount board.
2. Follow the sequence steps you created in the last activity to create your collagraph plate by adding textures and scoring the mount board.
3. Once the collagraph plate is completed and dry, it can be sealed with a gloss sealant or a few coats of bitumen.

### Activity 3 – print your collagraphs

**Note:** [Demonstrate the printing process (3:01)](https://www.youtube.com/watch?v=q-sXV7SYgek) before asking students to print their work. Prints can be created [manually by hand (13:39)](https://www.youtube.com/watch?v=hxPDNyMqwdc) (printing process from 10:45 minutes) or on a printing press. Teachers should ensure student safety by following safety operating instructions issued by your printing press manufacturer.

Set up a series of printing stations and an area for prints to be laid flat to dry before the activity begins.

Teachers might like to collect a series of misprints to demonstrate common issues and problem-solving techniques with students.

[Life Skills course content](#_LS_activity_1_2)

1. Follow the sequence of steps developed from Suzie Mackenzie’s process in ‘[Collagraph print making with Suzie Mackenzie](https://www.jacksonsart.com/blog/2014/04/21/collograph-print-making-suzie-mackenzie/)’ to print your plates.
2. Make sure you include a registration process to position the prints on the paper with consistent borders. There is a range of ways this can be achieved; the simplest way is to use a piece of paper double the size of your collagraph plate. For example, if your collagraph plate is A4, use an A3 piece of paper.
3. Place your collagraph plate close to the centre and measure the borders using a ruler. Aim to have the same distance between the edge of your plate and the edge of the registration paper on the top, left and right borders. The bottom border will be slightly larger.
4. Trace the edges of your collagraph plate.
5. The registration sheet can be laminated for easy cleaning and reuse.
6. When printing, place your registration sheet on the surface face up, followed by the inked plate face up and aligned to the edges traced earlier.
7. Place dampened printing paper on top of the registration sheet and plate, lining up the edges of the printing paper with the registration sheet which should be the same size.
8. Create a series of prints you can work into with other mediums such as inks, watercolours and pastels.
9. Select your best print or the plate itself to be submitted as one of the 3 design artworks for the assessment task.

Figure 3 – sample collagraph print



## Learning sequence 4 – critical and historical assessment and weaving the landscape

**Duration:** suggested duration – 2 weeks

**Outcomes:** 5.1, 5.2, 5.3, 5.6, 5.7, 5.8, 5.9, 5.10

Students analyse a contemporary woven design artwork through the conceptual framework, frames and practice perspectives for Part A of the summative assessment task. Students are then introduced to the techniques and processes related to weaving in preparation for the completion of Part B of the assessment task. The activities in this learning sequence feature **Aboriginal pedagogies non-verbal** and **symbols and images** to support students’ communication strategies through making processes.

**Learning intentions**

* I will draw on my understanding of the conceptual framework, practice, and the structural frame to complete the critical and historical assessment.
* I will explore the process and possibilities of weaving.

**Success criteria statements**

* I can examine an artwork through a range of visual design perspectives using evidence to support my ideas.
* I can develop a range of weaving processes.

### Activity 1 – critical and historical assessment

**Note:** teachers should adjust the assessment to meet the needs of their students. Students can be supported with a [writing scaffold](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/625), sentence starters and/or adjustments to the mode of assessment and time allowed to complete the task. High potential and gifted students can be extended with the opportunity to write an extended response and/or a wider range of works to compare and reference in their work. They may have a more challenging question to answer, for example, ‘Explain the symbolic value of using threads and the process of weaving to communicate their ideas.’

Provide students with access to [an image of the work](https://crossingthreads.co/isolatemake) to look at while they complete the assessment.

The [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) includes images of mixed media and foam core sample collagraph plates for teachers and students to refer to.

[Life Skills course content](#_LS_activity_1_3)

1. Access the [Crossing Threads](https://crossingthreads.co/) website to read the information and watch the video on their work [Isolate | Make (2020) (3:05)](https://australiandesigncentre.com/object-digital/isolate-make/crossing-threads/). Take notes on the artist’s practice to support your responses in the assessment.
2. Answer the questions below using the work [‘Undertow’](https://images.squarespace-cdn.com/content/v1/55a31f9ae4b0796a90fda1c7/3b66cf45-9384-4939-860c-6d5ad9a93b5a/image-asset.jpeg?format=1500w) and Crossing Threads practice notes.
3. Describe the ideas and actions of Crossing Threads to create ‘Undertow’.
4. Explain how Crossing Threads have challenged traditional tapestry materials and processes.
5. Examine the relationship between the designers, their world, their design artwork ‘Undertow’ and the audience.

### Activity 2 – introduction to weaving

**Note:** this activity may take 1–2 lessons. Teachers should visit the websites below to collect images of fibre based contemporary works to inspire student practice:

* [Crossing Threads](https://crossingthreads.co)
* [Alexandra Kehayoglou](https://alexandrakehayoglou.com/WORKS)
* [Zohara Nguyen](https://www.zoharanguyen.com/projects/2019)
* [Tammy Kanat](https://www.tammykanat.com/)

Students will need to use a timber frame or cardboard to create a loom. Loom dimensions that are 40 cm high by 30 cm wide work well to create an A4 sized finished product.

Teachers may choose to include students in making their looms with nails and hammers or cardboard, hot glue and scissors. Students will also need access to a non-stretch cotton thread to create the warp and wool/thread/yarn/other materials to learn and practise the weaving techniques. Providing access to the weaving technique videos in the [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) can support students to progress at their own pace.

[Life Skills course content](#_LS_activities_2)

1. Access images of contemporary weavings with a strong focus on textured landscapes to inform and inspire your work.
2. Access and follow the ‘How to set up a loom weaving tutorial’ video in the [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) to set up your loom. This can be achieved with [cardboard](https://www.youtube.com/watch?v=GQHf8TlYC50) or a [timber frame/canvas stretcher](https://www.youtube.com/watch?v=Qx6hdtS78x8). The final work should be the same size and format to match the size of the collage and collagraph print.
3. Use a non-stretch cotton thread to create a vertical warp (threads running the length of the loom across which threads are woven) on the loom that is approximately 15 cm wide in total.
4. Access the demonstration weaving technique videos in the [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) and then complete 4–8 wefts (rows of weaving) of each technique:
5. plain or tabby weaving stitch
6. rya knots
7. rya loop stitch
8. plait stitch
9. knot stitch
10. bubble knot
11. basket weaving stitch
12. interlocking.
13. Document the processes in your journal for future reference.
14. Invest time to develop and assess your own weaving techniques that could represent the textures of your chosen landscape, documenting the process in your journal.
15. Once the sample weaving is completed it can be removed from the loom and included in your journal.

#### Extension

Challenge students who are ready with developing gradients, bolder textures, developing their own weaving technique or researching and attempting more difficult weaving techniques.

### Activity 3 – thread curation and experimentation

**Note: teachers can share the curating threads images from the** [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) **with students as a source of ideas, examples and inspiration. Ensure students are given time to experiment, reflect and evaluate their thread curation.**

The [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) includes images of mixed media and foam core sample collagraph plates for teachers and students to refer to.

[Life Skills course content](#_LS_activities_2)

1. Conduct a class discussion on the focus question: How can you ‘blend’ colours in weaving?

Hint: Unlike other design mediums, colour mixing and blending works differently in weaving. Like the pointillism painting technique, weaving relies on our eyes and brain to blend the colours incorporated in the weave.

1. Curating threads is a way you can blend colours and create new textures. Experiment with thread colour and texture by:
2. untwisting or combing thread/wool for a loose fluffy texture
3. plaiting threads of the same or different colour/thickness/texture
4. tying knots in the thread at even and uneven intervals
5. pairing thin and thick threads together to weave simultaneously
6. [making t-shirt string](https://www.fiberartsy.com/how-to-make-tshirt-yarn/)
7. separating the strands of the thread
8. using a wrapping knot
9. using macrame knots.
10. Document your processes and samples in your journal.

### Activity 4 – weaving composition

**Note: demonstrate how students can look at their completed collagraph, collage and photographs to create their composition. Emphasise to students that** compositions with strong horizontal and diagonal sections work best in weaving.

The [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) includes images of mixed media and foam core sample collagraph plates for teachers and students to refer to.

[Life Skills course content](#_LS_activity_4_2)

1. Look at your collage, collagraph and photographs to create a weaving composition, drawing on your favourite components of the landscape. Compositions with strong horizontal and diagonal sections work best in weaving.
2. Sketch your composition on paper that is the same size as your intended weaving size. Each section should be labelled with the colour, thread type and weft (weaving) techniques students are planning to use.

### Activity 5 – prepare for weaving

**Note:** this activity is likely to take 1–2 lessons.

Loom dimensions that are 40 cm high by 30 cm wide work well to create an A4 sized finished product.

Students can refer to the ‘How to set up a loom weaving tutorial’ video in the [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx).

The [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) tutorials to start a loom and weaving techniques can be referred to as needed in this activity. Students create a [cardboard](https://www.youtube.com/watch?v=GQHf8TlYC50) or a [timber frame/canvas stretcher](https://www.youtube.com/watch?v=Qx6hdtS78x8) loom if you only made a small or temporary one in [Activity 2 – introduction to weaving.](#_Activity_2_–)

[Life Skills course content](#_LS_activity_5_1)

1. Use a non-stretch cotton thread to create a tight vertical warp (threads running the length of the loom across which threads are woven) on the loom. Tie off at both ends.
2. Measuring 8–10 cm from the bottom of the warp, create an ‘end line’ with a skewer woven through the warp in a tabby pattern and secured with masking tape. Alternatively, you can use an 8–10 cm cardboard strip woven through the warp and pushed to the bottom of the loom. This creates a section of the warp you will not weave on, so you have enough warp thread at the base of your completed weaving to remove the work from the loom.
3. Use a strong, thin non-stretch thread to create 10 rows of tabby patterned weft at the bottom of the loom known as ‘the finish’ (above the end line) to stabilise it.
4. For weaving patterns that have a fringe along the bottom of the weaving, rya knots should be the next layer that sits on top of ‘the finish’.

## Learning sequence 5 – finish weaving the landscape and exhibition

**Duration:** suggested duration – 2 weeks

**Outcomes:** 5.1, 5.2, 5.3, 5.6

This is the final learning sequence in this program and provides time for students to complete their weaving, reflect and share their ideas and progress with their peers as part of an exhibition of their design artworks. The activities in this learning sequence feature **Aboriginal pedagogies non-verbal** and **symbols and images** to support students’ communication strategies through making processes.

**Learning intentions**

* I will create and refine my weaving.
* I will present my making design artworks, reflecting on my practice through the conceptual framework.

**Success criteria statements**

* I can evaluate and refine my work as it progresses.
* I can curate a collection of my own design works that are cohesive and refined.

### Activity 1 – weaving

**Note:** this activity is likely to take four 60-minute lessons.

The [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) tutorials and process images can be referred to as needed in this activity.

[Life Skills course content](#_LS_activity_1_4)

1. Line up your weaving composition underneath the warp so that the bottom of the page lines up with ‘the finish’. Using a marker, outline the lowest section of the composition onto the warp to create a guideline for the next section of weaving.
2. Follow your plan by weaving with the thread and technique annotated on your compositional plan.
3. Repeat steps 1 and 2 until the weaving is complete.
4. You may choose to refine your work with embroidery over parts of your weaving and/or the addition of other textured objects such as pom-poms.

### Activity 2 – removing your weaving from the loom

**Note:** this activity is likely to take one 60-minute lesson.

The [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) tutorials and process images can be referred to as needed in this activity.

[Life Skills course content](#_LS_activity_2_2)

1. Access the video to learn how to [remove the weaving from the loom (3:41)](https://www.youtube.com/watch?v=GzEj1oxLs6I).
2. Carefully remove the weaving by cutting and tying the warp threads together along the bottom of the loom.
3. To prepare the top warp threads to have a piece of dowel or a stick passed through the loops for hanging, remove from the loom carefully and pass the stick/dowel through each loop to be evenly spaced on the stick/dowel. Alternatively, they can be cut and tied, and additional thread or straps can be attached for hanging.

### Activity 3 – exhibition

**Note:** this activity requires a space in the school to temporarily hang student works for exhibition. Weavings can be hung from a removable wall hook.

In step 3, a student could take turns presenting to the whole class or the class could be split into 4 smaller groups that present to each other. Students may also provide peer feedback based on the marking rubric or other guidelines established by the teacher. This activity engages the **Aboriginal pedagogy** of **community links** and **story sharing** as students share their learning, work and ideas with the wider school community.

[Life Skills course content](#_LS_activity_1_4)

1. Carefully consider the way you exhibit your 3 design artworks by taking into account the orientation, order and spacing between them.
2. Examine your own practice through the conceptual framework by answering prompts such as:
3. Describe your chosen landscape and why it is important to you.
4. What features of the landscape have you represented in your design?
5. What was the most challenging process in your design making and how did you overcome it?
6. What making process worked best and why?
7. What do you hope your audience will gain by seeing your work?
8. Exhibition and presentations – the curation of design works for exhibition could be organised by students and/or the teacher. The points below outline a sample protocol that could be adopted.
9. Acknowledgement or Welcome to Country.
10. Brief overview of the unit of work.
11. Time to circulate the space and view exhibited works with a pen and sticky notes. Record a question for 2 of your peers and stick it alongside their works.
12. Visit your work and collect the sticky note questions that have been left for you.
13. One at a time, standing by your series of works, present your work to the audience. Share information about the practice you have developed during this unit of work.
14. Refer to the questions left for you, read them aloud and answer them for the audience.

# Life Skills course

This section outlines how the activities in the program can be adapted to support students to meet the visual design Life Skills course outcomes.

## Life Skills outcomes

A student:

* **LS.1** – experiences a variety of visual design procedures to make visual design artworks
* **LS.2** – explores a variety of materials, techniques and processes
* **LS.3** – explores the function of a variety of visual designers and audiences
* **LS.4** – explores ways in which experiences of the world can be communicated in visual design artworks
* **LS.5** – recognises that various interpretations of visual design artworks are possible
* **LS.6** – makes a variety of visual design artworks that reflect experiences, responses or a point of view
* **LS.7** – explores a variety of subject matter that can be represented in visual design artworks
* **LS.8** – explores ways to develop ideas in visual design artworks
* **LS.9** – uses a range of materials, techniques and processes to make visual design artworks

[Visual Design 7–10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/creative-arts/visual-design-7-10) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2004.

## Learning sequence 1

**Duration:** suggested duration – 2 weeks

**Outcomes:** LS.1, LS.3, LS.4

### LS activity 1 – introduction to design

In step 4, provide students with a list of typical design conventions. Language may need to be explained or adjusted to meet student’s needs.

In step 5, support students to identify as many of the conventions of design as they can in [The Royal Harvest](https://www.austapestry.com.au/content/royal-harvest) (2021) and annotate an image of the work.

### LS activity 2 – introduction to tapestry

Support students to find and summarise key ideas [about material and conceptual practice](#_Activity_2_–_6), and consider more accessible language choices, such as ‘ideas’ and ‘actions’. Alternatively, teachers can differentiate by providing key points from the video [The Art of Making a Tapestry (9:04)](https://www.youtube.com/watch?v=jIbu-dJuEh0) to students and have them work collaboratively to sort them into 2 categories: material practice and conceptual practice. The points may be provided as images representing the key ideas or text.

### LS activity 3 – contemporary tapestry practice

Remind students about the components of a designer’s practice. After watching the [Alexandra Kehayoglou interview](https://www.ngv.vic.gov.au/multimedia/alexandra-kehayoglou/), discuss the designer’s material and conceptual practice. Provide an image of one of [The Unicorn Tapestries](https://www.metmuseum.org/primer/met-cloisters/unicorn-tapestries-story) and the [Santa Cruz River](https://alexandrakehayoglou.com/Santa-Cruz-River) side by side and work as a class to compare the 2 design artworks. The questions provided in step 2 may assist in prompting and directing student thinking.

### LS activity 4 – the elements and principles of design

Set up large sheets of paper around the room with the title of one element of design on each. Explain to students they are to walk around to each one and add 2 descriptive words for each element of design. They cannot repeat a word that is already in the paper. For example, descriptive words for line could be wavy, jagged, straight, broken or curly.

Select 1 or 2 of the works in the list provided in step 2. As a class or in 2 large groups, support students to identify and describe how the elements of design have been used in the design artwork using descriptive words from the previous step. Collaboratively, annotate an image of the design artwork on the board; students may replicate this in their books or be provided with a copy of the class’s annotations. Time permitting, compare the differences in how the elements of design have been applied across 2 of the design artworks by selecting contrasting works such as Alexandra Kehayoglou’s [What if all is (2018)](https://alexandrakehayoglou.com/What-if-all-is) and Zohara Nguyen’s [Bushfire (2019)](https://www.zoharanguyen.com/projects/featured-works-bushfire).

### LS activity 5 – structural scavenger hunt

Provide students with a cardboard frame to look through when on your scavenger hunt to reduce the visual information. Support students to start to look ‘through the frame’ to find examples of the elements and principles of art before taking a photograph. Some students may require assistance in spotting examples and/or using photographic equipment. The guidelines can be adjusted to include further explanation, visual examples, and a reduction in number of guidelines depending on the needs of the student/s. The table below provides an example adaption of the guidelines.

Table – structural scavenger hunt

|  |  |
| --- | --- |
| Guidelines | What could be included in my photograph? |
| A focus on the natural environment | Plants, grass, sand, sky. |
| A focus on features of the landscape | Shadows created by plants or man-made structures, trees or plants that stand out to you, hills, mountains, creeks. |
| Leading diagonal lines | Lines that are positioned diagonally across the photograph. |
| Repetition of shape | The same or similar shapes reoccurring next to each other, for example, a row of trees. |
| Contrasting textures | Different types of texture that are next to each other, for example, a tree with rough and lumpy bark next to smooth leaves. |
| Pattern of lines | A series of lines next to each other in the environment, for example, a row of trees or fence palings. |
| Emphasis of colour | A colour that stands out against its surroundings, for example, a jacaranda tree covered in purple flowers among other green trees or red berries on a green bush. |
| A close up | Capture the details of something in the landscape like the petal and pollen of a flower, a section of bark on a tree. |
| A horizon | An image capturing where the land or water meets the sky and forms a horizontal line. |
| At least 8 different textures | Wet or dew-covered leaves, rough bark, smooth tree trunk, spikey grass, slimy seaweed, shiny and smooth berries, sharp thistles, ripples on the water’s surface. |

## Learning sequence 2 – distorting the landscape

**Duration:** suggested duration – 2 weeks

**Outcomes:** LS.1, LS.2, LS.3

### LS activity 1 – abstraction and the conceptual framework

Provide the definitions of representational design artworks and abstraction, with supporting visual examples. Share the hyperlinked images above with the class and collaboratively select one representational design artwork and one abstracted design artwork. Place the 2 design artwork images side by side, support the students to compare their features and create a list of features they can see in each. Introduce the conceptual framework to the students. Provide summarised information from one of the artist’s websites hyperlinked above, ensuring to include some key ideas about the artist, artwork, world, and audience, as well as an image of their design artwork. Support the students in reading through the information and highlight the key points. Students can work in groups to sort the key points into the conceptual framework agencies and summarise the key ideas under each agency heading.

### LS activity 2 – conceptual framework

Students working towards Life Skills outcomes in a mainstream setting may be able to participate in this group with additional support. Alternatively, students could be supported to consider the ideas and actions of the artists in producing the design artworks.

### LS activity 3 – distorting images

In step 2, students can access the ‘Distorted image life skills tutorial’ in the [visual resource](https://education.nsw.gov.au/content/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/creative-arts/media/documents/creative-arts-s5-visual-design-resource-WTP-visual-resource.pptx) to create a similar image using less steps and tools in [Adobe Photoshop.](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/42)

### LS activity 4 – distorted image collage

Students explore Judy Watson’s practice by accessing [How to make bush brushes and monoprints (5:11)](https://www.youtube.com/watch?v=zHCLz6RVDHg) and discussing her processes. Collect natural materials and experiment with the marks and monoprints students can make. Try creating bush brushes by tying or pegging natural resources together to paint with in a range of colours inspired by your chosen landscape. Once the experimental prints and paintings are dry students can tear and cut them up and reassemble into an abstract collage that represents their chosen landscape. This activity draws from the **Aboriginal pedagogies** **story sharing** and **land links** to support students in their learning.

## Learning sequence 3 – build and print the landscape with a collagraph

**Duration:** suggested duration – 2 weeks

**Outcomes:** LS.1, LS.2, LS.3

### LS activity 1 – making a collagraph

In step 2, students may be provided with a list of steps that they put in order based on the sequence of steps presented in the article. In step 3, students could sketch their design by outlining and dividing sections on a photocopy of their collage.

## Learning sequence 4 – critical and historical assessment and weaving the landscape

**Duration:** suggested duration – 2 weeks

**Outcomes:** LS.1, LS.2, LS.3, LS.5, LS.7

### LS activity 1 – critical and historical studies

Students working towards Life Skills outcomes do not need to complete this activity as an assessment task. Instead work through the information and video as a class and collaboratively develop responses to answer the questions. Question 2 can be supported with traditional tapestries studied earlier in the unit such as *The Unicorn Tapestries*, to help illustrate the differences in practice. Question 3 may be explored in smaller groups through discussion and summarised points on butcher’s paper.

### LS activities 2 and 3 – introduction to weaving

Teachers may create looms with wider gaps between the nails or slits in the cardboard. Opting for thicker weaving materials will support students with fine motor skill difficulties. Additional support may be necessary to plan and follow different weaving techniques. The teacher may choose to limit the number of weaving techniques students learn based on their needs. Students could experiment with the same tabby weaving technique in different materials.

### LS activity 4 – weaving composition

Students may be encouraged to divide their page in horizontal sections of different thicknesses. Each section can be woven in different materials and/or colours only, without attempting additional weaving techniques unless they feel ready.

### LS activity 5 – prepare for weaving

Teachers may create looms with wider gaps between the nails or slits in the cardboard. Opting for thicker weaving materials will support students with fine motor skill difficulties.

## Learning sequence 5 – finish weaving the landscape and exhibition

**Duration:** suggested duration – 2 weeks

**Outcomes:** LS.1, LS.2, LS.7, LS.9

### LS activity 1 – weaving

Opting for thicker weaving materials will support students with fine motor skill difficulties. Additional support may be necessary to plan and follow different weaving techniques. The teacher may choose to limit the number of weaving techniques students learn based on their needs. Students could experiment with the same tabby weaving technique in different materials.

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