**Kathryn Hendy-Ekers** - Hello. This presentation is for VCE Visual Communication Design for the Study design to be implemented in 2024. This information is part of a suite of videos, and we'll cover Unit 1. My name is Kathy Hendy-Ekers, the Curriculum Manager for Visual Communication Design, Media and Visual Arts. And with me I have Jacinta Patterson, who's an experienced teacher of VCE Visual Communication Design.

So firstly, going through the outline of what this presentation will cover, we'll look at the Study specifications for VCE Visual Communication Design, an overview of Unit 1, the three Areas of Study in Unit 1, teaching approaches with some detailed examples, and the assessment. So just to familiarise yourself, the Study specifications are Terms used across the study and definitions of those terms. So it's really important that you teach these terms with your students and run through them at the start of each unit so they are familiar. There is another video presentation just focusing on the Study specifications, but they are on page 12 to 18 of the Study design. So they are slightly different from what has existed in the current Study design. Some of those terms have changed, and there is additional information, Support material only, in the Additional Support material published on the Study design page.

So we have Visual language, Visual communication practises, Design thinking, the VCD design process, Design ideas, concepts and solutions, Methods, media and materials, Design elements and principles, Fields of design practise, and Aboriginal and Torres Strait Islander histories and cultures. Also defined are the Terms used in the study. So it is really vital that every time you see one of these terms in the study, that your students understand what they mean. So there is Good design, Human-centered design problems, Stakeholders, Design critique, Design pitch and Circular design practises. So when you read through the Study design, you'll see those terms used, and of course look at the other on-demand video. There are quite a few new terms in this study that you do need to consider.

So in Unit 1, the title is Finding, Reframing and Resolving Design Problems. It's the start, and there has been a significant change to Unit 1, broadening the study and really looking at the purpose of Visual Communication Design. So it's starts by looking at the practises and processes used by designers and how they work through human-centered design problems. So there are some examples in the Key Knowledge and Key Skills of how you approach that. So the Visual Communication Design process is also introduced. Also, there is a work on the conceptions of good design, and then looking at the economic, technical, cultural, environmental and social factors of design and some practical activities. So there are practical activities involved in Unit 1.

Across all VCE studies, there is a shift to offer an inquiry focus question at the start of each Area of Study to help you when you are designing your study for your units, for your students. So for Area of Study 1, Reframing design problems, there is a question about 'How designers find and reframe human-centered design problems?' Area of Study 2 is moving on to Solving communication design problems. So looking at visual language and 'How it can communicate to audiences and shape behaviours?' And then the third Area of Study, Design's influence and influences on design. So 'What influences design and what does design influence?' So a bit of a a split conundrum there.

So this slide is taken from the Support material, but it just covers a summary of the content for each Area of Study, and how long we are recommending you address each of those Areas of Study. So you can see that Area of Study 1 is four weeks, Area of Study 2, six weeks, and Area of Study 3, six weeks. So particularly because Area of Study 2 and 3 do have a practical component to them. So there is a Glossary of command terms that I'll touch on. Many of you may be aware of these already. If you've been teaching this study for a while that the VCAA has published a series of terms that we use across all exams and Study designs. And those terms are defined. So if you click on the link, you can also look at how those terms have been defined and look at the study, how they're used across the Study design. So I'm going to start with the Area of Study 1 to hand over to Jacinta. And Jacinta is just going to go through the Areas of Study 1, 2, and 3 for Unit 1. Thanks Jacinta.

**Jacinta Patterson** - Thanks Kathy. I just wanted to touch before I go onto this, what you were talking about Kathy, with the inquiry questions, and please have a think about using them. There's lots of ways you can use them. Whether you want to start an Area of Study off with that question, you might even design assessment tasks that get students to answer those questions. Anyway, Unit 1, Area of Study 1. So students are going to complete or be able to complete and use human-centered research methods to reframe a design problem and identify a communication need. Knowledge that is going to be addressed is conceptions of good design across a range of design disciplines and context.

Looking at the role of visual language in producing good design outcomes. Students will be looking at the Discover and Define stages of the VCD design process, so that's the first two stages. They'll also be looking at techniques for effective collaboration in reframing human-centered design problems and identifying communication needs. Students will look at human-centered research methods including ethical design research practises, strategies for convergent and divergent thinking, techniques for the presentation of human-centered research findings. The content of a brief and its role in reframing ill-designed or ill-defined design problems, and design terminology used in research, analysis, and evaluation. So it's my job now I think on the next few slides to convince you that this isn't a whole lot of work you've got to do, and it's actually a really exciting Area of Study. So let's go Kathy. Next slide.

So in the teaching and learning Support materials that will be coming your way, there are so many activities. You're actually going to find it hard, which ones to pick to get yourself started. So what I'm going to do, first of all, is take you through a few slides of potential teaching and learning activities that you might use to create your own assessment material. You might mix and match them, you might use them to start it off before you then set your students a final task. But the ones I've chosen to share with you today hopefully are going to give you a bit of a taste of what this outcome is. So first up, use this teaching and learning activities and the Support materials to build your own unique course that targets your teaching style and your knowledge and the needs of your students.

For example, why don't you start off this outcome by creating a good and bad design wall. Find examples of design that you would describe as good or bad, and get your students to add these to walls or collections displayed in the classroom. Use this material to stimulate debate about what is the value and success of design from various disciplines, context and time periods. During the discussion, get your students to justify their selections and evaluations. Human-centered research methods, explore a selection of human-centered research methods such as those offered in the Victorian Government Human-Centered Design Playbook. Soon as this presentation is finished, I challenge you all to Google that, and you're going to have a whole lot of resources at your fingertips. Collaborate with others to experience these firsthand and consider their value and potential as divergent thinking strategies when applied to specific design problems. So what we're trying to get our students to do here is to think not just, "I go here, and I look at this for research", but to think of lots and lots of ways that you can get research. And really the ticket to human-centered research is involving other people. Next slide please.

Other ideas you could do is mapping. Engage in a mapping exercise to explore audience or users' behaviours, their context and relationships to a specific design problem or opportunity. Start by establishing the outcome you want to help your user achieve the shifts in thinking or behaviour you hope to support, and any influential barriers or enablers. Use this exercise to inform how, where, and with whom you conduct human-centered research and the types of questions you need to explore. Observational research, observational drawing, let's not forget about that, that is still relevant. Engage in a contextual observation exercise, watching others interacting with an object, space, or an experience. How do they use it? What emotions do they express? And what does their body language communicate? Make notes about your observations and what insights they reveal. Next slide please.

Qualitative methods, synthesise and interpret information gathered from qualitative methods such as interviews, focus groups, questionnaires. Notice a lot of these things I'm talking about. It's involving other people. This is getting back to human-centered research. Highlight, annotate research data, looking for topics and words that frequently appear. And using these insights to establish common themes. Group the data, discuss it, synthesise it, consolidate findings in a diagram or drawing to visualise how these themes relate to one another. Presenting research, visualise research findings in ways that are engaging, accessible, and easy to understand. This might consist of presenting an infographic, graphs, charts, maps, diagrams, symbols, stats, or even summaries. Next slide please.

Defining a communication need. So a lot of us are familiar with this, but we're getting our first time, you know, VCE design students to do this in Unit 1, Outcome 1. With deeper insights gathered from this huge range of human-centered research, students will refine and reframe a human-centered design problem or opportunity. They can pose a single sentence and rephrase this as a challenge statement or how might we question, keeping in mind the audience they wish to serve and the changes that they hope to influence through good design. They use this question or statement to guide the formation of a design brief, describing a communication need and corresponding design criteria. So we've shifted from our students going, "I'm going to design a logo and a package", to really investigating and researching whether that really is indeed the need that needs to be addressed. Next slide please.

So here's a detailed example, and this example I'm going to share with you now does come from bits and pieces, and the examples and ideas that were shared in the teacher resource material. So you could, have that your students working in small groups and individually, they identify and explore problems encountered in everyday life using the Discover and Define stages of the VCD design process. So after working through the Discover and Design stages of the design process, your students are going to do two things, is one, present a research folio or research in their folio, and they're also going to then independently write a brief. Next slide please.

So starting off, 'What is good design?' Students use the Discover stage of the design process to, 1. Build collections of good and bad designs from different contexts, eras, fields of design practise. Create a design wall of good and bad examples and discuss the following, and also discuss. That can be done collaboratively. Well, that's what I think I'll be doing with my students. 2. They then discuss these examples, and to assist this discussion, ask your students to look at Dieter Rams' list of good design principles, which were formulated in the 1970s, but are so still relevant today.

Ask your students to look at the Good Design Australia's Good Design Awards criteria, an amazing website, as well as the Victorian Premiers Design Awards. And then also look at the elements of Country-centered design valued by Aboriginal and Torres Strait Islander communities. Looking at these resources will help your students to have opinions and to look at criteria for examples of good design. All of this, do it collaboratively, group work. Next slide, please.

Then they move on to where they select one example of an object, message, environment, or interactive design that is limited or poorly designed. In groups, students prepare a digital presentation of their chosen problem and then use Dieter Ram's principles of good design to suggest and document changes for improvement. Then ask your students to document their daily routines for one week using methods such as a diary, mapping exercises, or even video recordings. Then in groups, students come back, share their findings. Findings might include, they may have found a poorly worded sign, they may have found a badly worded clothing label that is not very clear in how to wash a garment. Packaging waste, maybe they find an ambiguous social media icon. The Support materials suggest many other ways that students can find design problems. Next slide please.

Next, students will use a Discover stage to do the following. They select one problem to investigate. They conduct human-centered research about their chosen problems, such as mapping exercises, interviews, observations to examine how audiences or users think and behave. They look at the way that visual language is used in good design. They then review the research that has been gathered and they identify key themes and document these in a folio. They brainstorm ways in which the desired shifts in behaviour, or, of the users might be supported by the design of products, experiences, services, or campaigns. Bit of a tip, remember, I don't know if I've said this already, but human-centered research involves the user during the research stages. Next slide, please.

Then they get to the stage where they're going into the Define stage, where they're actually going to choose a problem and define an outcome. So this is the part they're going to do independently. And what they will do then is create their design brief of approximately 500 to 600 words, including things that we are familiar with from our previous Study design. So information on the client, a client need, audience, purpose, context, constraints, and the deliverables, final solutions. Next slide please. Continuing on here for the final assessment of these outcomes, students are going to prepare an independently written design brief, and their research folio, which may have been done collaboratively, including a range of human-centered research and brainstorming exercises completed both as a group and individually. The research folio may include observations, affinity mapping, interviews with stakeholders, diary, record keeping, research, brainstorming exercises, so there's quite a range there. Next slide please.

So the assessment is, 1. Students submit a collection of research to support their defined problem and design brief. This can be either a report or presentation, exploring concepts of good design. The students independently present their report, however, content may have come from both group and independent activities. All students create a presentation documenting human-centered research methods and findings related to a design problem. Finally, the other part of this assessment is an independently prepared written design brief. Next slide please.

Just a few thoughts here when you are planning this outcome. So depending on the design problem chosen, the brief can be used to support the remaining outcomes of this unit, so Outcomes 2 and 3. As a teacher, you have the flexibility on how to manage Outcomes 1 to 3 to suit the needs of your students. There is no requirement for students to resolve the design problem they propose. Students therefore could be encouraged to pose problems without concern for study-imposed constraints such as timelines, available resources, or existing levels of expertise. The Discover stage is about providing students with the time and the opportunity to select problems worth solving, to be able to unpack the problem, to find out more about the stakeholders, including audience and user. To be able to make a more informed choice about potential presentation formats, such as brochures, flyers, posters, or an interactive app. Next slide, please.

Collaboration is really important to this outcome and should be planned for. That's part of your job and your planning and your teaching. Collaboration is not just group work. After defining a need, students independently write their own brief. Human-centered research invites students to engage with the stakeholders, specifically the target audience. Ethical research teaches students to be respectful, responsible, and honest when collecting data about their target audience. There are many great resources to support students' learning around the concept of good design, and many of these are actually outlined in the teacher Support material. Next slide please.

So to finish up, Unit 1, Outcome 1 is very new, but it's so important and it's a wonderful opportunity for your students to learn how to find problems that are worth solving. The next Area of Study is around branding, and a lot of you're going to feel more familiar with this, and some of the knowledge that students will be looking at is; the role of the brief in developing and evaluating design solutions, legal, ethical obligations of designers relating to copyright and intellectual property, methods used to generate, refine, and resolve communication design solutions, the role of divergent and convergent thinking in a design process, techniques for engaging and influencing audiences or users using visual language, the features and functions of design elements and principles, including typographic conventions and the Gestalt principles of visual perception.

Manual and digital methods, media and materials used to develop and produce communication design solutions, techniques to present and critique design ideas, techniques to deliver and respond to constructive feedback. The extent to which resolved design solutions meet the requirement of the brief, and of course appropriate design terminology. Next slide please, Kathy.

So some teaching and learning activities. I've just pulled out a few, but again, it's up to you. You can pick and choose these. Put these together to create your own teaching plan to meet the needs of this outcome. So starting off, brand, visual identities and logos. Identify the components involved in creating a brand, including the differences between brand, visual identity, and a logo. Provide examples of how visual language is used to create engagement with an intended audience, and to tell the story of a company or a business. Working in small groups, students select a company or a business and identify the elements of the brand, such as graphic icons, typography, signature colour palette, and who knows, maybe even a slogan or a bit of a song. Okay, next slide.

Okay, this is a really great find. 'kit of parts', a unique approach to creating a brand. Using the inspiring term, 'kit of parts', used by designer, Andrew Blauvelt, I hope I pronounced his name correctly, students create a 'kit of parts' for the purpose of designing an identity for a company or a business. First, they could select elements such as straight lines, curved lines, and squares, and a specific colour palette. Next, manipulate the elements manually or digitally through photography to create a collage or an aesthetic style, even construct, using materials such as modelling clay. Arrange the elements to create the brand, which may include a logo, type, icons, patterns, and a colour palette. The elements could then be further manipulated to create other aspects of the brand, including a pattern or an image that can be used alongside a logo and a typeface. Next slide please.

Context mapping, create a list of words focusing on a mix of adjectives and nouns associated with the context related to the company or the business identified in a design brief. For example, if the context is the beach or seaside, a list of words may include hot, shoreline, driftwood, waves, or dunes. Use each of these words to generate an idea when using visualisation drawing to ideate icons, symbols, or logos. Next slide please. Semiotics, symbols, icons, and logos. Ask students to select an object related to the design brief and complete the following exercises. Photograph the object, recreate the object using collage, use the design elements and principles to recreate the object. Using the previous exercises, design a symbol, icon, or a logo based upon your object. This activity does not need to be based upon an object. You could look at places, environments, people or animals, depending on the constraints of the design brief. Extend further using divergent thinking such as SCAMPER or Forced Associations. Next slide, please Kathy.

Mood boards, create three different mood boards to visualise a company or a business before manually or digitally documenting these ideas. Collect colours, patterns, typefaces, shapes, photographs, drawings and textures. Present the mood boards to a group of peers for feedback, explaining the directions and create and differences between each mood board. Keep an open mind and think broadly when creating the mood boards and reflecting on feedback. Next slide please.

Here's a detailed example. So remember, this is just one idea. You could do this differently depending on what you might want to choose from the teacher resource materials. Provide students with a brief such as the example and the Support materials, branding design for Horizon Regional Art Gallery. Alternatively, students choose a company or a business to create a visual language, or use the brief created in Unit 1, Outcome 1. After working through the Develop and Deliver stages of the VCD design process, students present their final solutions as a style guide. Notice that this outcome, students are only working in the Develop and the Deliver stage because you'll be giving them an actual brief. The deliverables could include a logo, colour palette, typography specifications, branding guidelines in the form of a style guide, application to format, such as takeaway coffee cups, swing tags, wristbands, et cetera. Next slide please.

Students then unpack the design brief, taking note of the design criteria, including the target audience, constraints and expectations, such as a logo that can be rescaled, work in black and white, as well as colour. A set of three icons, such as a 'Do not touch' icon, 'Do not photograph' and 'Restrooms'. A pattern that could be used with or without the logo and a specific typeface. Notice that this language or these four bullet points, this is what becomes the design criteria. And you might see that terminology used throughout the new Study design. Don't be frightened by it. This is what design criteria looks like. Next slide, please.

Using a human-centered approach, students investigate and research the needs of the stakeholders. They collect sources of inspiration, which involve both primary and secondary research, and adopt correct conventions for acknowledging sources of inspiration. So we are not looking at the Discover stage. However, that doesn't mean that students aren't going to do a little bit of research to get them started in this Develop stage. And remember that our design process is iterative. So primary research might be visiting galleries and exhibition spaces. You might be lucky enough to be able to take your students on a physical or a virtual excursion to a gallery. Secondary research could be collect examples of branding for galleries, including logos, signage, and associated imagery. Students create research pages annotating the use of visual language and starting points for their own work. Next slide, please.

Detailed example, students collect examples of their branding and use convergent thinking strategies to find starting points. This might be a brand matrix for synthesising logos. You might actually give your students labels the four quadrants, or you actually ask your students to come up with their own terms to create a brand matrix. Next slide please. Students then unpack what visual language is, for example, use of specific design elements and principles, type, colour palettes, specific imagery, style. These are the sorts of things that create a visual language for branding. Next slide, please.

Students will brainstorm ideas for a logo using both written and ideation drawings. Encourage the generation of a wide range of ideas for a logo. Students utilise divergent thinking strategies such as action verbs, context mapping, SCAMPER, and forced associations. Next slide, please. When generating ideas, the design elements and principles, and the Gestalt principles of visual perception are deliberately explored, such as adjusting line weights, using organic and geometric shapes and forms, exploring texture, pattern, cropping and balance. The Gestalt principles are really useful for arranging visual information. Some of them do overlap with our current design principles, but when you're actually putting together layout, they're extremely effective, and I hope you enjoy getting to know them. Next slide, please.

Exploration of a range of manual and digital methods, media and materials are undertaken to investigate potential ways to make an original image. Students might create manual textures that are scanned to be further edited digitally, or to use as a concept for an image or a logo, or even type. Next slide please.

They explore a range of manual and digital methods, media and materials, and these are undertaken to investigate potential ways to make an original image. Students might create manual textures that are scanned to be further edited digitally to use as a concept, again, for an image, or a logo, or even type. Next slide please.

Students then critique potential directions for a logo with a small group of peers, reflecting on feedback from the critique, and using convergent thinking strategies, students select one logo idea to further develop and refine. A bit of a note on critique, they're like a baby version of our pitch that our students all do in Unit 4. The critique, you will need to show your students how to do one. The idea is that they're critiquing before they get too far into the design process. It's a chance to share some of those initial ideas to help with feedback, to help with further refinement using the feedback gathered. Once a concept for a logo has been created, fonts are chosen or created along with a colour palette. Students generate ideas for icons, focusing on figure ground, and using only black and white. Students choose fonts and deliberately use typographic conventions. Design work is refined using mockups and convergent thinking strategies, referring back to the brief. Next slide please.

I note on the critique, although I've already said it. Before a critique takes place, teachers should address the scope, purpose, length, format, and rules so that students are well prepared, and feedback is targeted and purposeful. Participants in larger groups should be allocated roles, such as a facilitator, a note taker, ensuring feedback is recorded, concise and specific, and that all voices are heard. It is important that critiques are driven by positive conversation, aimed at enhancing the work, and that negative, personal or bias comments are to be avoided. So way before you do your critiques, spend that time with your students to teach them about how to do a critique. Next slide please.

In groups, students investigate examples of existing style guides, and discuss contents, layout, hierarchy, and clarity of information. They then design an original layout for their style guide using Gestalt principles of perception when organising visual and any written information. They then present their resolved design solutions in digital or printed style guides, along with their visual diary work. Next slide please.

Some thoughts on planning this outcome. This outcome can be combined with Outcome 1, where students use the design brief written in Outcome 1, to define the project and the communication need for this outcome. Students learn about the role of visual language in this particular Area of Study and the voice and story of a brand or business. Teachers should use this outcome to introduce or revisit the design elements and principles, together with the Gestalt principles of visual perception and typographic conventions. This outcome also introduces students to issues of copyright and intellectual property, and these expectations should be embedded in all practical tasks. Next slide, please.

Area of Study 2 also asks students to engage in a design critique for the very first time. And so skills in giving and receiving feedback should be scaffolded appropriately. Students might, at this stage of their studies, participate in small group discussions about their work in progress, adopting descriptive design terminology, and practising the delivery of constructive comments to their peers. Next slide please. Assessment will be a folio of work demonstrating the Develop and the Deliver stages of the VCD design process to create visual language for a business or a brand, and presentation of a design concepts for a critique. Next slide please.

The last outcome for Unit 1 is students will be able to develop a sustainable object considering designs' influence and factors that influence design. The knowledge they'll be looking at is influences on design, such as economic, technological, cultural, environmental, and social factors. The influence of design on behaviours, interactions, systems and outcomes, sustainable and circular design practises and their value. Both manual and digital methods, elements and principles relevant to the design of 3D objects. Students will be looking at rendering techniques used to simulate surfaces, materials, texture and form, and depict the direction of light, shade and shadow. Technical drawing conventions appropriate for the documentation of objects, and of course, design terminology. This outcome like the previous outcome will be very familiar to a lot of you. Next slide, please.

So some teaching and learning activities. Again, there are just oodles that are coming your way in the teacher resource materials. So again, pick ones, bring them together, and create your own assessment task that will fulfil the needs of this Area of Study. So here's some ideas, some starting points. Historical influences on design. Your students will need to research historical influences on design, such as war, politics, considering social, technological, cultural, environmental, and economic impacts. Students find examples of designs from the 20th century, such as William Miller's inflatable chair from 1944. It's pretty cool, made and manufactured from post-war materials and production techniques, documenting these in their folio with explanatory annotations. This can then be contrasted with contemporary examples, such as products created during the recent pandemic to reduce the spread of COVID-19, such as PPE gear, screens, et cetera. Next slide please.

Students then need to look at, or they could look at the lifecycles of objects. Ask them to examine the entire lifecycle of a designed object, including how it functions as part of a larger system or service, as well as the influence of fast fashion, such as AirRobe and Circular design practises. Students engage in a debate about the shape and extent of the designer's ethical and environmental obligations. For example, are designers responsible for the entire lifecycle of a product, building, or service beyond the initial design stage? Are they accountable for the use and disposal of their designs? Is human-centered design actually good for the planet? Next slide please.

 Another activity, myths and truths about circular design. Introduce your students to the work of the Ellen Macarthur Foundation and investigate myths and truths about circular design, including ideas around recycling, making products durable and the iterative process. I just want to do a plug here for Ellen's work. You just need to Google 'Ellen Macarthur Foundation', and you are going to get a wealth of information on circular design. That was one of my favourite places when I had to upskill and learn about circular design myself. Next slide, please.

In groups, ask your students to research and analyse past and present influences on design. What has influenced design in the past and what influences design today? Again, in groups, research and analyse the influence of design in past and present context. How has design influenced past context, and how has design influenced present context? Next slide please. Then ask your students to look at circular design practises. Look at the work of companies, such as Precious Plastics Melbourne. Although students do not have to produce a physical prototype for this outcome, they could look at 3D printing, or making a prototype of their design to test ideas. If your school does have access to a 3D printer, look at using recycled plastics. Find examples of objects that come from a circular design practise. Research and discuss the impact of fast fashion on the planet. Next slide please.

Introduce your students to a product or an object whose design has changed over time, for example, a handheld juicer. Create a timeline with imagery and annotations, which depicts the factors that have influenced the design's evolution, as well as the impact it's had on society. In response to a brief, students then consider sustainable materials, circular design, and the environment to create their own design for a juicer. Use human-centered research methods to record students' feedback and determine how design impacted either negatively or positively on the experience when using the object. Consider how the object was designed differently in the past and how it might evolve in the future. Just to the right there, you see a little bit of a citrus juicer squeezer research. It's pretty easy to ask students to bring in a whole collection of different handheld juicers. You could actually get your students to actually do the juicing, and then get them to prepare notes. There's a perfect example of using human-centered research. Next slide please.

Continuing on with this juicer project, why don't you provide a brief introduction on the history of juicers and the evolution of their design? Students research and collect images of juicers from different time periods, noting key movements. They then discuss the impact on the design of juicers that's been had by society and other design movements such as health and wellness. If juicers' are not up to, are not what you are thinking you want to do, there's heaps of other kitchen appliances or handheld objects, such as a vegetable peeler or even gardening tools that you could look at. Next slide please.

Students then are given a brief which asks them to imagine a juicer in 2030. The brief would outline the client need, that being the design of a juicer that is either cost effective, integrates new technologies, and or inspires positive social change. Students consider how it may be designed differently, what materials it might use, the features it could have, how it would improve sustainability and minimise its negative impact on the environment. They could consider circular design practises to consider the juicer's lifecycle and how it may be reused or repurposed once its initial purpose is served. Next slide please.

Students then employ divergent thinking strategies, such as brainstorms, what if, SCAMPER, action verbs, et cetera to develop design ideas for the juicer, which considers the design elements and principles, materials, methods and media. They draw design ideas throughout their folio, annotating justifications for design decisions and critical evaluations for strengths and weaknesses. Students then present developed concepts for critique and make refinements to the design of choice based on feedback. Next slide please. Students then create finalised rendered isometric and planometric drawings of the juicer to represent its structure and aesthetic qualities using a combination of manual and or digital methods and two-dimensional diagrams to detail how it may be used in the future. Notice that in this example here, I'm talking about both isometric and planometric. The Study design has shifted a little bit from providing, you know, strict lists of types of drawings that we need to do for each field to becoming more open. Next slide please.

And here's some examples of some student works looking at juicer designs. Next slide please. Thoughts when planning this outcome. This outcome could be combined with Outcome 1, 2, and 3. One way to imagine this might be to start with Outcome 3 and work backwards. So for example, not getting your students to work backwards, but the thinking. You might think about what students might do for Outcome 3, such as designing a vegetable peeler with sustainability and a circular design practise. You then might think, okay, we could actually design the branding for that vegetable peeler.

And then finally, Outcome 1 could be looking at examples of good and bad design, eventually focusing on examples based upon kitchen gadgets. So obviously if you were going to do this, you would go Outcome 1, 2 and 3 with your students. However, the thinking that might help you is if you think about it in reverse. So students should learn about circular design practises and consider the lifecycle of their own design solution. Teachers should ensure that the brief poses a problem that can be solved in a range of innovative ways, and that a sustainable solution is stipulated. Next slide, please.

When planning this outcome, this outcome introduces students to documentation drawings, used when designing three-dimensional objects. And so teachers must explicitly teach appropriate drawing systems and conventions aligned with relevant Australian standards of technical drawing. Teachers should also introduce rendering techniques used to stipulate surface materials, textures, form, and explicitly teach methods used to depict the direction of light, shade, and cast shadows. Next slide please. And the assessment of this outcome is a folio of work demonstrating the Develop and Deliver stages, so just like Outcome 2, students are not looking at the first two stages. And using circular design practises to develop a sustainable object. This may include a collection of finished drawings and supporting pages of research and generation of ideas with annotations. It may include a final presentation such as a concept board. Next slide please. And that's it.

**Kathryn Hendy-Ekers** - So if you need any further questions about Unit 1 or any aspect of the Visual Communication Design Study design, please do not hesitate to contact me, and I'll put you in touch with some of these experienced people to give you some support. So thank you very much, Jacinta.

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