

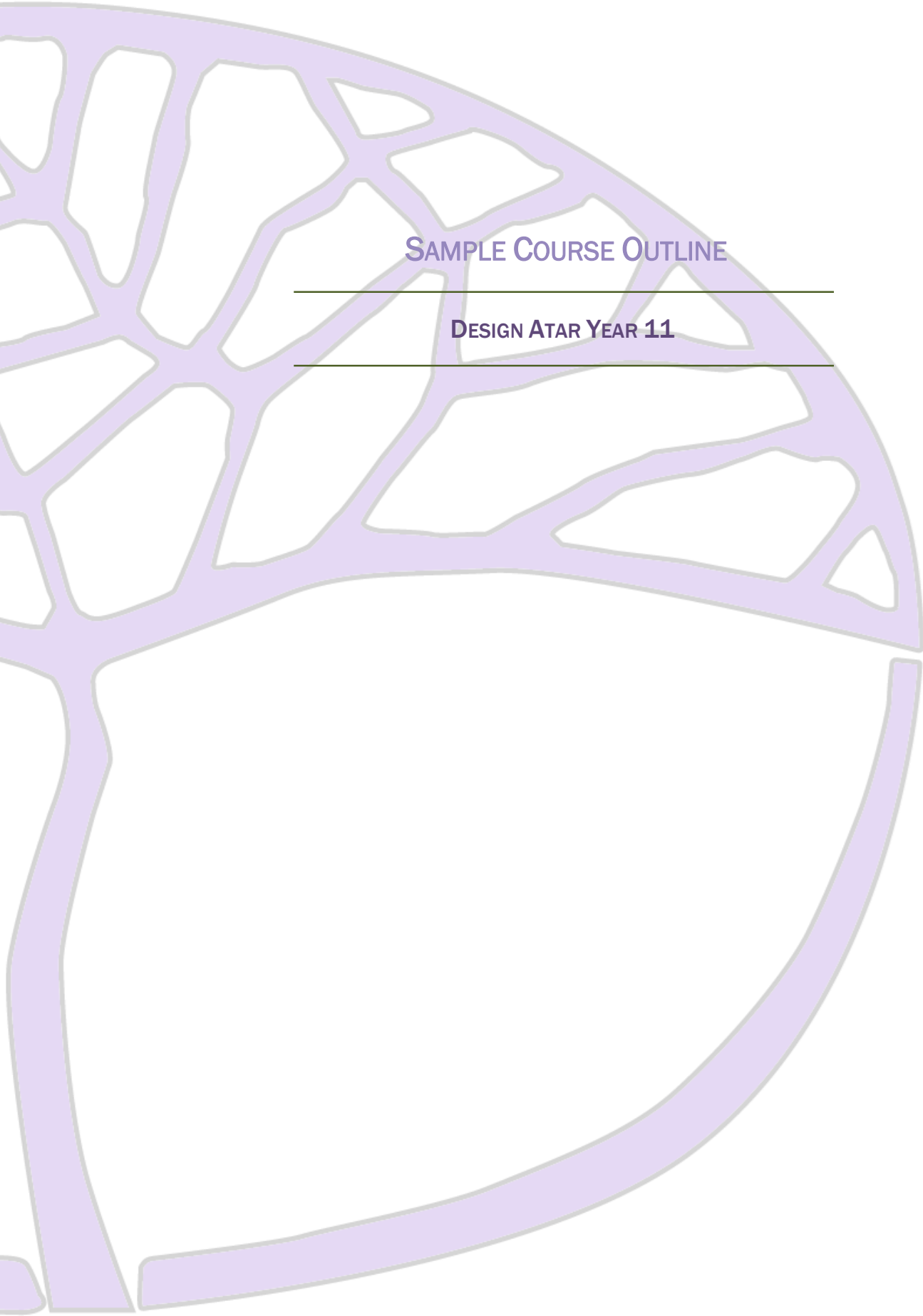


## SAMPLE COURSE OUTLINE

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### DESIGN ATAR YEAR 11

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## Sample course outline

### Design – ATAR Year 11

#### Unit 1 and Unit 2

#### Semester 1 – Unit 1

Week	Key teaching points	Syllabus content
1–2	<p><b>Overview of the course and assessment requirements of Unit 1</b></p> <p>Establish best practice for collation and storage of design process work (e.g. sketchbook or A3 folder for loose pages; date back of each page; only work on single side of paper; if digitally sketching, upload and back up regularly; annotate and keep everything).</p> <p>Review a selection of design examples from various design periods. Include a range of design forms/fields. Study the design elements and principles. Investigate Gestalt principles of perception. Introduce students to aspects of typography.</p> <p>Commence <b>Task 1: Design Inspiration (Part A: Investigation of historical/contemporary designs)</b></p> <p>Introduce the task, emphasising the importance of understanding how historical designs inspire and inform contemporary designs. Discuss the requirements of the task.</p> <p><b>What students need to do:</b></p> <ol style="list-style-type: none"> <li>1. Select a design period or designer from the Design Inspirations table (or choose an alternative). *</li> <li>2. Find at least three design examples that best represent the chosen design period or designer.</li> <li>3. Determine the designer/s the work is attributed to and the date and/or period of creation.</li> <li>4. Annotate examples, exploring the use of design elements and principles, Gestalt principles of perception and/or typography.</li> <li>5. Identify the key visual motifs, features and/or concepts used in the designs.</li> <li>6. Explore the key materials, techniques and/or technologies used in the designs.</li> <li>7. Consider how the social, cultural and/or political contexts may have influenced the designs.</li> <li>8. Prepare a written report that summarises all relevant information.</li> <li>9. Acknowledge all sources of information and images in a reference list.</li> </ol> <p>* Teachers may wish to ensure a diverse range of design periods or designers are selected to allow for more depth in the design database of infographics (Part B).</p>	<p><b>Design Knowledge</b></p> <ul style="list-style-type: none"> <li>• characteristics and application of the elements of design</li> <li>• characteristics and application of design principles</li> <li>• identification of different typographic styles</li> <li>• characteristics of Gestalt principles of perception</li> <li>• investigation of historical and/or contemporary designs appropriate to a design brief: <ul style="list-style-type: none"> <li>▪ designer/s attributed to the work</li> <li>▪ date and/or period of creation</li> <li>▪ social, cultural and/or political context/s</li> <li>▪ key visual motifs, features and/or concepts</li> <li>▪ key materials, techniques and/or technologies</li> </ul> </li> </ul> <p><b>Design Responsibilities</b></p> <ul style="list-style-type: none"> <li>• consider the categories of intellectual property (IP) that legally protect original ideas from being copied or imitated: <ul style="list-style-type: none"> <li>▪ copyright</li> <li>▪ registered design</li> <li>▪ patents</li> <li>▪ trademark</li> </ul> </li> </ul>

Week	Key teaching points	Syllabus content
3–4	<p>Using selected examples from the chosen design period or designer, students explore, identify and annotate design elements and principles, Gestalt principles of perception and/or typography within the works.</p> <p>Students work independently to complete Part A of Task 1.</p> <p>Commence <b>Task 1: Design Inspiration (Part B: Infographic visual communication)</b></p> <p>Review a range of infographic examples. Study the use of design elements and principles. Discuss the application of Gestalt principles of perception. Analyse the use of typography: hierarchy, alignment and balance of type styles.</p> <p>Explore the use of semiotic concepts to create meaning. Share examples of how semiotics has been used in infographic design to visually communicate information in a clear, engaging and efficient way.</p> <p>Students create an infographic in the style of their selected designer/design period. The infographic should summarise the key aspects of the design period or designer’s work they investigated in Part A.</p> <p>Students must demonstrate an understanding of the design elements and principles, Gestalt principles of perception and typography when creating their infographic.</p> <p>Infographic construction methods are up to the teacher or student. These methods are not limited to digital mediums. Customisable online templates may be used.</p>	<p><b>Design Knowledge</b></p> <ul style="list-style-type: none"> <li>• characteristics and application of the elements of design</li> <li>• characteristics and application of design principles</li> <li>• identification of different typographic styles</li> <li>• characteristics of Gestalt principles of perception</li> </ul> <p><b>Develop</b></p> <ul style="list-style-type: none"> <li>• recognise semiotic concepts evident in design, including: <ul style="list-style-type: none"> <li>▪ sign – symbol, index, icon</li> <li>▪ signifier</li> <li>▪ signified</li> </ul> </li> </ul>
5–6	<p><b>Task 1: Design Inspiration (Parts A and B) Due Week 5</b></p> <p>Students are introduced to the design process, focusing on the comparison of linear and iterative processes.</p> <p><b>Design brief → Research → Ideate → Develop → Refine → Produce</b></p> <p>Discuss the limitations of a linear design process when compared to an iterative design process.</p> <p>Explore the Double Diamond design process model. Ask students to sketch their own version of the diagram and label all parts. Explain that this model will be used in Task 2.</p>	<p><b>Design frameworks</b></p> <ul style="list-style-type: none"> <li>• understand the limitations of a linear design process: <ul style="list-style-type: none"> <li>▪ design brief</li> <li>▪ research</li> <li>▪ ideate</li> <li>▪ develop</li> <li>▪ refine</li> <li>▪ produce</li> </ul> </li> <li>• introduction to an iterative design process: <ul style="list-style-type: none"> <li>▪ Double Diamond model <ul style="list-style-type: none"> <li>○ discover</li> <li>○ define</li> <li>○ develop</li> <li>○ deliver</li> </ul> </li> </ul> </li> </ul>

Week	Key teaching points	Syllabus content
7–8	<p>Commence <b>Task 2: Present a Representation</b></p> <p>Introduce the task, emphasising that students will select a design problem and apply Design Thinking techniques to develop ideas and test concepts. Students will continually iterate and refine their ideas to present the best design solution/outcome. They will use the design movement or designer they investigated in Task 1 to inform their design decisions.</p> <p>Discuss the requirements of the task.</p> <p><b>What students need to do:</b></p> <ol style="list-style-type: none"> <li>1. Select a design problem from the Design Brief Ideas table (or choose an alternative*).</li> <li>2. Research the design problem and apply Design Thinking strategies as part of the <b>Discover</b> phase of the design process. Use the Target Audience Descriptors table to establish a thorough understanding of who the design is for.</li> <li>3. Complete the <b>Define</b> phase of the design process by developing a comprehensive design brief.</li> <li>4. Include relevant information from the Response Task 1 in the design brief.</li> <li>5. Apply creative and divergent Design Thinking strategies to develop many ideas inspired by the design brief as part of the <b>Develop</b> phase of the design process.</li> <li>6. Work with low-fidelity methods to ensure you can quickly and easily make iterations when refining ideas. Make succinct annotations to support decision making.</li> <li>7. Apply critical and convergent Design Thinking while developing prototypes of the ideas.</li> <li>8. Engage with the target audience/end users to test and further refine ideas as part of the <b>Deliver</b> phase of the design process.</li> <li>9. Present the refined design outcome as part of a design proposal, along with evidence of Design Thinking.</li> </ol> <p>* Design problems and outcomes do not have to be selected from the Design Brief Ideas table. This table can be used as a starting point to trigger potential ideas. Students should be encouraged to brainstorm and select a local, national or international issue that is important to them.</p> <p>Begin the <b>Discover</b> phase of the Double Diamond design process, where the focus is on divergent thinking.</p> <p>Students explore their selected design problem, need or opportunity. This may involve investigating the cause, solution and related issues of the identified problem.</p>	<p><b>Discover</b></p> <ul style="list-style-type: none"> <li>• interpret a specified design need or problem</li> <li>• identify and develop a target audience/end-user profile: <ul style="list-style-type: none"> <li>▪ demographic characteristics</li> <li>▪ psychographic segmentation, for example: <ul style="list-style-type: none"> <li>○ attitudes and values</li> <li>○ lifestyle</li> <li>○ personality</li> <li>○ priorities and motivations</li> <li>○ social status</li> <li>○ VALS™ model</li> </ul> </li> </ul> </li> <li>• identify and classify stakeholders: <ul style="list-style-type: none"> <li>▪ power vs interest grid</li> </ul> </li> <li>• explore sources of inspiration, for example: <ul style="list-style-type: none"> <li>▪ site/location</li> <li>▪ similar or competitive designs</li> <li>▪ visual stimulation/mood boards</li> <li>▪ colour/material swatches</li> <li>▪ historical and/or contemporary designs</li> </ul> </li> <li>• reflect on and summarise the discovery phase</li> </ul>

Week	Key teaching points	Syllabus content
	<p>Create a series of 'How might we ...' questions based on insights or concerns, for example:</p> <ul style="list-style-type: none"><li>• How might we address this issue?</li><li>• How might we change behaviour, inform or educate the target audience?</li><li>• How might we incorporate your sources of inspiration (Task 1) into this project?</li><li>• How might we use materials to create a meaningful design?</li></ul> <p>Identify and develop a target audience/end-user profile by investigating demographic characteristics and psychographic segmentation.</p> <p>Establish the target audience understanding of the problem or issue. This may involve a broad audience survey where a misunderstanding around the issue is identified. The target audience may be narrowed after analysis of the survey results. Reminder: if you wish to change a behaviour, don't target an audience who already demonstrate the desired behaviour.</p> <p>Students need to discover what design outcomes/forms/mediums would best engage the target audience/end user. Use brainstorm, mind maps, graphs, mood boards and other sources of inspiration to support this discovery.</p>	

Week	Key teaching points	Syllabus content
9	<p>Begin the <b>Define</b> phase of the Double Diamond design process, where the focus is on convergent thinking.</p> <p>After reflecting on the research and information unearthed in the Discover phase, students use this data to develop a comprehensive design brief. Ensure they include relevant information from Task 1.</p> <p>A comprehensive design brief includes:</p> <ul style="list-style-type: none"> <li>• <b>Core design problem</b> (what) – clearly define the design problem, opportunity or need</li> <li>• <b>Stakeholders</b> (who) – in addition to the target audience, identify the different groups of people who may be affected by the design outcome</li> <li>• <b>Aim or purpose of the design</b> (why) – outline your client’s needs and/or why it is required</li> <li>• <b>Constraints</b> (when/how) – specify the time frame, budget, materials/technologies and any special considerations or requirements</li> <li>• <b>Context of the design</b> (where) – understand where the design outcome will be used, seen or applied</li> <li>• <b>Deliverables</b> – outline clear expectations for the design proposal and the submission requirements.</li> </ul>	<p><b>Define</b></p> <ul style="list-style-type: none"> <li>• interpretation of the design brief that includes: <ul style="list-style-type: none"> <li>▪ core design problem</li> <li>▪ stakeholders <ul style="list-style-type: none"> <li>○ client</li> <li>○ others</li> </ul> </li> <li>▪ target audience/end-user characteristics</li> <li>▪ aim or purpose of the design</li> <li>▪ constraints <ul style="list-style-type: none"> <li>○ timeframe</li> <li>○ cost analysis or budget</li> <li>○ special considerations or requirements</li> <li>○ materials and technologies</li> </ul> </li> <li>▪ context of the design <ul style="list-style-type: none"> <li>○ where will it be used, seen or applied</li> </ul> </li> <li>▪ deliverables <ul style="list-style-type: none"> <li>○ expectations for communicating the design proposal</li> </ul> </li> </ul> </li> </ul>
10–11	<p>Begin the <b>Develop</b> phase of the Double Diamond design process with a focus on divergent thinking.</p> <p>Students apply a range of creative Design Thinking strategies to generate multiple ideas.</p> <p>Create concept maps and/or visual brainstorms to unpack the design brief. Try to make connections between concepts to develop more complex ideas.</p> <p>Encourage students to use low-fidelity techniques, be visual and include illustrations.</p> <p>Try not to edit at this stage. Stay open to all possibilities, creating freeform and loose sketches quickly. Add succinct annotations to help communicate ideas.</p> <p>Using synectic triggers, students begin to incorporate the characteristics identified in Design Inspiration Task 1.</p>	<p><b>Develop</b></p> <ul style="list-style-type: none"> <li>• application of creative Design Thinking strategies to generate multiple ideas inspired by the design brief, for example: <ul style="list-style-type: none"> <li>▪ concept maps</li> <li>▪ visual brainstorming</li> <li>▪ forced associations</li> <li>▪ Bloom's action verbs</li> <li>▪ SCAMPER</li> <li>▪ Six Thinking Hats® system</li> <li>▪ synectic triggers</li> </ul> </li> </ul>

Week	Key teaching points	Syllabus content
	<p>Consider the categories of intellectual property (IP) that protect the designers you are being inspired by to ensure you are not directly copying their work.</p> <p>Students review relevant national and/or international standards to ensure the safety, reliability, consistency and quality of their designs. They must apply occupational safety and health (OSH) concepts and consider applying sustainable strategies to reduce the environmental impact of their designs.</p> <p>Students continually reflect on the design brief to refine their ideas. They assess their ideas and select the strongest concepts. They may begin to seek feedback from stakeholder, target audience and/or end-user groups.</p> <p>Iterations become increasingly detailed or more complex as the preferred concepts are developed in response to stakeholder feedback. Some ideas may get rejected but should never be completely discarded.</p> <p>Encourage students to keep all low-fidelity sketches and development iterations in a sketch book, file or digital folder. This is evidence of Design Thinking that demonstrates their application of the design process.</p>	<ul style="list-style-type: none"> <li>• use of drawing and low-fidelity methods to visualise information and ideas</li> <li>• reflect on and refine ideas through annotated iterations</li> <li>• reflect and summarise the develop phase</li> </ul> <p><b>Design Responsibilities</b></p> <ul style="list-style-type: none"> <li>• consider the categories of intellectual property (IP) that legally protect original ideas from being copied or imitated: <ul style="list-style-type: none"> <li>▪ copyright</li> <li>▪ registered design</li> <li>▪ patents</li> <li>▪ trademark</li> </ul> </li> <li>• awareness of national and/or international standards to ensure safety, reliability, consistency and quality of designs</li> <li>• understand occupational safety and health (OSH) concepts and their impact in design: <ul style="list-style-type: none"> <li>▪ ergonomics <ul style="list-style-type: none"> <li>○ ensuring designs are compatible with the needs, abilities and limitations of the user</li> </ul> </li> <li>▪ safe design <ul style="list-style-type: none"> <li>○ hazard identification and risk assessment to eliminate the risk of injury throughout the life of the design</li> </ul> </li> </ul> </li> <li>• consider sustainability strategies to reduce environmental impact during the design life cycle</li> </ul>



Week	Key teaching points	Syllabus content
12	<p>Begin the <b>Deliver</b> phase of the Double Diamond design process with a focus on convergent thinking.</p> <p>Students apply critical Design Thinking strategies to further iterate and refine ideas.</p> <p>They investigate and experiment with various materials and/or techniques while making low-fidelity physical and/or digital prototypes. These prototypes are used to test the effectiveness of design ideas.</p> <p>Target audience/end-user feedback is sought through direct questioning, qualitative surveys and/or user testing. Students assess and implement modifications where required. Designs must be continually checked against the design brief to ensure they meet specified requirements.</p> <p>Students begin to use high-fidelity skills and/or techniques to produce refined prototypes. They experiment with appropriate presentation formats to best communicate their preferred design outcome.</p> <p>Students are aware of the common design conventions for communicating their designs accurately and effectively. These are applied to the design outcome and/or design proposal where required.</p>	<p><b>Deliver</b></p> <ul style="list-style-type: none"> <li>• application of critical Design Thinking to support decision making, for example: <ul style="list-style-type: none"> <li>▪ compare and contrast</li> <li>▪ graphic organisers</li> <li>▪ persuasion map</li> <li>▪ PMI chart</li> <li>▪ Six Thinking Hats® system</li> <li>▪ SWOT analysis</li> </ul> </li> <li>• experimentation with physical and/or digital low-fidelity prototyping to test the effectiveness of design ideas</li> <li>• investigate materials and/or techniques relevant to the design brief</li> <li>• consider design conventions relevant to the design outcomes</li> <li>• explore target audience/end-user feedback methods, for example: <ul style="list-style-type: none"> <li>▪ qualitative research</li> <li>▪ usability testing</li> <li>▪ questioning/surveys/user-based evaluation</li> </ul> </li> <li>• refinement of prototype/s to meet the design brief</li> <li>• experiment with presentation formats to communicate a design outcome</li> </ul>

Week	Key teaching points	Syllabus content
13–14	<p>Revision of topics in preparation for the Task 3 in-class response.</p> <p><b>Task 3: In-class Response</b> Week 13</p> <p>Continue with the Deliver phase. Students complete their refined design outcome, presented as a design proposal (maximum four A3 pages).</p> <p>Ensure the final design proposal delivers all aspects of the design brief.</p> <p>Students collate evidence of their Design Thinking for submission alongside the design proposal. This is essential to demonstrate their application of the design process.</p> <p><b>Task 2: Present a Representation</b> Due Week 14</p>	<p><b>Deliver</b></p> <ul style="list-style-type: none"> <li>application of skills to communicate a design outcome</li> </ul>
15	Revision of syllabus content from Unit 1 for the Task 4 written examination.	
Examination week	<p><b>Task 4: Semester 1 Written Examination</b></p> <p>A representative sample of Unit 1 syllabus content.</p>	

## Semester 2 – Unit 2

Week	Key teaching points	Syllabus content
1	<p><b>Overview of the course outline and assessment requirements of Unit 2.</b></p> <p>Reiterate best practice for collation and storage of design process work.</p> <p>Begin the <b>Discover</b> phase of the Double Diamond design process.</p> <p>Review a selection of user-centred design examples. Include a range of design forms/design fields. Consider the following examples:</p> <ul style="list-style-type: none"> <li>• Samsung: FreeStyle Bluetooth projector</li> <li>• Fitbit: fitness tracker</li> <li>• HelloFresh: meal subscription boxes</li> <li>• Aalto: patient self-injection device</li> <li>• Breezm: custom 3D printed glasses.</li> </ul> <p>Identify how the user has been considered, consulted and catered for throughout the design process.</p> <p>Discuss how the branding, packaging and graphics support the user’s engagement with these designs.</p> <p>Analyse the application of design elements and principles, Gestalt principles of perception and/or typography within the works.</p> <p>Consider how communication strategies (emotion, humour, metaphor, shock tactics) have been applied to engage the end user.</p> <p>Commence <b>Task 5: User-Centred Design</b></p> <p>Introduce the task, emphasising that students will apply the Double Diamond design process model to design products or services for an end-user to address an issue (for example Climate Change*).</p> <p>Students will use the stakeholder grid and target audience/end-user profile they develop in Task 6 to make informed and purposeful design decisions. Discuss the requirements of the task.</p>	<p><b>Design Knowledge</b></p> <ul style="list-style-type: none"> <li>• characteristics and application of the elements of design</li> <li>• characteristics and application of design principles</li> <li>• understanding of typographic terminology</li> <li>• application of Gestalt principles of perception</li> <li>• interpretation of relevant historical and/or contemporary designs</li> </ul> <p><b>Design Frameworks</b></p> <ul style="list-style-type: none"> <li>• application and experimentation with an iterative design process: <ul style="list-style-type: none"> <li>▪ Double Diamond model <ul style="list-style-type: none"> <li>○ discover</li> <li>○ define</li> <li>○ develop</li> <li>○ deliver</li> </ul> </li> </ul> </li> </ul> <p><b>Discover</b></p> <ul style="list-style-type: none"> <li>• identify and explore a design need, problem or opportunity using Design Thinking strategies, for example: <ul style="list-style-type: none"> <li>▪ empathy mapping</li> <li>▪ design mindsets</li> <li>▪ needfinding</li> </ul> </li> </ul>

Week	Key teaching points	Syllabus content
	<p><b>What students need to do:</b></p> <ol style="list-style-type: none"> <li>Students apply the Double Diamond design process model to design products or services for an end user to address an issue.</li> <li>Conduct research on the design problem and apply Design Thinking strategies as part of the <b>Discover</b> phase of the design process.</li> <li>Create a stakeholder grid and target audience/end-user profile as part of Task 6 to establish a thorough understanding of who the design is for.</li> <li>Complete the <b>Define</b> phase of the design process by developing a comprehensive design brief.</li> <li>Apply creative and divergent Design Thinking strategies to develop many ideas inspired by the design brief as part of the <b>Develop</b> phase of the design process.</li> <li>Use the information from Task 6 to make informed and purposeful design decisions.</li> <li>Work with low-fidelity methods to ensure you can quickly and easily make iterations when refining ideas. Make succinct annotations to support decision making.</li> <li>Apply critical and convergent Design Thinking while developing prototypes of the ideas.</li> <li>Engage with the target audience/end users to test and further refine ideas as part of the Deliver phase of the design process.</li> <li>Present the refined design outcome as part of a design proposal, along with evidence of Design Thinking.</li> </ol> <p>* Climate Change is a sample design problem only, and students should select the problem they wish to work on.</p>	<p><b>Develop</b></p> <ul style="list-style-type: none"> <li>consideration of communication strategies, including: <ul style="list-style-type: none"> <li>emotion</li> <li>humour</li> <li>metaphor</li> <li>shock tactics</li> </ul> </li> </ul>
2–3	<p>Commence <b>Task 6: Understanding the User</b></p> <p>Introduce the task, emphasising the importance of the end user as a key stakeholder.</p> <p>Through their investigation of a design problem, students find existing design examples and identify how the end user has been impacted by the design.</p> <p>Students use demographic characteristics and psychographic segmentation (using the Target Audience Descriptors table) to develop their own target audience/end-user profile. They must specify the most appropriate target audience for their design problem.</p> <p>Students then create a power vs interest grid to categorise all relevant stakeholders.</p>	<p><b>Design Responsibilities</b></p> <ul style="list-style-type: none"> <li>appropriate attribution of others intellectual property (IP)</li> </ul> <p><b>Discover</b></p> <ul style="list-style-type: none"> <li>identify and develop a target audience/end-user profile: <ul style="list-style-type: none"> <li>demographic characteristics</li> <li>psychographic segmentation</li> </ul> </li> <li>identify, classify and consider stakeholders: <ul style="list-style-type: none"> <li>power vs interest grid</li> </ul> </li> </ul>

Week	Key teaching points	Syllabus content
	<p>Visually compile existing design examples that target the end user. Arrange and annotate the examples to analyse the following:</p> <ul style="list-style-type: none"> <li>• intended target audience/end user</li> <li>• elements and/or principles applied</li> <li>• messages/meanings communicated</li> <li>• communication strategies used</li> <li>• similarities/differences.</li> </ul> <p>Acknowledge all sources of information and images in a reference list.</p>	<ul style="list-style-type: none"> <li>• explore sources of inspiration: <ul style="list-style-type: none"> <li>▪ colour/material swatches</li> <li>▪ historical and/or contemporary designs</li> <li>▪ similar or competitive designs</li> <li>▪ site/location</li> <li>▪ visual stimulation/mood boards</li> </ul> </li> <li>• reflect on and summarise the discovery phase</li> </ul>
4–5	<p>Begin the <b>Define</b> phase of the Double Diamond design process.</p> <p>After reflecting on the research and information discovered in the <b>Discover</b> phase, students use this data to develop a comprehensive design brief</p> <p>A comprehensive design brief includes:</p> <ul style="list-style-type: none"> <li>• <b>Core design problem</b> (what) – clearly define the design problem, opportunity or need</li> <li>• <b>Stakeholders</b> (who) – in addition to the target audience, identify the different groups of people who may be affected by the design outcome</li> <li>• <b>Aim or purpose of the design</b> (why) – outline your client’s needs and/or why it is required</li> <li>• <b>Constraints</b> (when/how) – specify the time frame, budget, materials/technologies and any special considerations or requirements</li> <li>• <b>Context of the design</b> (where) – understand where the design outcome will be used, seen or applied</li> <li>• <b>Deliverables</b> – outline clear expectations for the design proposal and the submission requirements.</li> </ul> <p><b>Task 6: Understanding the User</b> Due Week 5</p>	<p><b>Define</b></p> <ul style="list-style-type: none"> <li>• construction of a design brief that includes: <ul style="list-style-type: none"> <li>▪ core design problem</li> <li>▪ stakeholders <ul style="list-style-type: none"> <li>○ client</li> <li>○ others</li> </ul> </li> <li>▪ target audience/end-user characteristics</li> <li>▪ aim or purpose of the design</li> <li>▪ constraints <ul style="list-style-type: none"> <li>○ timeframe</li> <li>○ cost analysis or budget</li> <li>○ special considerations or requirements</li> <li>○ materials and technologies</li> </ul> </li> <li>▪ context of the design <ul style="list-style-type: none"> <li>○ where will it be used, seen or applied</li> </ul> </li> <li>▪ deliverables <ul style="list-style-type: none"> <li>○ expectations for communicating the design proposal</li> </ul> </li> </ul> </li> </ul>

Week	Key teaching points	Syllabus content
6–8	<p>Begin the <b>Develop</b> phase of the Double Diamond design process with a focus on divergent thinking.</p> <p>Students apply a range of creative Design Thinking strategies to generate multiple ideas.</p> <p>Create concept maps and/or visual brainstorms to unpack the design brief. Try to make connections between concepts to develop more complex ideas.</p> <p>Encourage students to use low-fidelity techniques, be visual and include illustrations.</p> <p>Try not to edit at this stage. Stay open to all possibilities, creating freeform and loose sketches that are created quickly. Add succinct annotations to help communicate ideas.</p> <p>Using synectic triggers, students begin to incorporate the characteristics identified in Task 6.</p> <p>Students review relevant national and/or international standards to ensure the safety, reliability, consistency and quality of their designs. They must apply occupational safety and health (OSH) concepts and consider applying sustainable strategies to reduce the environmental impact of their designs.</p> <p>Students continually reflect on the design brief to refine their ideas. They assess their ideas and select the strongest concepts. They may begin to seek feedback from stakeholder, target audience and/or end-user groups.</p> <p>Iterations become increasingly detailed or more complex as the preferred concepts are developed in response to stakeholder feedback. Some ideas may get rejected but should never be completely discarded.</p> <p>Encourage students to keep all low-fidelity sketches and development iterations in a sketch book, file or digital folder. This is evidence of Design Thinking that demonstrates their application of the design process.</p>	<p><b>Develop</b></p> <ul style="list-style-type: none"> <li>• experimentation with creative Design Thinking strategies to generate multiple ideas inspired by the design brief, for example: <ul style="list-style-type: none"> <li>▪ Bloom's action verbs</li> <li>▪ concept maps</li> <li>▪ forced associations</li> <li>▪ SCAMPER</li> <li>▪ Six Thinking Hats® system</li> <li>▪ synectic triggers</li> <li>▪ visual brainstorming</li> </ul> </li> <li>• use of drawing and low-fidelity methods to visualise information and ideas</li> <li>• reflect on and refine ideas through annotated iterations</li> <li>• reflect and summarise the develop phase</li> </ul> <p><b>Design Responsibilities</b></p> <ul style="list-style-type: none"> <li>• awareness of national and/or international standards to ensure safety, reliability, consistency and quality of designs</li> <li>• apply relevant occupational safety and health (OSH) concepts appropriate to the design brief</li> <li>• apply sustainability strategies to reduce environmental impact during the design life cycle</li> </ul>

Week	Key teaching points	Syllabus content
9–11	<p>Begin the <b>Deliver</b> phase of the Double Diamond design process with a focus on convergent thinking.</p> <p>Students apply critical Design Thinking strategies to further iterate and refine ideas.</p> <p>They investigate and experiment with various materials and/or techniques while making low-fidelity physical and/or digital prototypes. These prototypes are used to test the effectiveness of design ideas.</p> <p>Target audience/end-user feedback is sought through direct questioning, qualitative surveys and/or user testing. Students assess and implement modifications where required. Designs must be continually checked against the design brief to ensure they meet specified requirements.</p> <p>Students begin to use high-fidelity skills and/or techniques to produce refined prototypes. They experiment with appropriate presentation formats to best communicate their preferred design outcome.</p> <p>Students are aware of the common design conventions for communicating their designs accurately and effectively. These are applied to the design outcome and/or design proposal where required.</p>	<p><b>Deliver</b></p> <ul style="list-style-type: none"> <li>• synthesis of critical Design Thinking to support decision making, for example: <ul style="list-style-type: none"> <li>▪ compare and contrast</li> <li>▪ graphic organisers</li> <li>▪ persuasion map</li> <li>▪ PMI chart</li> <li>▪ Six Thinking Hats® system</li> <li>▪ SWOT analysis</li> </ul> </li> <li>• evaluation of physical and/or digital low-fidelity prototyping to improve design ideas</li> <li>• explore a variety of materials and/or techniques appropriate to the design brief</li> <li>• apply design conventions relevant to the design outcomes</li> <li>• interpret and apply target audience/end-user feedback</li> <li>• refinement of prototype/s to meet the design brief</li> </ul>
12–13	<p>Students complete the execution of their refined design outcome presented as a design proposal (maximum four A3 pages).</p> <p>Ensure the final design proposal delivers all aspects of the design brief.</p> <p>Students collate evidence of their Design Thinking for submission alongside the design proposal. This is essential to demonstrate their application of the design process.</p> <p><b>Task 5: User-Centred Design</b> Due Week 13</p>	<p><b>Deliver</b></p> <ul style="list-style-type: none"> <li>• develop suitable presentation formats to communicate a design outcome</li> <li>• refinement of skills to communicate a design outcome</li> </ul>

Week	Key teaching points	Syllabus content
14	Revision of topics relevant to the Task 7 in-class response. <b>Task 7: In-Class Response</b> Week 14	
15	Revision of syllabus content from Units 1 and 2 for the Task 8 written examination.	
Examination week	<b>Task 8: Semester 2 Written Examination</b> A representative sample of Units 1 and 2 syllabus content.	