

Design for the body



Strand
Visual Arts

Purpose

Students are provided with opportunities to make, display and appraise wearable art, selecting as a stimulus a topic related to the natural or built environments, or to emotions, to communicate their explorations of culture, style and individual expression.

Overview

Activities in this module are designed to promote student-centred learning, using the planning phases of Exploring, Developing and Responding. These phases are processes that should be viewed as an interrelated sequence of activities for teachers to select from and modify to suit the needs of individual students.

| Phase | Activities |
|-----------------------------|--|
| Phase 1 — Exploring | <p>Students:</p> <ul style="list-style-type: none"> experiment with materials and processes using the elements of line, shape, texture and colour to explore repetition, pattern, movement, proportion, composition, abstraction and representation research and explore ideas to make wearable artworks based on natural or built environments or emotions, or a student-selected theme explore media images and question fashion designs and their meaning. |
| Phase 2 — Developing | <p>Students:</p> <ul style="list-style-type: none"> mix and match garments to explore possible ideas for design consider, discuss and investigate possibilities for display continue to develop their experiments with materials and processes to create possible solutions. |
| Phase 3 — Responding | <p>Students:</p> <ul style="list-style-type: none"> discuss and compare their own and others' visual and written statements to create individual or collaborative resolutions evaluate the wearable art of others and how it relates to their own work and a contemporary society present their images and objects through display to challenge the viewer about fashion and art designed for the human body. |

Using this module

Focus and links

This module provides suggestions for planning, teaching and assessing using the core learning outcomes and core content from the *Years 1 to 10 The Arts Syllabus*. The context for learning in this module is the relationship between the body and visual art and fashion. This is used as the stimulus to provide opportunities for students to design, make, display and appraise images and objects. Students explore and reflect on wearable art and its link to fashion and expression of the body. It is important to be sensitive to the cultural, peer and media influences in contemporary fashion and students' desires for individual expression in terms of fashion.

Activities also contribute to learning in literacy, numeracy, lifeskills and a futures perspective and can be used for gathering evidence about students' development in these cross-curricular priorities. Literacy practices include reading written texts, viewing videos, still images and objects, reading multi-modal texts accessed via the Internet, structuring ideas and communicating meaning, and increasing vocabulary. Numeracy practices include applying spatial concepts and measurement skills. Lifeskills included are personal development skills and self-management skills.

Some students with physical, hearing or vision impairment may need assistance with some of these activities. Obtain advice from their support teachers.

Module organisation

This module uses a three-phase planning framework of explore, develop and respond, consisting of processes that are interrelated, non-hierarchical and non-sequential. The framework may be used in two different ways:

1. A unit of work may be developed using each phase as it appears in the module.
 - Phase 1** — *Exploring* provides opportunities to research and experiment with forms, materials and processes and to investigate ideas to make, display and appraise images and objects.
 - Phase 2** — *Developing* provides a range of activities that assist students to transform ideas and explorations of elements and concepts in order to communicate possible visual responses. Phases 2 will take the longest time.
 - Phase 3** — *Responding* makes links between practical activities and the new knowledge and understanding students are developing. For example a student may explore materials, develop explorations and explore materials further to create a response that they will then develop further in the next lesson.
2. The activities can be adapted and used as suggestions of possible pathways for students to explore, develop and respond. Select and combine activities from any of the stimuli in each phase, ensuring that a balance of making, displaying and appraising is maintained.

See Teacher resource 1 for a sample sequence of activities.

Activities in each phase are listed in the following order:

- Activity one — Natural Materials Fashion
- Activity two — Mixed Media Jewellery
- Activity three — Designer Shoes
- Activity four — Wearable Art

At the end of each phase you will find suggested Focus questions that may be useful at various times throughout that phase. Teaching considerations at the end of each phase provide ideas, suggestions and clarification relevant to the activities.

Evaluation of a unit of work

After completion of units of work developed from this module, collect information and make judgments about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and to challenge and extend those students who have already demonstrated the core learning outcomes
- the extent to which activities matched needs of particular groups of students and reflected equity considerations
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used.

Information from this evaluation process can be used to plan subsequent units of work so that they build on, and support, student learning. The evaluated units of work may also be adapted prior to their reuse. For further information, refer to the 'Curriculum evaluation' section in the sourcebook guidelines.

Core learning outcomes

This module focuses on the following core learning outcomes from the Visual Arts strand of the *Years 1 to 10 The Arts Syllabus*.

Level statement: Level 5

Students research ideas to individually and collaboratively make images and objects, experience displays and exhibitions and appraise their own and others' artworks. Students understand developmental processes and document sensory responses to making in visual arts.

Students know and apply visual art and design elements and consolidate concepts of length, size, similar, different, weight, repetition, sequence, categories, variation, position, movement, direction, tone, space, balance, contrast, pattern, proportion, symbolism, composition, depth, abstraction, representation and non-representation.

Using the work of Australian artists/designers/craftspeople, students research and evaluate images and objects from a variety of historical and contemporary art styles. They use this research to construct visual responses for display.

- VA 5.1a Students make images and objects to express personal responses to researched ideas.
- VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.
- VA 5.2 Students research and analyse the images and objects of artists/designers/craftspeople to construct visual responses for display.
- VA 5.3 Students research and evaluate images and objects of Australian artists/designers/craftspeople from a variety of historical and contemporary contexts.

Core content

Students make and appraise two-dimensional and three-dimensional forms by selecting and combining drawing, design, painting, printmaking, sculpture, ceramics, installation, performance art, fibre arts, photographic art, film and video art and electronic imaging, using various surfaces, wet and dry media, found and made objects and a variety of processes. Students explore multiple contexts including personal, public and community contexts in display, and cultural, social, spiritual, historical, political and economic contexts in making and appraising images and objects.

This module provides a learning context for the following core content from Level 5 of the syllabus in addition to the core content from previous levels:

| | |
|--|---|
| elements | <ul style="list-style-type: none">• colour• line• shape• texture |
| concepts (principles of design) | <ul style="list-style-type: none">• abstraction• composition• proportion• representation |
| processes | <ul style="list-style-type: none">• research, analyse and evaluate ideas in response to specific concepts |
| display and exhibition | <ul style="list-style-type: none">• visual responses to researched artists/designers/craftspeople |
| functions | <ul style="list-style-type: none">• functional design• social purposes |

Assessment

The following table provides examples of opportunities in this module for gathering evidence and making judgments about student demonstrations of The Arts core learning outcomes. When making an on-balance judgment about demonstrations of the learning outcomes, consider all the points in the 'Making judgments' column. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Reflect with students on evidence gathered to make judgments about their demonstrations.

| Outcomes | Gathering evidence | Making judgments |
|--|--|--|
| <p>VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts.</p> <p>VA 5.1a Students make images and objects to express personal responses to researched ideas.</p> | <p>Students may:</p> <ul style="list-style-type: none"> • make images and objects that reflect and communicate ideas about themselves and their fashion choices. <p>The teacher may use:</p> <ul style="list-style-type: none"> • teacher observation • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • visual journal • art folio • checklist • criteria sheet. | <p>Do students:</p> <p>Level 4</p> <ul style="list-style-type: none"> • deconstruct and reconstruct images and objects related to fashion garments, fashion accessories and/or body adornment relevant to the set task? • explore design elements and concepts relevant to wearable art products and apply these to their own designs? • analyse designs from researched artists and cultures and apply the principles of these cultural patterns in their own images and objects? • define the purpose of their design by considering how it is to be displayed to appeal to a particular audience? • document research and experimentation? <p>Level 5</p> <ul style="list-style-type: none"> • experiment with and apply materials and processes to the construction of a wearable art form? • use elements and concepts to explore 2-D and 3-D wearable art images and objects? • use researched ideas when making images and objects? • communicate a personal, expressive response to wearable art ideas and issues? |
| <p>VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.</p> | <p>Students may:</p> <ul style="list-style-type: none"> • create a visual journal/diary to show research and exploration of their own and others' ideas of wearable art. <p>The teacher may use:</p> <ul style="list-style-type: none"> • teacher observation • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • checklist • criteria sheet • visual folio/diary. | <p>Do students:</p> <p>Level 5</p> <ul style="list-style-type: none"> • make a collection of images and objects? • annotate images, objects and ideas? • research and experiment with ideas? • document explorations of materials and ideas to articulate the development of these explorations? |

This table is continued on the next page...

| Outcomes | Gathering evidence | Making judgments |
|--|---|---|
| <p>VA 4.2 Students make and display images and objects, considering purposes and audiences.</p> <p>VA 5.2 Students research and analyse the images and objects of artists/designers/craftspeople to construct visual responses for display.</p> | <p>Students may:</p> <ul style="list-style-type: none"> • make and display images and objects influenced by research and analysis of artists/designers/craftspeople and contemporary media. <p>The teacher may use:</p> <ul style="list-style-type: none"> • teacher observation • student–teacher consultation • focused analysis <p>recorded in:</p> <ul style="list-style-type: none"> • checklist • photographed displays with written or verbal intentions to discuss purpose and meaning • reflection sheets • visual folio. | <p>Do students:</p> <p>Level 4</p> <ul style="list-style-type: none"> • explore the functions and purposes of wearable art and body adornment? • communicate a clear intent in their designs of wearable art and body adornment? • explore options for display both temporal and permanent? • understand the importance of audience on elements of the display? <p>Level 5</p> <ul style="list-style-type: none"> • construct a group display of wearable art or body adornment for a specific concept? • explore and experiment with options for public display? • research various cultural examples of wearable art and body adornment, how they are displayed and the effectiveness of the displays? • consider the visual impact of images and objects in relation to the audience? |
| <p>VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.</p> <p>VA 5.3 Students research and evaluate images and objects of Australian artists/designers/craftspeople from a variety of historical and contemporary contexts.</p> | <p>The student may:</p> <ul style="list-style-type: none"> • research and analyse the wearable art and fashion of others. <p>The teacher may use:</p> <ul style="list-style-type: none"> • focused analysis • peer- and self-assessment <p>recorded in:</p> <ul style="list-style-type: none"> • criteria sheets • reflection sheets • peer- and self-assessment sheets. | <p>Do students:</p> <p>Level 4</p> <ul style="list-style-type: none"> • research Australian fashion designers and wearable artists? • compare how artists have focused on different design elements and concepts in the artwork(s)? • analyse the various functions of fashion in an historical context? • identify reasons for fashion changes in Australian society (social, economic, political)? <p>Level 5</p> <ul style="list-style-type: none"> • describe the materials and processes used by Australian artists for specific wearable artworks? • analyse and interpret wearable art/sculptures of Australian artists using appropriate visual arts language? • interpret historical and cultural contexts for researching wearable art/sculptures and body adornments? • judge the artistic merits of specific Australian wearable art/sculptures and body adornments? |

Background information

Fashion and body adornment links visual arts and technology. Historically, fashions change because of social, political, spiritual and/or economic conditions. Past and present societies interpret these conditions, using accessible materials to design garments and adornments that protect the body, enhance/decorate the body and/or challenge the concept of the body. Fashion dominates consumer societies today and male and female patrons equally swell the market share. Fashion designers market their designs to diverse and discerning audiences. Contemporary fashion trends vary considerably from the domestic market of business and daywear to extravagant and 'cutting edge' wearable art.

Fashion includes garment/costume design and construction and accessory designs. Body adornment includes body painting/design, for example, tattooing, body designs, piercings and hair sculpture. Focus this unit to meet the needs and interests of your student group and provide options suitable for male and female students.

Self-concept and self-esteem are important parts of a positive identity and, in contemporary culture, are closely related to body image — that is, personal perceptions about one's body. This body image often results from comparing oneself with the dominant, ideal, stereotypical images presented in our culture. Male and female ideals are different from each other and are implicated in the different body-shaping practices some people engage in. Culture, class, disability and ability are other key factors that may send confirming or conflicting messages about identity, body image and health. An appropriate, supportive classroom environment based on mutual respect and trust, and teacher sensitivity to students' needs, is essential.

Terminology

Students have opportunities to become familiar with and use the following terminology in this module:

| | | |
|-------------------|-----------------|-----------------------------|
| body adornments | fibre arts | Shibori |
| commercial design | multimedia | traditional/ethnic costumes |
| contemporary | performance art | wearable art |

School authority policies

Be aware of and observe school authority policies that may be relevant to this module. Education Queensland policies on health and safety considerations for Visual Arts can be found at www.education.qld.gov.au/corporate/doem/sindex/m-ind.htm.

For policies and guidelines for the Catholic sector, refer to the Queensland Catholic Education Commission website at www.qcec.qld.catholic.edu.au/www/index.cfm.

Equity considerations

This module provides opportunities for students to increase their understanding and appreciation of equity and diversity within a supportive environment. It includes activities that encourage students to:

- be involved within a supportive environment
- work individually or in groups
- value diversity of ability, opinion and experience
- value diversity of language and cultural beliefs
- support one another's efforts
- become empowered to take on roles
- negotiate and accept change
- become empowered to communicate freely.

It is important that these equity considerations inform decision making about teaching strategies, classroom organisation and assessment.

Support materials and references

The following resources may be helpful additions to your professional library. Review material before using it with students.

Information relating to copyright issues can be found at the Australian Copyright Council's *Online Information Centre* at www.copyright.org.au/index.htm. Please note the licence conditions that apply to downloading and printing information sheets from this site.

Print

Board of Studies, 1996, *Art Express Catalogue*, North Sydney.

Boyes, J. 1998, *Essential Fashion Design*, BT Batsford Ltd, London.

Craft art Magazines.

Martin, R. 1988, *Fashion and Surrealism*, Thames and Hudson, London.

Mazza, S. 1994, *Cinderella's Revenge*, Chronicle books, San Francisco.

Melville, S. and Rollinson, J. 1996, *Australian Art and Artists*, Science Press, Australia.

O'Connor, N. 1997, *Design for the Body*, Craftsman House, Australia.

Electronic

Films

RAQ Fashion Awards,
Retailers Association of Queensland
395 St Pauls Terrace, Fortitude Valley Qld 4006
Telephone: (07) 3251 3000, www.raq.org.au/

Websites

(All websites listed were accessed in May 2002)

Henna designs from India: www.amonline.net.au/bodyart/painting/henna.htm

Artsy: www.artsy.com/

Arts Queensland: www.ao.qld.gov.au/

Crayola Creativity Central: www.crayola.com/

Eckersleys Art Supplies: www.eckersleys.com.au/

Goprint: www.goprint.qld.gov.au/

Queensland Art Teacher's Association: www.qata.qld.edu.au/

Museums Online: www.musee-online.org/

Zalano Gallery, Shoe Art: www.digitoe.com/art_gallery/index.html

World of Wearable Art: www.wearableart.co.nz/

Organisations

Regional Galleries Association of Queensland
Level 3, 381 Brunswick Street, Fortitude Valley Q 4006
Exhibitions programs (07) 3250 1226
www.rgaq.org.au/

Queensland Art Gallery
Melbourne Street, South Brisbane Q 4002
www.qag.qld.gov.au

Queensland Museum
Corner Grey and Melbourne Streets, South Brisbane Q 4002
www.qmuseum.qld.gov.au/

Activities

Phase 1 — Exploring

Students:

- experiment with materials and processes using the elements of line, shape, texture and colour to explore repetition, pattern, movement, proportion, composition, abstraction and representation
- research and explore ideas to make wearable artworks based on natural or built environments or emotions or a student selected theme.
- explore media images and question fashion designs and their meaning individually and collaboratively.

| Outcomes | Activities | Gathering evidence |
|---|---|---|
| <p>VA 5.1a Students make images and objects to express personal responses to researched ideas.</p> | <p>Choose one or a combination of activities.</p> <p>Activity one Students:</p> <ul style="list-style-type: none"> • design and create a fashion garment and body ornamentation for the human body, using several large sheets of paper attached together. Students should derive their inspiration from an aspect of the local natural environment, for example rainforests, wetlands, beaches, the bush etc. They are to use only natural materials such as sticks, leaves and sand. Students work in groups of four to explore elements by creating: <ul style="list-style-type: none"> – movement with line – shapes that create repeated patterns – contrasting textures – colour combinations to create harmony/contrast. <p>Activity two Students:</p> <ul style="list-style-type: none"> • make a collection of various found or discarded objects — for example, broken toys, tools, computer or electronic mechanisms, plastics, buttons, wrappers, coins. • experiment to combine these items in interesting ways to create an original jewellery item for any part of the body. • gather ideas by researching the wearable art creations of Australian and New Zealand artists/designers/craftspeople including indigenous peoples from both countries — for example, local jewellery designers such as Ari Athens and Adele. • use an aspect of the local built environment as a stimulus for their jewellery making — for example, cityscapes, memorials, architectural features, churches etc. Students focus on the elements of shape, texture and colour for their experimental constructions. | <p>VA 5.1a <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> <p>VA 5.1b <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> <p>VA 5.1a <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> <p>VA 5.1b <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> |

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| Outcomes | Activities | Gathering evidence |
|----------|--|---|
| | <p>Activity three Students:</p> <ul style="list-style-type: none"> research the concept of body adornment/piercing by comparing and analysing the patterns, designs and construction techniques of various cultures (indigenous and non-indigenous), for example: <ul style="list-style-type: none"> tattooing — New Zealand Maori and South Sea Islanders traditions or Australian or USA biker groups henna designs — India, Sri Lanka, China body piercing — African, North American, Indian, Middle Eastern practices. focus on the design elements of line, shape, colour and additional concepts of pattern, balance, contrast and proportion in their designs. | <p>VA 5.1a <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> teacher observation focused analysis <p>VA 5.1b <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> teacher observation focused analysis |
| | <p>Activity four Students:</p> <ul style="list-style-type: none"> collect old or new, own or others' shoes. They create a page of shoes by collecting images from magazines, advertising brochures, newspapers, artists/designers/craftspeople. Students redraw two of the collected shoe designs and enhance the designs using emotions as stimulus to explore line, colour, shape and texture with tone and pattern. | <p>VA 5.1a <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> teacher observation focused analysis <p>VA 5.1b <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> teacher observation focused analysis |
| | <p>Activity five Students:</p> <ul style="list-style-type: none"> select and explore a topic such as people, animals, places and spaces, events, issues and theories or styles from cultural and historical fashions. In their explorations students should research and collect ideas and images to manipulate and develop into wearable art works. Explore forms, materials and processes through media workshops, such as dyeing (Shibori), stitching, paper-mâché and wire construction. | <p>VA 5.1a <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> teacher observation focused analysis <p>VA 5.1b <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> teacher observation focused analysis |

Focus questions:

- What is art and how do you know it is art?
- What is wearable art?
- What is body adornment?
- Are all fashion garments and body adornments works of art?
- Who will wear your design and for what purpose?
- Is your work temporary (ephemeral) and does that make it any less valuable or important? Is the making as important as the finished result?

Teaching considerations:

Organise a class collection of various found or discarded objects — for example, shoes, gloves, hats, costume jewellery, broken toys, computer or electronic mechanisms, plastics, buttons, leaves, interesting sticks and barks well before the implementation of this unit. Consider the storage implications of student's work and materials to be used. The size and fragile nature of wearable garments can impact on the success of this module. Inspire students with displays of artists/designers/craftspeople in addition to images of the local natural and built environments.

Explore fantasy, stage, dance, historical, cultural and contemporary costumes, fashions and wearable art. Explore various cultural and historical contexts. Consider the cultural representation within your classroom. Where possible, ask for the advice and participation of members of the local community who have the appropriate cultural knowledge and the permission and skills to impart that knowledge. For further information, see the Aboriginal and Torres Strait Islander Human Resources Protocols on the Queensland School Curriculum Council website.

Discuss the form and function of items of clothing and body adornment and how this impacts on designs. Consider workshop possibilities, and plan with students what they will need to know to be able to make their wearable pieces. Provide opportunities for students to explore and experiment to create desired effects.

Phase 2 — Developing

Students:

- mix and match garments to explore possible ideas for design
- consider, discuss and investigate possibilities for display individually and collaboratively
- continue to develop experiments with materials and processes to create possible solutions.

| Outcomes | Activities | Gathering evidence |
|--|---|--|
| | Choose one or a combination of activities. | |
| <p>VA 5.1a Students make images and objects to express personal responses to researched ideas.</p> <p>VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.</p> <p>VA 5.2 Students research and analyse the images and objects of artists/designers/ craftspeople to construct visual responses for display.</p> <p>VA 5.3 Students research and evaluate images and objects of Australian artists/designers/ craftspeople from a variety of historical and contemporary contexts.</p> | <p>Activity one Students:</p> <ul style="list-style-type: none"> • mix and match group fashion garment designs from the previous phase — for example, they combine their designs for the upper body with another group's design for the lower body or mid area. They deconstruct and reconstruct the garments to manipulate and develop ideas. <p>Activity two Students:</p> <ul style="list-style-type: none"> • prepare to parade or display original jewellery items in front of their peers. They consider how they would display their jewellery for a fashion advertisement or photograph. Students also consider the purpose and audience for their display and the feelings they are attempting to convey, for example, to create a mood to reflect peacefulness, tension or restriction. • informally discuss each other's work to inform further developments of their garments or body adornments. <p>Activity three Students:</p> <ul style="list-style-type: none"> • explore and experiment with different traditional designs from researched cultural and historical contexts and incorporate the principles of the designs into their artworks. • select the form of design that they want to complete, for example, a hand tattoo (executed on a rubber glove), an armband tattoo (executed on a transparent medium), sculptural headpieces involving piercing and tattooing • develop symbols that enhance the meanings of the given theme or focus for the design. Their designs are developed in a visual journal and further developed for display purposes as a virtual design, where possible in a three-dimensional mode. | <p>VA 5.1a <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> <p>VA 5.1b <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> <p>VA 5.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>student–teacher consultation</i> • <i>focused analysis</i> <p>VA 5.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>focused analysis</i> • <i>peer- and self-assessment</i> |

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| Outcomes | Activities | Gathering evidence |
|--|--|---|
| <p>VA 5.1a Students make images and objects to express personal responses to researched ideas.</p> <p>VA 5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making.</p> <p>VA 5.2 Students research and analyse the images and objects of artists/designers/craftspeople to construct visual responses for display.</p> <p>VA 5.3 Students research and evaluate images and objects of Australian artists/designers/craftspeople from a variety of historical and contemporary contexts.</p> | <p>Activity four Students:</p> <ul style="list-style-type: none"> manipulate an existing shoe or shoe design to represent and reflect a person with a particular career, job, lifestyle — for example, for example a delivery person whose job involves tiring walking and anxiety caused by attacks from dogs, or a child who may be frustrated by their first, hesitant steps. The shoe creation should evoke an emotional response in the viewer so that they feel something for the supposed owner of the shoe. develop in their visual journal a suitable display for their own and others' shoe creations. They are to document developmental processes by annotating drawings of shoe and display ideas. <p>Activity five Students:</p> <ul style="list-style-type: none"> design and make a wearable art garment based on research of the topic they have explored (see Student resource 1). They adapt their knowledge and explorations of techniques from media workshops to problem solve materials and ideas. Students should consider all aspects of their presentation including body ornaments, makeup, hair, shoes etc. The wearable artwork must consider the elements, concepts and contexts for display. | <p>VA 5.1a <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> teacher observation focused analysis <p>VA 5.1b <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> teacher observation focused analysis <p>VA 5.2 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> teacher observation student–teacher consultation focused analysis <p>VA 5.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> focused analysis peer- and self-assessment |

Focus questions

- What options did you explore to communicate your ideas? Why?
- What has been successful and what will you try next? Why?
- What would you title your work and why?
- How will you display your wearable garment/adornment?
- Who would be most interested in your display? Why?
- What would your design look like if it were made using different materials or using different colours or if it had to be mass-produced?
- What is the difference between wearable art and garments that are mass produced?
- How would you package, market and present your wearable art/body adornment to a mass audience?

Teaching considerations

When mixing and matching group fashion designs, consider the drawn body shapes students are working with and match ones of similar proportions. Encourage students to make wearable garments/body adornments for themselves or others the same age, or for an identified age or size, for example, an elderly person, a young child etc.

Discuss moods and feelings with students and explore beyond the obvious. Discuss the sensory settings students may need to communicate their intentions for the display, such as the affect of colour, lighting, sounds and props to achieve an overall effect. Encourage students to share their ideas and support each other with constructive advice. Research and discuss cultural markings and adornments that are used for decorative, celebratory and traditional purposes. Ensure students have a chance to revisit and reuse images and objects created in previous lessons so they have opportunities to build on what they know and can do with what they know.

Phase 3 — Responding

Students:

- discuss and compare their own and other's visual and written statements to create individual or collaborative resolutions
- evaluate the wearable art of others and how it relates to their own work and a contemporary society
- present their images and objects through display to challenge the viewer about fashion and art designed for the human body.

| Outcomes | Activities | Gathering evidence |
|--|---|---|
| <p>VA 5.2 Students research and analyse the images and objects of artists/designers/ craftspeople to construct visual responses for display.</p> <p>VA 5.3 Students research and evaluate images and objects of Australian artists/designers/ craftspeople from a variety of historical and contemporary contexts.</p> | <p>Choose one or a combination of activities.</p> <p>Activity one Students:</p> <ul style="list-style-type: none"> • present their fashion garments to their peers. They look for similarities, differences and contrasts to evaluate the mix and match activity. Students participate in group discussions and evaluations of their own and others' work (see Student resource 2). <p>Activity two Students:</p> <ul style="list-style-type: none"> • focus on the function and contexts of their images and objects for display and evaluate the ability for display to give meaning. They informally display their original jewelry item and complete an evaluation sheet to respond to their own and others' creations and intended displays. (See Student resource 3 for a peer-assessment sheet and Student resource 4 for a self-assessment sheet.) <p>Activity three Students:</p> <ul style="list-style-type: none"> • focus on the intricate nature of the patterns, the symbolism and meaning of the icons used or invented, the nature of display and the finish and appeal of the product. They provide documentary evidence of research and experimentation, and options for display. The final product is presented in a formal exhibition appropriately installed on the body or as a virtual model. <p>Activity four Students:</p> <ul style="list-style-type: none"> • select one artist/designer/craftsperson who has created shoe designs. Describe, analyse, interpret and judge one or more of this person's works. Using an A3 photocopied image of selected wearable art, change how the viewer would see the image by extending, enhancing and modifying it using applied elements and concepts. Students consider how they have changed the context of the image from the original. | <p>VA 5.2 and VA 5.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> • <i>teacher observation</i> • <i>focused analysis</i> |

This table is continued on the next page...

| Outcomes | Activities | Gathering evidence |
|--|--|---|
| <p>VA 5.2 Students research and analyse the images and objects of artists/designers/craftspeople to construct visual responses for display.</p> <p>VA 5.3 Students research and evaluate images and objects of Australian artists/designers/craftspeople from a variety of historical and contemporary contexts.</p> | <p>Activity five Students:</p> <ul style="list-style-type: none"> document, in their visual journals, their work from the workshops and evaluate the success and effect they achieved. Students develop a two page 'photo shoot' for their wearable art creation (see Student resource 5). Their pages may have similar or contrasting contexts, for example, a wearable artwork that is based on mechanical shapes is photographed in a natural environment. Students discuss their ideas by annotating their images to document why they photographed their work in this way; what were the intended meanings; what significant features contribute to the overall image. They present their wearable art creation and photographs at a school or community event. | <p>VA 5.2 and VA 5.3 <i>Assessment techniques:</i></p> <ul style="list-style-type: none"> <i>teacher observation</i> <i>focused analysis</i> |

Focus questions

- What similarities and differences are there between your own photo shoot and conventional 'magazine' photo shoots?
- What are the differences between mass-production and original, 'one-off' creations in the fashion industry?
- Would you wear a 'wearable art' garment for everyday wear? Why or why not?
- How would you display your wearable art or body ornamentation? Consider background setting, architecture, props, lighting, colour and pose of the model.
- Why is it important to have an overall concept to your design?

Teaching considerations

When discussing other students' work, encourage students to give constructive criticism rather than disapproving comments. Encourage students to be experimental in displaying their wearable art and body adornment. Look at displayed wearable objects from magazines to generate ideas, and provide access to a range of materials to use for their display.

Allow students a wide scope of images when appraising artwork from artists/designers/craftspeople. Males and females may be interested in alternative images. Consider the peer audience reaction when displaying wearable art.

Sample sequence of activities

Teacher resource 1

This sample sequence has been written as a unit outline to be given to students.

Exploring

Explore and consolidate elements of line, shape, texture, colour and tone.

- On several large sheets of paper attached together, design and create a fashion garment and body ornamentation for the human body. Inspiration should come from a local aspect of the natural environment — for example, a particular national park, beach, landmark or river area. Materials used should be only natural materials such as sticks, leaves and sand.
- Explore elements by creating:
 - movement with line
 - shapes that create a repeated pattern
 - textural contrast
 - colour similarity (or harmony) and contrast
 - sculptural form through using tone
- Work in groups of four.

Developing

- Mix and match fashion figures developed by other groups — for example, use a head or torso from your group's design with the mid area from another group's design.

Responding

- In your group, discuss and evaluate the various mix and match fashion figures developed. Look for similarities, differences and contrasts when comparing figures.

Exploring

- Create a page of shoes. Collect images from magazines, advertising brochures, newspapers and artists/designers/craftspeople.
- Redraw two of the collected designs. Enhance the designs using line, shape, texture, colour and tone.

Developing

- Explore and develop your ideas (recording these in your visual diary). Using at least two design elements and concepts, manipulate an existing shoe design to reflect the attributes or needs of a person with a particular career/job/lifestyle — for example, a delivery person whose job involves tiring walking and anxiety caused by attacks from dogs, or a child who may be frustrated by their first, hesitant steps etc. The shoe creation should evoke an emotional response — it should make the viewer feel something for the supposed 'owner of the shoe'.
- Develop, in your visual diary, a suitable display for the class' shoe creations and also for your own as an individual item. Draw up your intended displays in your visual diary.

Responding

- Complete an evaluation sheet to respond to your own and others' creations and intended displays. Use peer- and self-assessment sheets.

Exploring

- Through media workshops, explore forms, materials and processes, such as dyeing (Shibori), stitching, papier-mâché, wire construction, appliqué, tie-dyeing.

Responding

- Document your work from the workshops and evaluate the results achieved in your visual diary.

Exploring

- View the wearable art and body adornment creations of Australian and New Zealand artists/designers/craftpeople.

Sample sequence of activities (continued)**Teacher resource 1****Responding**

- Select one artist and describe, analyse, interpret and judge one of this person's works.
- Using an A3 photocopied image of the selected work, change how the viewer would see the work by extending, enhancing, modifying using elements and concepts. How have you changed the context of this image from the original.

Exploring/developing

- Select and explore a theme or style on which to base your wearable art (for the Festival of Fashion). In your explorations, you should research and collect ideas and images based on your chosen theme or style and manipulate these images to develop them into wearable art ideas. For example, your theme could be based on an animal, place, machine or person.
- Design and make a wearable art garment that fits into one of the Festival of Fashion categories, considering all aspects of presentation including body ornaments, make-up, hair and shoes. The wearable art piece must consider commercial design elements and contexts.

Responding

- How would you present your creation?
 - Develop a three page 'photo shoot' for your wearable art or body adornment creation.
 - Your three pages may be similar or contrasting in their context.
 - Discuss (through an evaluation sheet) why you would photograph your work in this way; what its meaning is; what significance the architecture and props contribute to the whole image.
 - Evaluate the art elements and concepts used in the three images.
 - Compare likenesses and differences to conventional fashion photo shoots.
 - Question the difference between mass-produced commercial items and one-off creations.
 - Reflect upon the reasons why 'you', the student, would not wear a 'wearable art' garment normally
- Present your wearable art creation at the Festival of Fashion/school assembly.

Sample student profile

Teacher resource 2

| | | | | | |
|--|-------------|-------------|------------|------------|---------------------------|
| Unit: Design for the body | | Student: | | Class: | |
| No. of units already taken at Level 5 | | | | | |
| Outcomes demonstrates | 5.1a | 5.1b | 5.2 | 5.3 | Level demonstrated |
| | | | | | |

| Outcome 5.1a | | | | | |
|---------------------------------------|---|---|---|--|---|
| Activity | Experiment with and apply materials and processes | Use elements and concepts to explore 2D and 3D images and objects | Use researched ideas to make images and objects | Communicate a personal or emotional response to ideas and issues | Learning Outcome demonstrated Yes / No Date: |
| Evidence gathered previously: | | | | | Comments |
| Natural fashion wear (Group activity) | Δ | Δ | | | |
| Shoe design | Δ | Δ | | Δ | |
| Body adornment | Δ | Δ | Δ | Δ | |
| Wearable art design | Δ | Δ | Δ | Δ | |
| Cumulative evidence: | | | | | |

| Outcome 5.1b | | | | | |
|---|---|------------------------------------|------------------------------------|--|---|
| Activity | Make a collection of images and objects | Annotate images, objects and ideas | Research and experiment with ideas | Document explorations of materials and ideas to articulate development | Learning Outcome demonstrated Yes / No Date: |
| Evidence gathered previously: | | | | | Comments |
| Explorations with shoe or jewellery designs and workshops | Δ | Δ | Δ | Δ | |
| Wearable art or body adornment design work | Δ | Δ | Δ | Δ | |
| Cumulative evidence: | | | | | |

Sample student profile (continued)

Teacher resource 2

| Outcome 5.2 | | | | |
|--|--|--|--|---|
| Activity | Construct display to enhance and give meaning to artwork | Research and analyse the display context of images and objects | Consider the visual impact of images and objects in relation to audience | Learning Outcome demonstrated Yes / No Date: |
| Evidence gathered previously: | | | | |
| Shoe design | Δ | | | |
| Wearable art or body adornment photo shoot | Δ | Δ | Δ | |
| Cumulative evidence: | | | | |

| Outcome 5.3 | | | | | |
|---|--|---|--|---|---|
| Activity | Describe Australian artwork and materials and processes used | Analyse Australian artwork using visual arts language | Interpret historical and cultural contexts | Judge the artistic merits of Australian artwork | Learning Outcome demonstrated Yes / No Date: |
| Evidence gathered previously: | | | | | |
| Mix and match natural fashion wear | Δ | Δ | | | |
| Wearable art or body adornment critique | Δ | Δ | Δ | Δ | |
| Cumulative evidence: | | | | | |

| | | |
|---------------------------------|--------------------------|---|
| Overall Teacher Comment: | | Δ — indicates that evidence is being gathered about these criteria. CD: Clearly Demonstrated ✓ WT: Working Towards → NX: Not Attempted — |
| Teacher Signature: | Parent Signature: | |

Wearable art task**Student resource 1**

Task: You are to **DESIGN, CONSTRUCT** and **PRESENT** a fashion garment or **adornment for the body.**

You may select a starting point from one of the following categories below. When you design and construct the wearable art piece, it may be modelled or displayed by another student.

Out-Rage-Us

Art that 'walks' can be constructed from any materials. It can be sewn, glued, welded or taped. Anything goes! Your design should focus on a theme or concept that you feel is appropriate.

Cultural fusion

Design and construct a fashion garment or body adornment that incorporates natural materials and is influenced by a particular culture. The cultural context influences costume design. As designers we can learn and borrow different construction techniques, patterns, symbols, materials and embellishments from different countries.

Black and white and read all over

Design and construct a temporal garment or body adornment that is made from newspaper. As a wearable art, the construction should focus on an aspect of environmental conservation.

Mad Hatter

Design and construct a fashion accessory or body ornament, for example glove, shoe, neckpiece or body jewellery that is bold and highly visible in appearance. The adornment should reflect the art and design elements of contrast, repetition and/or asymmetrical balance.

Hang Ten

Design and construct fashion for the beach. Slide into summer with funky gear. Fashion for the beach should incorporate sun and surf safety.

Fantastic plastic

Design and construct a fashion garment, fashion accessory and/or body adornment from 100% plastic. It can be sewn, glued, taped, pasted or constructed in any way. The more imaginative, way-out or wacky the better your design will be.

Gucci — Pucci — Fiorucci

Design and construct a fashion installation that incorporates all three elements: garment, accessories and body adornment. High fashion is innovative, imaginative and showy, and the renowned fashion houses annually compete with each other to invent new fashion trends that are marketable to a particular audience. Leading designers find innovative ways of mixing fashion elements, utilising new and traditional fabrics and prints and contemporary construction techniques.

Wearable art task (continued)**Student resource 1**

Select one of the categories listed above. You may work individually or collaboratively. Preliminary designs are to be recorded in your visual diary. You must consult with the teacher prior to constructing your wearable art.

In your preliminary designs, you need to consider and explain:

- the final, complete appearance of your constructed design
- how you will achieve your ideal presentation. Consider setting, audiences, purposes and background as well as display of the construction.
- how you would construct the design, particularly the techniques and processes
- what materials are needed
- how the constructed design will be displayed, modelled or installed. Consider hair design, make-up, shoes and accessories on the model.
- the roles and responsibilities of each of the working party, if the artwork is a collaborative effort
- how specific art design elements and concepts are used in your design and construction and highlight these in your documentation of the process used
- line, tone, shape, form, space, colour, texture, balance, rhythm and movement, variety, emphases, harmony and unity in your garment design.

Your design must be constructed and presented by the end of this term. Time will be allocated in class for the design and construction phases. You may also need to use some time at home to complete all required work.

You are to present your creation(s) in class time for assessment. You are also encouraged to enter your wearable art into local festivals and exhibitions, though this is optional.

You will be required to critique and reflect in written format on your ideas, processes and presentation of the final product.

Wearable art design evaluation**Student resource 2**

Name: _____ Class: _____

1. **Describe how the following design concepts were represented in your fashion design:**
 - a) movement with line —
 - b) repeated pattern —
 - c) textural contrast —
 - d) colour similarity (harmony) —
 - e) colour contrast —

2. **After collaborating with other members of your class in order to share ideas, was there anyone else or any group of students who used the design concepts in a similar way to you? Describe how they used the design concepts and contrast them with your ideas.**

3. **Evaluate the success of the ideas shared among the class. Were there any individual's or group's ideas that didn't work well or didn't use design concepts effectively to achieve a unique idea? Explain your reasons.**

4. **Evaluate the importance of the presentation of the final product. How important is the overall theme to your product design and presentation? Explain your reasons.**

Emotional jewellery items: peer-assessment**Student resource 3**

Name of student doing the peer-assessment: _____

Peer-assessment of (student's name): _____

Select another student's jewellery item and describe:

- What does it look like?

- What materials were used?

- How was it put together?

What emotion(s) do you think they were attempting to convey through their jewellery? How was the emotion conveyed?

Do you think that the designer was successful in conveying this emotion? Why or why not?

Evaluate the finished product. What do you think the designer could have improved upon in the jewellery item to enhance the design?

What message or concept was the designer conveying through the jewellery product?

How has this emotional meaning been enhanced or complemented by the final presentation of the jewellery product? Explain.

What style of advertising could the designer use for the jewellery item? In respect to the jewellery product, describe an appropriate layout idea for a magazine advertisement. Nominate what type(s) of magazine the advertisement would be suitable for. Explain your reasons for this advice.

Emotional jewellery items: self-assessment**Student resource 4**

Self-assessment by: _____

Describe your jewellery item:

- What does it look like?

- What materials did you use?

- How did you put it together?

What concept(s), meaning(s) and/or expression(s) were you trying to convey through your jewellery? How were they conveyed?

How successful were you in conveying the meaning or focus of your product? Which aspects of the design were the most successful and which were not? Why?

What could you have improved upon in your jewellery design and product?

What message or meaning did you intend to convey through your display or presentation?

Did your presentation succeed in enhancing the expression and meaning of the jewellery item? Explain why or why not.

What style of advertising did you use for your jewellery item? Describe an appropriate layout idea for a magazine advertisement. Nominate what type(s) of magazine the advertisement would be suitable for. Explain your reasons.

Analyse the functions and purposes of advertising in respect to your jewellery product. Explain why advertising and marketing are essential to meet commercial needs.

Wearable art photo shoot**Student resource 5**

| VA 5.2 Does the student: | Demonstration |
|---|---------------|
| Construct a display to enhance and give meaning to the artwork? | |

Collect or construct two different images by: producing your own drawings; cutting out magazine images for a collage; selecting photographs of sites that would be suitable backgrounds for photo shoots of your wearable art.

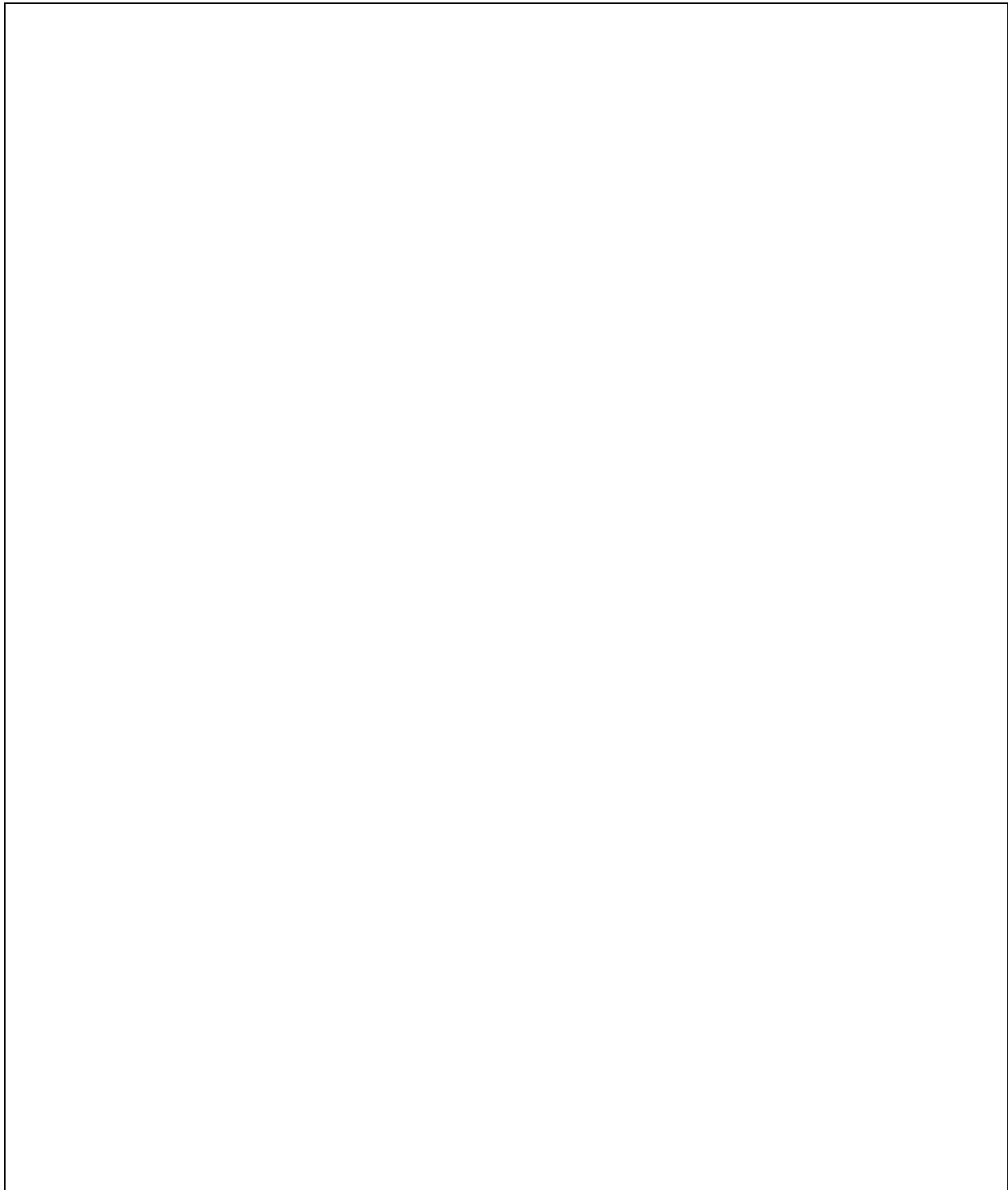
Paste or draw these two images in the boxed areas below. Beneath each image, write an explanation about the meaning you are conveying in your image. Mention how:

- the background relates to your wearable art design
- you would position and pose the model in each shot
- the architecture and background contribute to the expression of the image.

Explanation of your image

Wearable art photo shoot (continued)

Student resource 5



Explanation of your image

Wearable art photo shoot (continued)

Student resource 5

| VA 5.2 Does the student: | Demonstration |
|---|---------------|
| Consider the visual impact of images and objects in relation to audience? | |

If your wearable art were to be photographed and presented in a contemporary fashion magazine, how would you want your design to be presented in order to generate impact and general audience appeal? Explain your answer.

Why would **you** not wear a ‘wearable art’ garment as an everyday fashion? Consider factors such as peer influence and commercial trends in your answer.

| VA 5.2 Does the student: | Demonstration |
|---|---------------|
| Research and analyse the display context of images and objects? | |

Consider one example of wearable art that you have studied this term.

Why has the artist posed the art product in a particular way and on a particular background? Comment on:

- how the background relates to the meaning of the artwork.

- the visual art and design elements and concepts focused on in the artwork and the display.

Compare mass produced, commercial wearable items to unique one-off creations. What differences can be drawn as to their functions, audiences and purposes?

Acknowledgments

This module was developed collaboratively with Lisa Norris from Mercy College (Mackay), the Queensland Art Teachers' Association and Deborah Cohen, Senior Education Officer, Education Queensland.

This sourcebook module should be read in conjunction with the following Queensland School Curriculum Council materials:

Years 1 to 10 The Arts Syllabus

Years 1 to 10 The Arts Sourcebook Guidelines

The Arts Initial In-service Materials

ISBN 0 7345 2247 9

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